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2019 MUSIC & LITERARY

**FESTIVAL**

**22 - 30 JUNE**

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# CHAIRMAN'S GREETING



Richard Clegg

Welcome to the 27th season of Proms at St Jude's.

Once again, we invite you to come and experience a wonderful array of concerts, literary events, walks and another comedy evening. We have a spectacular line-up of entertainment, catering for all ages, all tastes and all pockets.

This season's music programme showcases some of the best young musical stars, alongside some of the world's most distinguished performers. LitFest is replete with distinguished authors in conversation with well-known interviewers and our heritage walks promise to unlock mysteries and secrets in the suburb and beyond. Last year's inaugural comedy evening proved to be a great hit and comedy is back with a vengeance on the second Saturday.

At Proms we continue to broaden our education and outreach work with the help and support of the DaCapo Music Foundation. The two teeny proms, the schools' prom, the Junk Orchestra sessions, family-friendly concerts, the fanfare competition for young composers, our support for young performers,

our instrument amnesty, our creation of crew and volunteering opportunities, our Middlesex University work experience – these all bear witness to an ever-increasing and essential education programme across all ages.

Proms provides a welcome opportunity to put politics aside and celebrate artistic endeavour. It cuts across ages, faiths, cultures and political differences and for nine days a year it becomes the beating heart of Hampstead Garden Suburb. Beautiful music, enlightening literary events and wonderful walks bring people together and also help to create a link to the two charities for which we raise funds.

The Festival is run almost entirely by some 200 volunteers and I would like to pay tribute to each and every one of them for all their hard work and dedication in making Proms happen, year after year. We also owe a huge debt of gratitude to our patrons, sponsors, benefactors, Friends, advertisers and donors in kind – their generosity is considerable, enduring and very much appreciated.

Finally, my thanks to you, for coming to Proms, for supporting this wonderful festival and for helping us to raise funds for North London Hospice and Toynbee Hall. Both charities provide an invaluable service to the communities they serve and we are delighted to continue to support them this year. We have now raised more than £900,000 for good causes and we very much look forward to adding to the total at the end of this Proms.

I, and all of my Proms' colleagues, wish you a wonderful time at this year's festival,

A handwritten signature in black ink, reading 'Richard Clegg' in a cursive style.

Richard Clegg

CHAIRMAN, PROMS AT ST JUDE'S

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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. A number of authorised photographers will be taking photographs throughout the festival. Your attendance at the festival constitutes your consent to be photographed and for the pictures to be used for publicity purposes. If you are accompanied by a child and do not want your child to be included, please inform one of our stewards or photographers, otherwise consent will be assumed.

*LitFest: Doors open 15 minutes before scheduled start time • Concerts: Doors open 45 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.*



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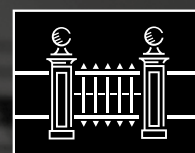
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# Congratulations to The Proms at St Jude's on 27 years of great music



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# CELEBRATING OUTER SPACE WITH MUSIC

By Keara Connolly

Almost exactly 50 years ago, on 16 July 1969 at 9.32am, Apollo 11's five engines ignited to lift the Saturn V AS-506 rocket toward the moon. On board were three American astronauts along with humankind's dreams. Just a few days later, on 21 July, the pioneering television programme of the first manned landing on the moon was broadcast – *The eagle has landed. The eagle has landed* – and the subsequent moonwalks by Neil Armstrong and Buzz Aldrin served to inspire and spark the imagination of the world. The words of Neil Armstrong still resonate: *That's one small step for man, one giant leap for mankind*. In Huntsville Alabama, where NASA made this historic mission a reality, they will be leading the worldwide 50th anniversary celebrations toasting Apollo 11's team of scientists, engineers, mathematicians and astronauts. While they will be dancing in the streets in Huntsville, Proms at St Jude's are joining the party.

In 1969 the world focused on the sheer spirit, genius and triumph embodied by Apollo 11. Thanks to ground-breaking television coverage, millions of school children 50 years ago were excited by the wonder of space travel, looking toward the heavens with a new fascination. Since the 1960s, the allure of space has only grown. In popular books, television, movies and music, space and space exploration continue to stir the imagination. In our mission to inspire young people to enjoy and appreciate music, this year Proms has merged music with space in two themed concerts. In our Schools' Prom, *Planets, Moons and Stars*, students of all ages will come together to perform a series of specially commissioned songs. On Saturday afternoon, in our family fun concert *Lift Off! A Journey Through Space*, the BBC Elstree Concert Band will perform music inspired by the universe – both rousing and ethereal. The spirited and majestic strains of Holst's *Jupiter* and the provocative opening bars of John Williams's music from *Star Wars* are sure to captivate the audience. The enchantment of the heavens and the inspiration it has provided to countless composers is evident from Debussy's *Claire de Lune* to Holst's *The Planets*.

In celebration of the Apollo anniversary, our concerts will be highlighting a few such composers.

Here are some more space-inspired compositions of note:

Haydn's 1777 opera *Il Mondo della Luna* is about an astronomer who falsely believes he is transported to the moon.

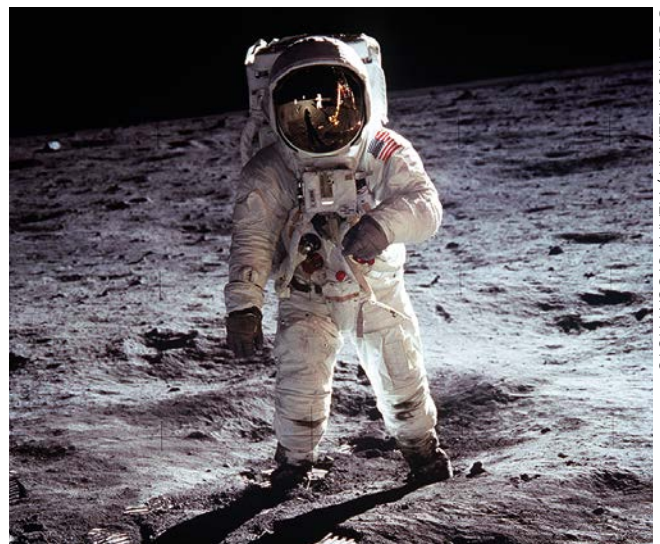
In John Cage's *Atlas Eclipticalis* (1962) the notes of the pieces were chosen by chance using Czech astronomer Antonín Bečvář's star atlas of the same name.

In 1972 Polish composer, Henryk Górecki wrote *Symphony No 2 (Copernican)* to honour fellow Pole, Nicolaus Copernicus.

Space exploration is the theme of two of Philip Glass's operas, *Einstein on the Beach* and *The Voyage*. He was also commissioned to set Brian Greene's space-age Greek myth, *Icarus at the End of Time*, to music.

In 2003 Terry Riley composed *Sun Rings* for the Kronos Quartet. It was commissioned by NASA, who also supplied Riley with tapes of sounds emitted in outer space that he used in the composition.

Karlheinz Stockhausen has drawn obvious inspiration from space in many of his works. Listen to *Sirius, Aries, Libra and Capricorn* (1977-1980) or *Cosmic Pulses* (2006).



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Neil Armstrong, Apollo 11 moon landing





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# CHALLENGES FOR WOMEN COMPOSERS

By Keara Connolly

In 2016, Kaija Saariaho's opera *L'Amour de Loin* was the first opera composed by a woman to be staged at New York's Metropolitan Opera in over a century. For the first time in 2017, all three finalists for the Pulitzer Prize for Music were female composers – Du Yun, Ashley Fure and Kate Soper. Du Yun won for her opera *Angel's Bone*. Despite earlier female winners, 2017 was heralded as a sea change in an overwhelmingly male profession. Two years later, the 2019 prize was awarded to Ellen Reid for *prism*, described by the Pulitzer organisation as a bold new operatic work that uses sophisticated vocal writing and striking instrumental timbres to confront difficult subject matter. These events represented new highs for women composers.

Despite these highlights, classical music is still a man's world. *Donne – Women in Music* (drama-musica.com) gathered information from the 2018-2019 seasons of 15 major orchestras worldwide. Collectively, the 15 orchestras performed more than 1,400 concerts with only 76 concerts including at least one piece by a woman composer. The orchestras performed a total of 3,524 musical works, of which only 82 were written by women – just over 2%.

Historically, it was an even greater challenge for women composers to gain the spotlight in classical music. In *History of Music* (1886), Emil Naumann wrote: 'All creative work is well-known as being the exclusive work of man; the totality of woman's labours being, comparatively speaking, nil'. From the early 20th century until his death, the conductor Sir Thomas Beecham was a major influence on the musical life of Britain. Beecham voiced his opinion as well, saying: 'There are no women composers, never have been and possibly never will be'. The classical music establishment offered little encouragement, and often vociferous discouragement, to women.

Music writer Rebecca Lentjes discusses the historic division of space by gender, 'Public space has long been conceptualised as the space of men, while women are relegated to the "private space" of the home'. Compare musical composition to writing. There were a significant number of female writers and poets. If you were Emily Dickinson, Charlotte Brontë or Jane Austen you could sit at home and write. While there would be many well-known contenders for the top 10 female novelists of the 19th and early 20th centuries, most people would be >



Composer Kaija Saariaho with New York Philharmonic musicians

© ZUMA PRESS, INC. / ALAMY STOCK PHOTO

hard placed to complete a list of 10 women composers. Sophie Drinker agrees in *Music and Women* (1948): 'Women's silence in their musical expression is... due to historical causes that have brought about a non-permissive environment for the woman musician'.

Many may list Clara Schumann, Fanny Mendelssohn and Alma Mahler, and their famous surnames help to make them more memorable. Some of their compositions have now joined the canon, but recognition has taken a long time. They too were not nurtured, despite their obvious talent and musical connections.

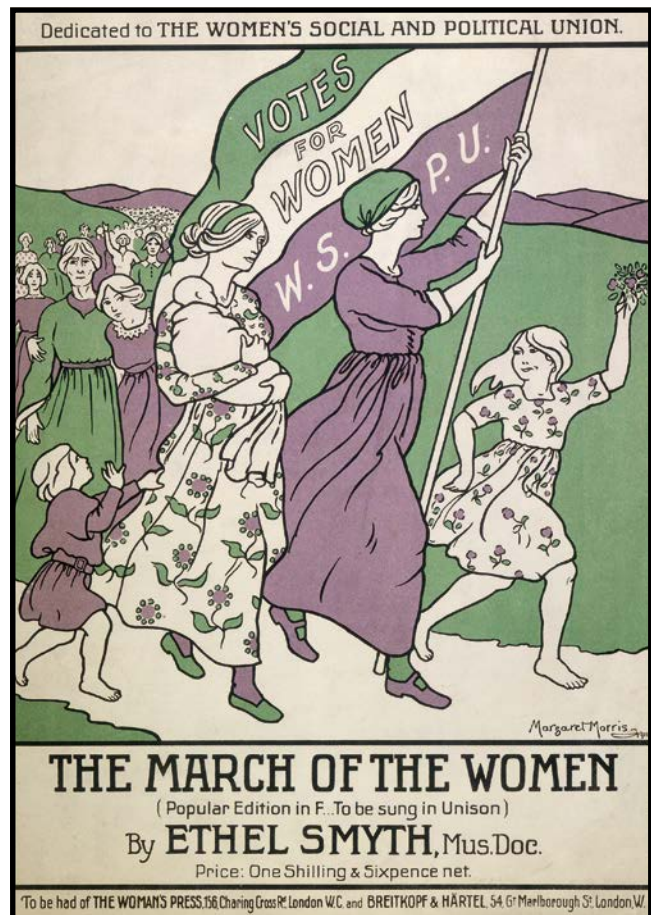
Fanny Mendelssohn's father Abraham wrote to her: 'Perhaps for Felix music will become a profession, while for you it will always remain but an ornament: never can and should it become the foundation of your existence'. Mahler made a condition of marriage to Alma that she ceased to compose. Clara Schumann was a virtuoso pianist, composer and teacher, as well as a mother of seven, yet she expressed strong self-doubt as to her appropriate role:

*I once thought I possessed creative talent, but have given up this idea: a woman must not desire to compose – there has never yet been one able to, and why should I expect to be the one?*

Suffragette Ethel Smyth wrote the anthem of the women's suffrage movement, *The March of the Women*. Her opera, *Der Wald*, was the only opera by a woman composer produced at New York's Metropolitan Opera for more than a century until Saariaho's.

*Smyth's music was seldom evaluated as simply the work of a composer among composers, but as that of a 'woman composer.' This worked to keep her on the margins of the profession, and, coupled with the double standard of sexual aesthetics, also placed her in a double bind. On the one hand, when she composed powerful, rhythmically vital music, it was said that her work lacked feminine charm; on the other, when she produced delicate, melodious compositions, she was accused of not measuring up to the artistic standards of her male colleagues.*

(Eugene Gates (2006), 'Damned If You Do and Damned If You Don't')



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Suffragette anthem by Ethel Smyth

English-born composer Rebecca Clarke, a woman who was called 'the glorious Rebecca Clarke' by Arthur Rubinstein is less well-known. She spoke of the reaction to her successful submission to the Festival of Chamber Music, sponsored by patron Elizabeth Coolidge. She initially tied for first place with Ernest Bloch; however, the prize was eventually awarded to him.

*And when I had that one little whiff of success that I ever had with my life, with the Viola Sonata, the rumour went around, I hear that I hadn't written the stuff myself, that somebody had done it for me. And I even got... press clippings saying the impossible, that I couldn't have written it myself. And the funniest of all was that I had a clipping once that said I didn't exist, there was no such thing as Rebecca Clarke, that it was a pseudonym... for Ernest Bloch!*

Perception has not changed. In an interview with the *Guardian*, Saariaho, born in 1952 (almost seven >



Chinese Composer Du Yun

decades after Clarke and eight years after Smyth died), recalled 'We are really far from anything which could be called egalitarian but we are on our way. When I was younger, I would often be "complimented" by being told that my music was so great, that you could not imagine that it was written by a woman!' but (following the performances by the Metropolitan Opera), she added 'They don't do that anymore.'

Today there are more performances and commissions that increase both opportunities for and recognition of women. Still, most would hardly call these events a major shift toward parity. There are encouraging signs in smaller, innovative start-up organisations dedicated to diversity and social media platforms that advocate diversity. There are now role models – Saariaho and Du Yun, for example – and the works of historic female composers are being given new life and performed more often.

Emma O'Halloran, Annika Socolofsky, Amanda Feery and Finola Merivale are young composers who were

disheartened and frustrated by the overwhelming imbalance between music composed by white males and music by literally everyone else that gets chosen for programming. In response they launched #HearAllComposers to encourage symphony orchestras to programme music by non-male and non-white composers.

Ellen Reid co-founded Luna Composition Lab's mentoring project where she along with acclaimed composers Missy Mazzoli, Reena Esmail, Kristin Kuster, Gity Razaz and Tamar Muskal aimed at encouraging girls and young women to compose.

Additionally, the New York-based National Sawdust and Prototype Festival as well as the Beth Morrison Projects aim to provide a platform for a diverse group of composers, librettists, performers and musicians.

On the larger, more established stage, the BBC Proms has a well-deserved good reputation for commissioning work and supporting new composers. It has committed to giving 50% of commissions to women composers by 2022. SoundState at the Southbank Centre explores what it means to make new music in the 21st century. In 2019 it featured compositions by Claire Chase, Rebecca Saunders and Du Yun.

To return to 2017 – the year of the sea change – only Ashley Fure's *Bound to the Bow* was performed by a major orchestra as part of the New York Philharmonic Biennial. Until women's compositions are given exposure in classical music's upper echelon, inequities will persist.

---

**Sophie Rosa and Scholto Kynoch** perform Cécile Chaminade on Monday 24 June at 12.45.

**Jack Liebeck and Katya Apekisheva** perform works by Clara Schumann and Rebecca Clarke on Tuesday 25 June at 19.45.

**Claudia Lucia Lamanna** performs Helene Breschand Friday 28 June at 12.45 in the Free Church.

*The Bells of Victory*, by **Michelle Mubiru**, the winner of the Proms at St Jude's Fanfare Competition, will be performed on the Last Night of the Proms, Sunday 30 June.

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# REACHING OUT TO YOUNG PEOPLE

By Michelle Groves and Tina Isaacs



Schools' Prom 2018



Teeny Prom 2018



Michelle Mubiru

At its heart, Proms at St Jude's has always tried to spread a joyous appreciation of music and foster a feeling of community. This is particularly evident in the growing role of education in our Festival. Over recent years, Proms at St Jude's has developed and continues to expand an exciting and engaging education and outreach programme for

young people in conjunction with our partner, The DaCapo Music Foundation ([www.dacapo.co.uk](http://www.dacapo.co.uk)).

More than 2,000 young people have attended Proms concerts since 2011, and hundreds have joined in the thrill of participating in Proms as performers and by joining our crew as work experience volunteers. This year the tradition continues.

In 2019, we have expanded our successful schools' workshops and concerts to a dozen local schools and introduced a second Schools' Prom for schools in the Cricklewood area, with funding from sponsor Argent Related. Our fanfare competition to encourage budding composers is now in its second year. The audience for the Last Night of the Proms will have the thrill of listening to this year's winning fanfare, *The Bells of Victory*, by Michelle Mubiru from Mount House School in Barnet. Buy your ticket if you don't already have one! Younger musicians can unleash their creativity at the Junk Orchestra Workshops on Saturday 29 June while playing re-purposed, upcycled 'junk' instruments. The workshops are followed by a space-themed performance by the BBC Elstree Concert Band. The accomplished musicians of the Magnard Ensemble round off our week on Sunday 30 June introducing their audience to a mix of popular children's classics interspersed with musical demonstrations.

Proms at St Jude's, along with DaCapo, is looking towards the future, aiming to build on past successes. We hope to increase the musical offerings and >



## INSTRUMENT AMNESTY

This year we are bringing back an instrument 'amnesty' to encourage retired instrumentalists to dig out their old violins/flutes/bassoons/triangles and so forth and donate them to schools. The instruments can be brought to St Jude's at any concert or you can get in touch with DaCapo and they will arrange to collect.

For more information, please contact the DaCapo Music Foundation  
[www.dacapo.co.uk](http://www.dacapo.co.uk)  
[jam@dacapo.co.uk](mailto:jam@dacapo.co.uk)  
T: 07595 367194

extend arts education opportunities for children and young people locally and in neighbouring boroughs. We will look to consolidate our existing relationships with schools, organisations and individuals and build new partnerships. We are already exploring some fantastic new ideas:

- Offering local schools concerts where musicians give short informal performances
- Expanding the repertoire of our schools workshops to include activities such as spoons, klezma, composition, strings, woodwind, samba and masterclasses
- Hosting an annual choral competition
- Launching a Young Critics programme for aspiring writers
- Creating a Proms at St Jude's Youth Orchestra, 'Orchestra 2025'.

Be it the pride and joy on the beaming faces of the young performers in the Schools' Prom or the teamwork and camaraderie demonstrated by our work experience crew, it is evident to all of us that the efforts Proms puts into engaging young people pay great dividends. We are very excited about these new and ambitious projects! We are also very aware that they will require planning, dedication and funding.

Would you like to join us in these endeavours?

Please contact Michelle Groves at

**[michelle.groves@promsatstjudes.org.uk](mailto:michelle.groves@promsatstjudes.org.uk)**.

If you would like to make a donation to our education work, you can do so at

**[www.promsatstjudes.org.uk/donate.php](http://www.promsatstjudes.org.uk/donate.php)**

*'The true purpose of arts education is not necessarily to create more professional dancers or artists. [It's] to create more complete human beings who are critical thinkers, who have curious minds, who can lead productive lives.'*

**Kelly Pollock, Executive Director**  
– Centre of Creative Arts



## CONCERTS FOR CHILDREN & FAMILIES 2019

**TUESDAY 25 JUNE**

**IN THE CHURCH ROOMS, ST JUDE'S**

**10.30-11.15 AGED UNDER 3**

**11.30-12.15 AGED 3-5**

**TEENY PROM**

See page 55

**FREE**

**THURSDAY 27 JUNE**

**IN ST JUDE'S CHURCH**

**12.45-13.45 AGED 8-16**

**SCHOOLS' PROM**

See page 75

**FREE**

**SATURDAY 29 JUNE**

**IN THE HOSPITALITY TENT**

**10.30-11.00; 11.15-11.45; 12.00-12.30**

**ALL AGES**

**JUNK WORKSHOPS**

See page 89

**£3**

**SATURDAY 29 JUNE**

**IN ST JUDE'S CHURCH**

**12.45-13.45 AGED 5 AND UP**

**LIFT OFF! A JOURNEY THROUGH SPACE:**

**BBC ELSTREE CONCERT BAND**

See page 91

**FREE**

**SUNDAY 30 JUNE**

**IN THE HENRIETTA BARNETT SCHOOL HALL**

**15.00-16.00 AGED 5 AND UP**

**EXPLORE MUSIC: FAMILY FUN WITH MAGNARD ENSEMBLE**

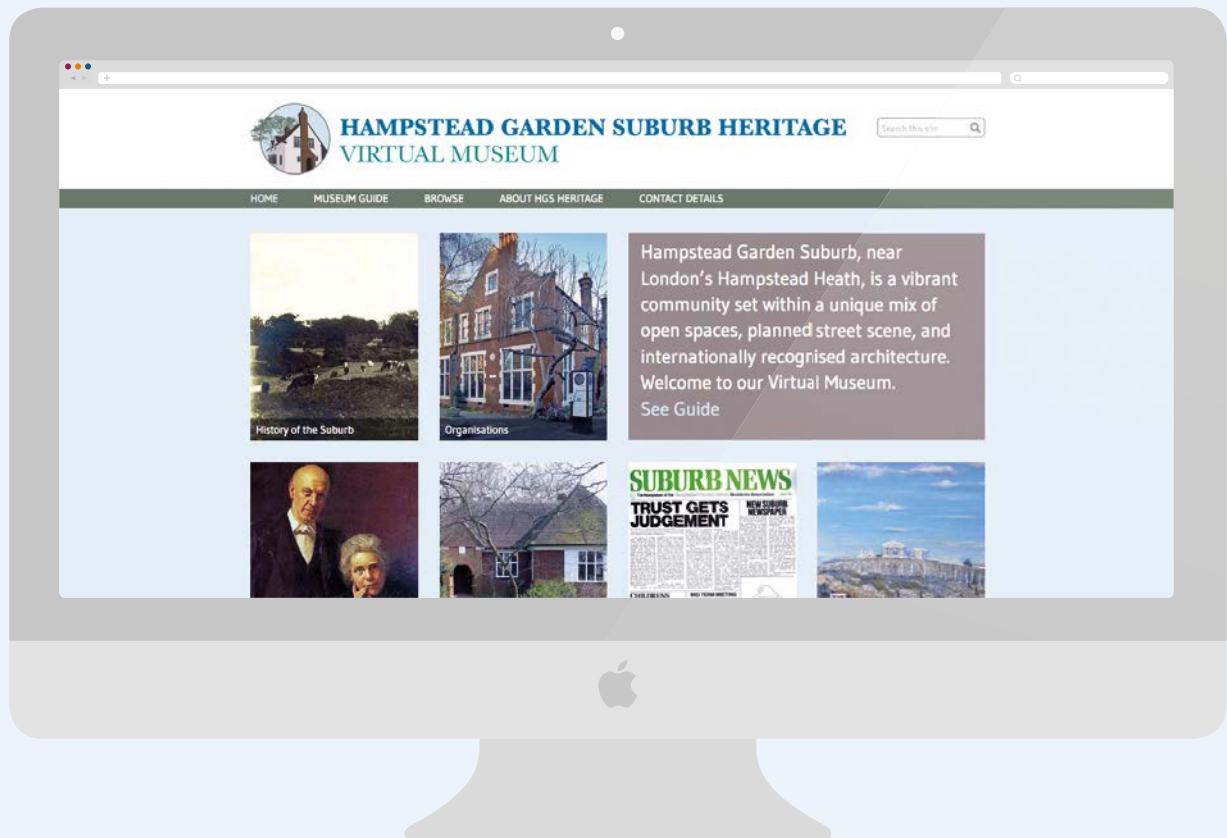
See page 101

**£5**



## HAMPSTEAD GARDEN SUBURB HERITAGE VIRTUAL MUSEUM

**IN 2018, HUNDREDS OF PEOPLE VISITED OUR  
VIRTUAL MUSEUM – WHY NOT JOIN THEM?**



**HGS Heritage Virtual Museum – A Museum without Walls showing the  
history of Hampstead Garden Suburb.**

**In 2018 we launched three new Collections: WW1 Armistice Centenary,  
The Raymond Lowe Early Postcards and the beautiful Aston Watercolours.**

The Museum is an online showcase for the wonderful heritage of the Suburb.  
We are always looking for new images, objects and memorabilia which may be  
hidden away in lofts or attics before they disappear for ever. If you have any or have  
memories of early Suburb residents or activities, please be in touch.

**Contact: [info@hgsheritage.org.uk](mailto:info@hgsheritage.org.uk)**

**Visit the Museum at**

**[hgsheritage.org.uk](http://hgsheritage.org.uk)**





The new weather vane

**S**t Jude-on-the-Hill welcomes Proms at St Jude's for its 27th season. During this 150th anniversary year of Edwin Lutyens's birth it is a particular pleasure to see the church he designed enjoyed by so many during this week of wonderful music.

## THE STORY OF THE COCKEREL AND FISH

St Jude-on-the-Hill is truly majestic and the interiors are stunning and unique from the murals in the Lady Chapel to the spire soaring high above Central Square. The St Jude's community and the Parochial Church Council work constantly to maintain and sustain this historic structure and the striking details that make it so special. One such detail is the cockerel and the fish, the weather vane that Lutyens designed to sit atop the spire.

In November 2015 Storm Barney gusted through London. The church was battered by winds of up to

80 miles per hour and the original Lutyens designed weather vane was knocked from its perch causing irreparable damage.

Despite an extensive search which included researching manufacturers' archives at the V&A, no design drawings of the original could be found. Still, the PCC strove to commission a replacement that was true to the original while ensuring that it will be secure for the future. The result is truly gratifying. The vane will weather over time gaining the green patina of the original but it will be mounted on a marine grade stainless steel shaft which will secure it for years to come. We will soon undertake the very tricky task of reinstating the weather vane on the 53 metre high spire. It will be satisfying to complete this restoration project and see the cockerel and the fish in their place overlooking the Suburb. Fortunately the costly replacement of the weather vane in its rightful place is being funded by insurers, in contrast to most of the upkeep needed for the Church.

### You can help

The upkeep of this beautiful Grade 1 listed building costs a great deal, and most of the maintenance costs for the church are met by the PCC, from re-pointing brickwork (£27,000 in 2017 and more to come) to updating central heating (£50,000 this year). Perhaps not as inspiring as restoring the cockerel and the fish, these essential repairs enable the church to continue to function, and by extension, host events like Proms at St Jude's.

---

*As you enjoy the music this week in these stunning surroundings with extraordinary acoustics, please consider donating to St-Jude-on-the-Hill to fund much-needed repairs. Gift Aid forms are available at the entrance to the Church.*

---



[www.stjudeonthehill.com](http://www.stjudeonthehill.com)

# Up on the roof – getting the details right

The variety of roofs is one of the joys of Arts and Crafts architecture. Writing about the Suburb in 1936, Christopher Hussey wrote:

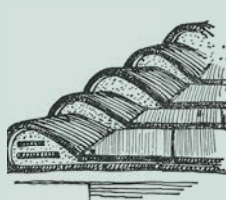
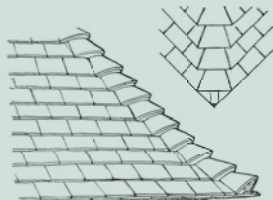
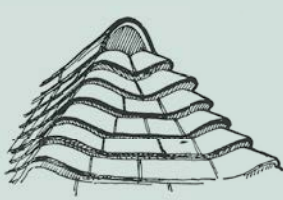
*"In all these buildings and in the groups of dwellings the remembered impression made on the eye is their roofs. The warm sweep of an enveloping, well designed roof ... was one of the main objectives of the English revival of the early years of this century. Great technical skill was brought to bear on the problem, at once so practical and so full of artistic possibilities, and at Hampstead the luxuriance and variety of roofs is an unending source of interest."*

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

The design and details of eaves, verges, hips, gables, fascias and parapets are of great importance. Existing original details should be precisely matched, particularly the method of tiling valleys and hips.

The use of handmade clay tiles, granny bonnets, laced or swept valleys and half-round ridges is common and should be replicated in new or repair work.

To discuss repairs to your roof or any other work to your property, please call the Trust office to arrange a site visit from one of our architectural team. The cost of these visits is covered by your management charge, or ground rent for leasehold properties.



## ~HAMPSTEAD - GARDEN - SUBURB - TRUST~

862 Finchley Road, Hampstead Garden Suburb, London NW11 6AB  
T 020 8455 1066 ~ E [mail@hgstrust.org](mailto:mail@hgstrust.org) ~ [@HGSTrust](https://www.instagram.com/HGSTrust) ~ [www.hgstrust.org](http://www.hgstrust.org)

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# TOYNBEE HALL



Canon Barnett Primary School pupils survey their artworks in Toynbee Hall's historic building



Students from Newham Sixth Form College pose outside Toynbee Hall during a creative writing workshop

For almost 20 years, the incredible generosity of audiences at Proms at St Jude's has made a huge difference to the lives of young Londoners. The relationship between Toynbee Hall and the Proms is something that all of us are very proud of, as we are of the shared history between Hampstead Garden Suburb and our historic East London charity, connected by our founders Samuel and Henrietta Barnett.

The heart of Toynbee Hall's work has been giving young people the opportunity to build better lives for themselves and overcome the barriers of poverty and inequality. In the communities of Tower Hamlets, more than half of all children grow up in poverty. Not only is this shocking in itself, but given the wealth, dynamism and opportunity that are also present in East London, it highlights the clear need for our work and your support.

Last year, the funds you raised helped us support 13- and 14-year olds in six schools across East London to improve their critical thinking skills, teamwork and resilience to the challenges of growing up in London.

*I've learnt to push myself even further, and not to say 'no' to things. I've developed more confidence in myself to do things outside my comfort zone.*

#### **Namra, Student Participant**

You also helped us give local young people the chance to make a difference through artistic and creative activities. Young people led and participated in storytelling workshops to build their confidence and skills. They produced creative writing inspired by local heritage and their families' own histories, and came together to discuss housing, Black history and other issues that matter to them. A wonderful collaborative project with local primary school

children and teenagers led to a range of exhibits and artworks, including permanent displays in our Halls and other public spaces in the community.

This year we will launch an exciting new piece of work designed by local young people. Their biggest concern was that they didn't have a voice to shape what was happening in their community. A group of youngsters aged 11-18 from across Tower Hamlets has been recruited through partnerships with youth clubs, faith groups and charities supporting young carers. They will design and develop opportunities for each other to make real change in their lives: this might mean more cultural, sport and wellbeing opportunities, ensuring more support around mental health, or just simply making new friends and a positive contribution. The project will culminate in a Festival of Youth Voices at Toynbee Hall.

During Proms week we will be delighted to tell you more about our work, and you will hear directly from some of the young people who are making a difference within their communities.

Thank you on behalf of all the children and young Londoners whom you have supported so generously over the years.

TOYNBEE  
HALL



For a future without poverty

Toynbee Hall  
28 Commercial Street, London E1 6LS  
T 020 7247 6943 • F 020 7377 5964  
E [info@toynbeehall.org.uk](mailto:info@toynbeehall.org.uk)  
W [www.toynbeehall.org.uk](http://www.toynbeehall.org.uk)  
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# NORTH LONDON HOSPICE



Peter Dyer surrounded by four generations of his family



Peter and wife, Pam

## COMMUNITY CARE EXPANDS

*Watching this wonderful man slowly die away in front of our eyes over the nine months of his illness was deeply painful. But the amazing support of North London Hospice enabled him to die with such dignity, in the home he loved, surrounded by all four generations of his family.*

**T**hese words from Peter Dyer's daughter, Louise Hodgkinson, show the impact our community nursing team has on a family facing a journey with a terminally-ill loved one.

Peter was a wedding photographer, musician, dog trainer, father of three, grandfather, great-grandfather and husband to Pam for 53 years.

In late 2017 Peter was diagnosed with a malignant brain tumour at the age of 75. In the final months he decided he wanted to remain at home, so a care team was arranged.

*Having dad cared for at home enabled us to be with him and for the children to be more prepared for his passing. On the day he died he received a kiss from one of his grandchildren and two minutes later, he was gone.*

## Service Expansion

Over 90% of care by North London Hospice is provided in the community, and a growing number of people are choosing to be cared for at home, so this

year we have embarked on an ambitious expansion of our community nursing teams that will see us increase specialist palliative care in Barnet, Enfield and Haringey. This will help avoid inappropriate and often unnecessary hospital admissions. We are also gradually extending the core hours we are able to see patients and families.

It costs £10 million a year to run North London Hospice and just 40% comes from NHS funding, so the generosity and support of individuals, organisations and events like Proms at St Jude's are crucial to enable us to continue to provide care and support to those facing life-limiting and terminal illness, and their families. If you would like to learn more about hospice care and how you can support us visit

**[www.northlondonhospice.org](http://www.northlondonhospice.org)**

NORTH · LONDON  
HOSPICE

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 [www.facebook.com/northlondonhospice](http://www.facebook.com/northlondonhospice)

Help us spread the word

North London Hospice  
47 Woodside Avenue, Finchley, London N12 8TF  
T 020 8343 8841  
E [nlh@northlondonhospice.co.uk](mailto:nlh@northlondonhospice.co.uk)  
W [www.northlondonhospice.org](http://www.northlondonhospice.org)  
Registered Charity No. 285300

The Henrietta Barnett School is proud to host the Prom's LitFest Weekend and to be associated with the Proms at St Jude's!

## SUMMER PARTY

ORGANISED BY  
HBS PARENTS' ASSOCIATION

**Sunday 14th July 2019**  
**12.30 – 3pm**

Please join us on the school grounds for all the fun of the fair. Traditional fairground activities, photo booth, henna painting, karaoke, candy floss and lots more.

Relax and enjoy the international food with music and entertainment.

Entrance £4 adults, £3 children,  
under 11s free

## OPEN DAYS

Open days are the best way for prospective parents and girls to get a feel for The Henrietta Barnett School.

Our forthcoming open days are:

**Monday 15th and**  
**Tuesday 16th July 2019**  
**9am – 12.30pm**

There will be the opportunity to hear the Head and some of our students speak, as well as to have a tour.

There is no need to book in advance.

## HIRE & LETTINGS

Whether you are hosting a meeting, mounting a play or concert, throwing a wedding reception or looking for teaching space, our facilities can offer a flexible solution.

The Henrietta Barnett School offers a range of rooms and facilities for hire, from the Main Hall in our listed building to the music and drama rooms in our modern wings.

Please see our website for information on our range of facilities and email:  
**[lettings@hbschool.org.uk](mailto:lettings@hbschool.org.uk)** with enquiries.

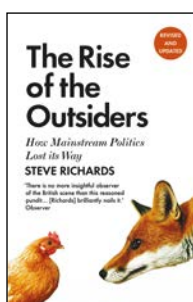
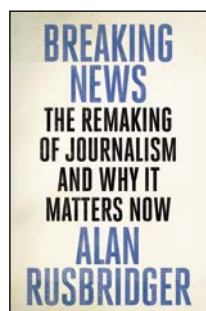
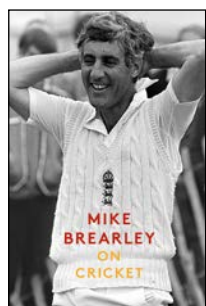
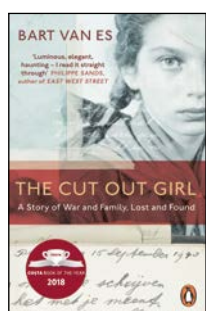
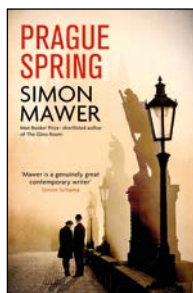


# PROMS AT ST JUDE'S LITFEST



**SATURDAY 22 JUNE & SUNDAY 23 JUNE**

In association with The Henrietta Barnett School, Central Square



Welcome to the 8th LitFest weekend where, unsurprisingly, politics features strongly in the programme. Our authors on this topic represent all sides of the current debate and are asking searching questions about the manipulation of media.

A prize-winning memoir reveals uncomfortable truths from the Dutch Resistance, while fiction explores the damage to family relationships from hidden secrets and tension mounts as the promise of the Prague Spring is swept away by Soviet repression.

Psychoanalysis in cricket may perhaps be just as important as skill with bat and ball – and finally we can all relax with Honey & Co. and learn to cook effortlessly for our friends.

Throughout the weekend, the 'in' place is the LitFest Café, where the food will be delicious and speakers and visitors will gather between sessions.

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 booksellers, West End Lane Books, who organise the signings after each event.

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](http://www.welbooks.co.uk)

**WEST END LANE BOOKS**

Tickets at the door or book online at  
**[promsatstjudes.org.uk](http://promsatstjudes.org.uk)**

Telephone booking at Box Office  
**020 3322 8123**

© PATRICIA NIVEN



Honey & Co.



Sue Fox

11.00-12.00

## HONEY & CO.

with Sue Fox

First opening a café, then a deli and now a restaurant-grill, the Honey & Co. empire is well-established in Fitzrovia. Israeli husband and wife, Itamar Srulovich and Sarit Packer have been introducing us to Middle Eastern food since their arrival in London. Both worked in prestigious restaurants, including Ottolenghi, before opening their own in 2012. *Honey & Co. at Home* published last year is their third book and features easy, uncomplicated recipes for family and friends.

They talk to journalist Sue Fox. Sue has worked in both print and TV journalism. A regular contributor to the *Sunday Times Magazine*, she has interviewed writers, musicians, movers, shakers and cooks. Itamar and Sarit told her they are too fat to do a TV series. They're not! Now working with City Harvest, who rescue food for thousands of hungry Londoners, Sue has recently recruited Honey and Co. to help spread the word.



Steve Richards

12.30-13.30

## STEVE RICHARDS

A political columnist, journalist and presenter, Steve Richards was formerly chief political reporter at the *Independent* and political editor of the *New Statesman*. He broadcasts frequently on Radio 4, notably *The Week in Westminster*, and has his own one-man show and podcast, *Rock 'n' Roll Politics*. His new book *The Rise of the Outsiders*, published in 2018, seeks to unravel the current chaos of mainstream politics and asks why the extremes on both left and right are attracting so many voters. ➤





Hannah Beckerman



Nicholas Clee

**14.00-15.00**

## HANNAH BECKERMAN

with Nicholas Clee

Author, journalist and broadcaster Hannah Beckerman is a frequent chair at literary festivals. She writes for the *FT Weekend Magazine*, the *Observer*, the *Guardian* and the *Sunday Express*. A regular guest critic on book programmes, Hannah worked previously as a television producer and commissioning editor for the BBC and Channel 4. Her second novel *If Only I Could Tell You*, published in February, explores the anguish and long-term damage caused by secrets and silences within a family. She will be talking to Nicholas Clee, journalist and author. He has been editor of *The Bookseller* magazine, and now is joint editor of *BookBrunch*, a book industry website and newsletter. His books are *Don't Sweat the Aubergine*, a cookbook; *Eclipse: The Story of the Rogue*, the *Madam and the Horse That Changed Racing*; a memoir, *Things I Am Ashamed Of*; and *The Booker and the Best*, about how we judge books.



Bart van Es



Hannah Beckerman

**15.30-16.30**

## BART VAN ES

with Hannah Beckerman

In 2014 the author Bart van Es began to investigate his family's part in the Dutch resistance. The story of Lien, the Jewish girl his grandparents had kept hidden throughout the war, is revealing and poignant. What happened afterwards was heartbreaking and shocking for both families. Sensitively written with Lien's cooperation, the author pieces together their story. *The Cut Out Girl* won the 2018 Costa Book of the Year prize.

He talks to Hannah Beckerman. Hannah is a journalist, author and freelance book critic and features writer for the *Observer* and *FT Weekend Magazine*. Her new novel *If Only I Could Tell You* was published in February. >





Mike Brearley



Sue MacGregor

12.30-13.30

## MIKE BREARLEY

with Sue MacGregor

Since retiring from cricket, Mike Brearley has worked as a psychoanalyst and writes on the psychology of sport for the *Observer* and the *Times*. *On Cricket*, published last autumn, is a collection of essays that explore the game's idiosyncratic culture and its enduring appeal. As well as portraying individual players, Mike writes about race, prejudice and depression, and the relationship between sport and psychoanalysis. His previous book *On Form* was a book of the year for the *Times* and sports book of the year for the *Daily Telegraph*.

Mike is in conversation with Sue MacGregor, CBE who is a Patron of Proms at St Jude's. Sue joined the BBC as a reporter on *The World at One*. She became well-known as the voice of *Woman's Hour* and the only female interviewer at the time on the *Today* programme. She is the host and presenter of the award-winning programme, *The Reunion* on Radio 4.



Vernon Bogdanor



Simon Lewis

14.00-15.00

## VERNON BOGDANOR

with Simon Lewis

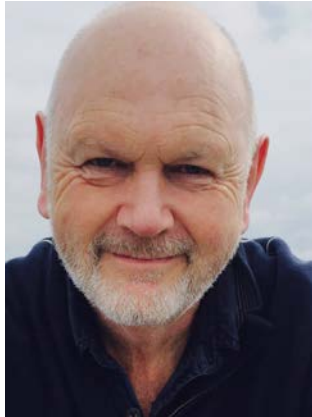
One of Britain's foremost constitutional experts examines the consequences of our leaving the EU and what can be done to preserve the United Kingdom. Vernon Bogdanor was appointed CBE in 1998 for services to constitutional history. He is a Research Professor at King's College London and gives public lectures at Gresham College, where he is Professor of Law. *Beyond Brexit*, published in February is certain to be relevant for many months to come.

He is in conversation with Simon Lewis OBE, chief executive of the Association for Financial Markets in Europe. He was previously director of communications and the Prime Minister's official spokesman at 10 Downing Street and before that communications secretary to the Queen. ➤

© CONCETTA MAWER



Simon Mawer



Stewart Collins

15.30–16.30

## SIMON MAWER

with Stewart Collins

A novel that relives the optimism of 1968, set against the inevitable clampdown as the tanks of the Red Army roll towards the Czech capital, *Prague Spring* will not disappoint Simon Mawer's many fans. He has written nine novels, including most notably *The Glass Room*, shortlisted for the Man Booker prize, *The Girl Who Fell from the Sky* and its sequel *Tightrope*, which won the Walter Scott prize.

He talks to Stewart Collins, writer, broadcaster, and festival director. His principal day job is Artistic Director of the Henley Festival but he is a regular on the literary circuit, having founded book festivals in Petworth and Stoke-on-Trent.

© GREG JAMES



Alan Rusbridger



Gabriel Rozenberg

17.00–18.00

## ALAN RUSBRIDGER

with Gabriel Rozenberg

Social media was in its infancy when Alan Rusbridger began his editorship of the *Guardian* in 1995. Over the next 20 years, his paper covered the Snowden revelations, the Leveson Inquiry and WikiLeaks. He launched the *Guardian* in the US and Australia and built a website that attracts more than 100 million viewers each month. His new book *Breaking News*, published in 2018, examines the influences that allow falsehood to overwhelm truth and is a passionate defence of quality journalism. He is currently Principal of Lady Margaret Hall, Oxford.

He talks to Gabriel Rozenberg. Gabriel has represented Garden Suburb ward on Barnet Council since 2014, and chairs the borough's Housing Committee. Trained as a journalist, he wrote for the *Times* before entering fund management, in which he now works. He lives locally with his wife and three daughters.

# PROMS HERITAGE WALKS



Kate Webster



Richard Payne



Charlotte Curtis



Lester Hillman

## SATURDAY 22 JUNE & SUNDAY 23 JUNE

### During LitFest hours

#### HOW WELL DO YOU KNOW THE SUBURB?

##### *A self-guided walk and treasure hunt*

Whether you're a first-time visitor or a long-time resident, this family-friendly, self-guided walk and Treasure Hunt will test your observation skills. **Ron Finlay's** route will take you to hidden corners of the Suburb in search of clues and the opportunity to win a meal for four and a bottle of wine at The Spaniards Inn.

*Collect route and entry form (£5) from LitFest Café at The Henrietta Barnett School NW11 7BN and return on completion. Allow about 1 hour.*

## MONDAY 24 JUNE 10.30

### THE SUBURB'S EARLY RESIDENTS

Proms Heritage Walks Co-ordinator **Kate Webster** shares discoveries from her research into the recently released 1911 census forms for Hampstead Garden Suburb Archives Trust. The census gives an interesting snapshot of the pre-First World War Suburb, as well as revealing details of some of its first residents.

*Meet at Fellowship House, Willifield Green NW11 6YD*

## TUESDAY 25 JUNE 10.30

### GOLDERS HILL AND ITS GORGEOUS TREES

This is an opportunity to explore Golders Hill with **Richard Payne**, Hampstead Heath's Conservation Supervisor. Richard will show us some of the wealth of specimens and unusual trees, both native and introduced, for which Golders Hill Park is notable. Richard's deep knowledge and passion for his subject will give you new and interesting insights into the award-winning park on our doorstep.

*Meet at Golders Hill Park café NW3 7HD*

## TUESDAY 25 JUNE 14.00

### FROM COTTAGE TO VILLA

**Charlotte Curtis**, Assistant Architectural Adviser at Hampstead Garden Suburb Trust, returns to lead a gentle walk looking at the varied styles of architecture from small cottages to grand villas that underpinned the architectural integrity of the early Suburb, as well as the aim of achieving a social mix.

*Meet at St Jude's car park NW11 7AH >*



© DAVID WHITE

From left: Pioneers and Philanthropists walk, 2018;  
More Architectural Highlights of the Suburb walk, 2018





Tara Murphy



Paul Capewell



Thomas Radice



Marilyn Greene

## WEDNESDAY 26 JUNE 10.30

### VIADUCT VOICES

On the 150th anniversary of Holborn Viaduct, discover London Fen, Frankensteinia and Farringdon future. Along the way jesters, *jongleurs*, speaking stones and structural harmonies tell the story. Join accredited guide **Lester Hillman** on a musical and literary processional bringing to life colourful individual and dramatic events.

*Meet at Farringdon Underground Station, Cowcross Street EC1M 6BY*

## WEDNESDAY 26 JUNE 14.00

### 'ALL CLASSES IN NEIGHBOURLINESS TOGETHER?'

Henrietta Barnett's vision for the Suburb was to create a harmonious mix of classes and ages. **Tara Murphy**, Hampstead Garden Suburb Trust's Planning Assistant, will show us the variety of social and housing provision and look at the success (or otherwise) of this aim, sharing some historic anecdotes.

*Meet at St Jude's car park NW11 7AH*

## THURSDAY 27 JUNE 10.30

### THE WONDERFUL WORLD OF CHARLES PAGET WADE

Wade is famous for his collection of eclectic objects, from furniture to clothing and pictures, at Snowhill Manor, Gloucestershire (now National Trust). A qualified architect, he designed several Suburb buildings to which **Paul Capewell** of the Hampstead Garden Suburb Trust will introduce us.

*Meet at Willifield Green NW11 6PE  
(opposite Fellowship House)*

## FRIDAY 28 JUNE 10.00

### HENRIETTA BARNETT AND THE HEATH EXTENSION

*A green gateway to the Hampstead Garden Suburb*

**Thomas Radice**, Heath & Hampstead Society Trustee, explores Dame Henrietta's vision and how former Middlesex farmland provided a setting for many distinguished houses and their residents in the southern parts of the Suburb.

*Meet at 10.00am outside Golders Hill Park café  
(opens at 9.00am) NW3 7HD. Walk ends at the Free Church for the lunchtime harp recital*

## SUNDAY 30 JUNE 11.00

### CONSTABLE'S HAMPSTEAD

Constable spent many summers painting in Hampstead from 1819, making it his permanent home in 1827. **Marilyn Greene**, City Guide and expert on Hampstead, will reveal the picturesque Georgian and Regency houses and landscapes which Constable knew, illustrating the walk with Constable's pictures and quotes from his letters.

*Meet at Hampstead Underground NW3 1QG  
(High Street entrance)*



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# PROMS WORD SEARCH COMPETITION

## WIN A THREE-COURSE MEAL IN THE PROMS WORD SEARCH COMPETITION!

**H**idden in the grid below are the names of 11 composers and one musical mystery clue related to Proms 2019.

To enter the competition, use a highlighter or pen to identify all 12. The names can appear in any order, horizontally, vertically or diagonally in the grid.

Cut the form out of the Proms programme, fill in your name and contact details, and either place your completed entry in the box at the back of St Jude's or post it, to arrive by Wednesday 3 July 2019, to:

**Proms Word Search Competition**  
**16 Inglewood Road**  
**London NW6 1QZ**

The winner will receive a voucher, valid for 12 months, for a three-course lunch or dinner for four people at Percy & Founders Restaurant, 1 Pearson Square, London W1W 7EY. The voucher includes two bottles of house wine (or soft drink option).

**Good luck!**

## PROMS PRIZE PUZZLE

N	I	C	O	O	C	H	F	L	B	I	D
N	N	I	H	O	S	Z	D	E	K	C	T
L	B	A	A	O	Q	Z	E	R	U	I	C
Q	E	T	M	W	P	T	F	E	R	Y	S
W	E	V	R	U	H	I	S	T	T	D	L
S	B	F	A	O	H	E	N	H	A	R	U
H	K	H	V	R	L	C	H	C	G	O	E
C	T	E	W	T	L	J	S	I	E	W	U
A	N	M	A	M	O	Z	A	R	T	Q	M
B	G	E	N	O	P	C	E	R	U	A	F
I	B	C	I	H	B	J	L	I	X	I	N
N	I	W	H	S	R	E	G	S	E	O	W

## CONTACT DETAILS

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

## RULES

### 1. ELIGIBILITY

- This competition is open to anyone aged 18 years and over. Anyone aged under 18 can enter with signed parental consent.

### 2. ENTRIES

- Entries without a valid name or contact details will not be entered in the competition.
- Only original pages from Proms programmes will be accepted; photocopies or scans will not be entered into the competition.

### 3. CLOSING DATE

The closing date for entries will be Wednesday 3 July 2019 and any entries received after this date will not be included in the competition.

### 4. PRIZE

- The prize is non-transferable. There is no cash equivalent and the winner cannot request an alternative prize.
- In the event of circumstances outside of our control, we reserve the right to substitute the prize for one of equal or greater value.

### 5. WINNER SELECTION

- The winner will be chosen at random from all entrants with the most correct answers.
- We will contact the winner by phone, email or letter.
- The prize will be sent out by post by Wednesday 10 July 2019.

### 6. GENERAL

- By entering this competition, you accept these terms and conditions and consent to the use of your personal data being used for the purpose of the draw (including publishing your name if you are the winner).
- The judges' decision will be final and no correspondence will be entered into.



# THE OLD MASTERS IN NEW HANDS

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SATURDAY 22 JUNE 19.00 (NOTE EARLY START)

# OPERA NIGHT WITH NEVILL HOLT

## ROYAL NORTHERN SINFONIA

### *Così Fan Tutte*

Supported by the Jacqueline & Michael Gee Charitable Trust

Nicholas Chalmers *conductor* • Nick Pritchard *tenor*  
Martin Hässler *bass-baritone* • Katie Coventry *mezzo-soprano*  
Carolina Lippo *soprano* • Alexandra Lowe *soprano* • John Molloy *bass*

## PROGRAMME

### WOLFGANG AMADEUS MOZART (1756-1791)

- *Così fan tutte* (*All Women Are Like That, or The School for Lovers*) an opera in two acts  
Concert performance in Italian with surtitles

**Nick Pritchard** *tenor*

Ferrando

**Martin Hässler** *bass-baritone*

Guglielmo

**Alexandra Lowe** *soprano*

Fiordiligi

**Katie Coventry** *mezzo-soprano*

Dorabella

**Carolina Lippo** *soprano*

Despina

**John Molloy** *bass*

Don Alfonso



Nicholas Chalmers

## INTRODUCTION

**C**osì fan tutte, ossia la scuola degli amanti (*All Women Are Like That, or The School for Lovers*), is an opera buffa in two acts, first performed on 26 January 1790 at the Burgtheater in Vienna. The libretto was written by Lorenzo Da Ponte, who also provided the librettos for Mozart's previous two operas *Le nozze di Figaro* (1786) and *Don Giovanni* (1787). >

The short title, *Così fan tutte*, literally means 'So do they all', the feminine plural (*tutte*) indicating a reference to all *women*. A more catchy rendering into English would be 'All women are like that'. The words are sung by the three men in the second act, just before the finale; the melodic phrase is also quoted in the overture to the opera.

After the first performance the opera was staged only four more times before the run was halted by the death of the Emperor Joseph II on 20 February 1790 and the resulting period of court mourning. It had another four performances between June and August that year, but after that it was not performed again in Vienna during Mozart's lifetime. The first British performance was in May 1811 at the King's Theatre, London.

The story goes that Mozart disliked the prima donna Adriana Ferrarese del Bene, Da Ponte's arrogant mistress, for whom the role of Fiordiligi had been created. Knowing her habit of dropping her chin on low notes and throwing back her head on high ones, Mozart filled her showpiece aria *Come scoglio* (Act I) with constant leaps from low to high and high to low in order to make Ferrarese's head 'bob like a chicken' on stage.

The subject matter apparently did not offend Viennese sensibilities at the time, but in the 19th and early 20th centuries it was considered risqué, vulgar and even immoral, though nowadays it might simply be considered politically incorrect. During that time the opera was rarely performed, and when it did appear it was often presented in bowdlerised versions. It did not gain a place in the standard operatic repertoire until after the Second World War.

## THE STORY IN BRIEF

### SCENE: NAPLES

#### ACT I

Two young army officers, Ferrando (*Tenor*) and Guglielmo (*Bass-Baritone*), are in love respectively with two sisters, Fiordiligi and her sister Dorabella. Don Alfonso, an old philosopher and cynic (*Bass*), claims that all women are fickle. When the men protest, Alfonso wagers that by the end of the day he will have proved his point. He hatches a plot – that the men should pretend that they have been called away on active service but return in disguise, each to pay court to the other's sweetheart.

Don Alfonso comes to Fiordiligi (*Soprano*) and Dorabella (*Mezzo-soprano*) in their garden and tells them about their lovers' summons. Farewells are tearfully made, and the men pretend to leave. In the next scene Despina (*Soprano*), the ladies' maid, is brought into the plot. The two men are introduced, disguised as Albanians, and immediately begin courting the ladies. They are rebuffed – at which point they pretend to be heartbroken, and to take poison. Despina, disguised as a doctor, pretends to revive them by hypnotism. The men determine to try the ladies once more.

#### ACT II

The sisters decide to indulge in some harmless flirting. Guglielmo makes progress with his friend's betrothed Dorabella, who gives him her lover's portrait. Ferrando, too, succeeds with Fiordiligi, and Despina, impersonating a notary, prepares marriage contracts. Don Alfonso now raises the alarm that the women's lovers are returning. The 'Albanians' make their escape, returning a few moments later, rid of their disguises, to confront their betrothed with the marriage contracts. Don Alfonso reveals the truth and, with the moral duly drawn ('*così fan tutte*'), all ends happily.

Thomas Radice >



## NEVILL HOLT OPERA

With a mission to nurture the finest operatic talent and support emerging artists in the UK, Nevill Holt Opera has established a national reputation since its first season in June 2013 producing Mozart's *The Magic Flute*, conducted by Nicholas Chalmers and directed by Oliver Mears. It was a critical success and a sell-out show both at its Leicestershire base and on tour. That has been the continuing story for the annual productions that followed, many of them enjoyed by audiences at Proms at St Jude's. Last year was no exception, with the added excitement created by the completion of a brand-new theatre at Nevill Holt. The new theatre, designed by Witherford Watson Mann and which won the RIBA East Midlands Building of the Year Award 2019, provides an outstanding and permanent home for NHO and the historic setting makes it the most intimate opera house in the UK.

NHO is unique in its celebration of the best emerging British talent, deliberately casting young singers and, by offering a platform at NHO, providing young talent with an invaluable stepping stone to the larger professional productions. Singers from past NHO seasons have subsequently been engaged by English National Opera, Glyndebourne and the Royal Opera House. NHO works with organisations including the National Opera Studio and the Jette Parker Young Artists Programme at the Royal Opera House Covent Garden to ensure their most talented graduates appear on the NHO stage.

NHO also operates an education programme created in partnership with music, design and theatre teachers. This year NHO undertook an ambitious project to work with over 200 children across the East Midlands to create an abridged version of Britten's *A Midsummer Night's Dream* which was then performed at the Nevill Holt theatre. ➤

## ROYAL NORTHERN SINFONIA

**First Violins** Bradley Creswick, Kyra Humphreys, Katerina Nazarova, Iona Brown, Sarah Roberts, Alexandra Raikhlina, Liz Rossi, Gongbo Jiang • **Second Violins** Tristan Gurney, Gaëlle-Anne Michel, Sophie Appleton, Alanna Tonetti-Tieppo, Jenny Chang, Ioana Forna • **Violas** Michael Gerrard, Malcolm Critten, James Slater, Tegwen Jones • **Cellos** Daniel Hammersley, James Craig, Gabriel Waite  
**Double Basses** Sian Hicks, Roger McCann • **Flutes** Amy Yule, Rob Looman • **Oboes** Steven Hudson, Michael O'Donnell • **Clarinets** Nicolas Rodwell, Stuart Eminson • **Bassoons** Stephen Reay, Lawrence O'Donnell • **Horns** Peter Francomb, Jonathan Quaintrell-Evans • **Trumpets** Richard Martin, Marion Craig • **Timpani** Barnaby Archer • **Fortepiano** Peter Davies

*List correct at time of going to print*



## **NICHOLAS CHALMERS** *conductor*

**N**icholas has been the artistic director of Nevill Holt Opera since 2013, establishing partnerships with two of the UK's leading orchestras, the Royal Northern Sinfonia and the Britten Sinfonia. He has also created its nationally-recognised education and young artist programme. In 2018 he conducted the inaugural production in the new opera house, *Le nozze di Figaro*.

In addition to his work with NHO, Nicholas has conducted the Northern Ireland Opera and is a founding artistic director of Second Movement, which produced the 'Rough for Opera' series, commissioning and showcasing more than 40 young composers and librettists. With his long-term collaborator, director Oliver Mears, Nicholas has created over 20 productions.

With NHO, Nicholas has conducted *The Magic Flute*, *La Bohème*, *The Turn of the Screw*, *Carmen*, *Rigoletto*, *The Elixir of Love*, *Tosca*, *Noye's Fludde* and *Le nozze di Figaro*. For Second Movement he has conducted *Mozart and Salieri*, *Trouble in Tahiti*, *The Medium and Impresario*, *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears*.

Conducting engagements with Northern Ireland Opera include *The Medium*, *Tosca*, *The Turn of the Screw*, *Noye's Fludde*, *The Flying Dutchman*, *The Bear*, *Macbeth*, *The Magic Flute*, *Salome*, *Don Giovanni*, *Powder Her Face* and *Così fan tutte*.

Nicholas has been on the music staff of St Paul's Cathedral, Westminster Abbey and English National Opera. He was the first person to conduct a Benjamin Britten opera in China. Recent and future engagements include: *Messiah* Opera National de Lyon, *The Turn of the Screw* Zurich Opera, *Noye's Fludde* China Philharmonic and *A Quiet Place* Royal Opera House. He conducts and broadcasts regularly with the Ulster Orchestra and the BBC Singers. Education work is central to Nicholas' activity and the Royal Opera House has commissioned him to produce a book of famous opera aria arrangements for 11-18 year olds. At Covent Garden, Nicholas leads the 'Sing at ROH' programme and works with the youth opera company.

Nicholas has been the Organist and Director of Music at St Jude-on-the-Hill since 2003.



Nick Pritchard

## **NICK PRITCHARD** *tenor*

**N**ick Pritchard read music as a choral scholar at New College, Oxford and studied at the Royal College of Music International Opera School. A renowned performer of early music, he was awarded the London Bach Society Singer's Prize in 2013 and was recently appointed as both a Samling Artist and a member of the Orchestra of the Age of Enlightenment's 'Rising Stars' scheme. In 2017, he won the WhatsOnStage Opera Poll award for Breakthrough Artist in UK Opera.

Opera engagements have included Amphinomus *The Return of Ulysses* under Christian Curnyn for the Royal Opera House in London, Lysander *A Midsummer Night's Dream* under Ryan Wigglesworth as part of the Aldeburgh Festival's 50th anniversary, and Ferrando *Così fan tutte* at Opera Holland Park.

Other highlights include Tamino *The Magic Flute* with Irish National Opera, the title role in Handel's *Venceslao* with Opera Settecento, Purcell's *The Indian Queen* with Opéra de Lille, Handel's *Jephtha* with Trigonale Festival der Alten Musik in Austria, and concert performances with The King's Consort in Versailles, Nieuwe Philharmonie Utrecht, London Festival of Baroque Music, BBC National Orchestra of Wales, Royal Philharmonic Orchestra at the Royal Albert Hall, The English Concert under Harry Bicket, the Instruments of Time and Truth, and Saint Paul Chamber Orchestra under Jonathan Cohen. ➤



Martin Hässler

### MARTIN HÄSSLER *bass-baritone*

Martin Hässler made his debut in 2016 at Garsington Opera as Captain in *Eugene Onegin* followed by Lliam Paterson's *The 8th Door* at Scottish Opera and Hans Rotman's *Spiel im Sand* at Oper Halle and Oper Magdeburg. Opera appearances at the Guildhall School include Hans Werner Henze's *Ein Landarzt* and *Phaedra*. In 2009 he was a prizewinner at Kammeroper Schloss Rheinsberg and sang Collatinus in Britten's *The Rape of Lucretia* with the company.

In his 2018-19 season, engagements include Ravel's *L'heure espagnole* (Don Inigo) at Opéra National de Lyon, Verdi's *Nabucco* (High priest of Bel – alongside Leo Nucci) at Opéra National de Lyon, Théâtre des Champs-Élysées and Opéra de Vichy, and Marius Felix Lange's *Schneewittchen* (Zwerg Adi) at Oper Leipzig.

As a recitalist Martin has sung at the Berlin Philharmonie, Deutsche Oper Berlin and Schloss Herten (Klavier-Festival Ruhr) with Graham Johnson, and at the Vienna Musikverein. Recital highlights in the UK include his debut at the Wigmore Hall, the Oxford Lieder Festival with Sholto Kynoch and Bengt Forsberg, at LSO St Luke's, Schubert's *Winterreise* at Milton Court, and taking part in the BBC's Schubert Festival.



Alexandra Lowe

### ALEXANDRA LOWE *soprano*

Alexandra is a soprano from Lancashire, born and raised in Mallorca who recently completed her training at the Guildhall School of Music and Drama. She previously graduated with a First Class Bachelor of Music degree and a Distinction in her Masters of Music from the Royal Northern College of Music, where she studied with Sandra Dugdale. Her current singing teacher is Yvonne Kenny.

Alexandra's competition successes include the Clonter Opera Prize, the Elisabeth Harwood Memorial Prize, the Joyce and Michael Kennedy Award for the Singing of Strauss and the Joyce Budd Prize at the Kathleen Ferrier Society Bursary for Young Singers. She is a recipient of a Silver Medal from the Worshipful Company of Musicians and of the Andrew Lloyd Webber Foundation Sarah Brightman Scholarship. In 2018 she became a Samling Artist.

Operatic roles to date include Fiordiligi *Così fan tutte* and Helena *A Midsummer Night's Dream* for Guildhall School of Music and Drama and Royal Northern College of Music, Lucia I/II *The Long Christmas Dinner* and Anna Gomez *The Consul* for Guildhall School of Music and Drama, Barena *Jenůfa* for Grange Park Opera, the Bride/Wife/Mother *The Vanishing* >



*Bridegroom* and Mrs. Coyle Owen *Wingrave* for British Youth Opera, and Rose Maurant *Street Scene*, the title role in *Theodora* and Métella *La Vie Parisienne* for Royal Northern College of Music.

As a soloist on both the concert and recital platform, Alexandra most recently gave a recital at the Alderney Performing Arts Festival with a Spanish programme of Cuban composers. She has also performed Richard Strauss's *Four Last Songs* with the Junior Guildhall Symphony Orchestra.

### **KATIE COVENTRY** *mezzo-soprano*

In the 2018/19 season, Scottish mezzo-soprano Katie Coventry will perform Rosette *Manon*, Doralice *La Gazzetta*, Cherubino *Le nozze di Figaro*, Zerlina *Don Giovanni* and in Philip Glass's *The Trial* at the Salzburger Landestheater. An ENO Harewood Artist, Katie made her début as Edith in *Pirates of Penzance* and last season made her role début there as Cherubino, and at the Teatro Real, Madrid as Jennie Hildebrand in *Street Scene*. Recently she sang the second soprano solo in Mozart's C minor Mass, with Sir Roger Norrington and the Camerata Salzburg

and covered the role of Annio for Glyndebourne Festival Opera and the title role of *Marnie* at English National Opera, while also performing the role of Shadow *Marnie 2*.

A participant of the Salzburg Festival's Young Singer Project in 2018, Katie is a recent graduate from the Royal College of Music International Opera School where she studied with Tim Evans-Jones as an Independent Opera Voice Scholar.

On the concert platform, Katie has performed in such works as the Mozart *Requiem* at the Royal Albert Hall and Cadogan Hall, the Duruflé *Requiem* at Southwark Cathedral, Haydn's *Nelson Mass* at the Riga Dom and numerous other oratorio works at St James's Piccadilly and St Martin-in-the-Fields.

### **CAROLINA LIPPO** *soprano*

Carolina Lippo graduated in piano and singing at the Conservatory Giovanni Battista Martini in Bologna before joining the Young Artist Programme at the Theater an der Wien. In 2018, she won the Semperoper Dresden Debut Prize at the Stella Maris International Vocal Competition. ➤



Katie Coventry



Carolina Lippo

Her recent and upcoming engagements include performances with Glyndebourne Festival Opera, Festival Pergolesi Spontini, Teatro Regio di Torina, Theater an der Wien, and Semperoper Dresden.

Carolina's engagements at the Theater an der Wien include *Merab Saul* in a new production by Claus Guth conducted by Laurence Cummings; a new production by Mariame Clément of Purcell's *The Fairy Queen* conducted by Christophe Rousset; Keith Warner's production of Gottfried von Einem's *Der Besuch der alten Dame* conducted by Michael Boder; Sergej Morozov's production of Porpora's *Arianna in Nasso* conducted by Markellos Chryssicos; Marcos Darbyshire's production of *Don Pasquale* conducted by Tscho Theissing; *Despina Così fan tutte* conducted by Stefan Vladar; Jean Renshaw's new production of Salieri's *La scuola de' gelosi* conducted by Stefan Gottfried; and Kay Link's new production of Handel's *Oreste* conducted by Rubén Dubrovsky.



John Molloy

### JOHN MOLLOY *bass*

From Birr in Ireland, John Molloy studied at the DIT Conservatory of Music & Drama in Dublin, the Royal Northern College of Music, Manchester and the National Opera Studio in London. His recent roles include Arthur *The Lighthouse* and Figaro *Le nozze di Figaro* with Nationale Reisopera; Le Commandeur de Beaupré *La Cour de Célimène* at the Wexford Festival Opera; Trinity Moses *The Rise and Fall of the City of Mahagonny* with Opera Theatre Company; Masetto *Don Giovanni* with English National Opera and with Nationale Reisopera; Leporello *Don Giovanni* for Northern Ireland Opera and Opera Theatre Company; Don Alfonso *Così fan tutte* for Northern

Ireland Opera; Budd *Albert Herring* with the Buxton Festival; Swallow *Peter Grimes* with the Teatro Comunale di Bologna; Basilio *The Barber of Seville* for Wide Open Opera; Dulcamara *L'elisir d'amore* for Nevill Holt Opera; and the Four Villains *The Tales of Hoffmann* and Lo Zio *Madama Butterfly* for Irish National Opera. Concert appearances include the Australian première of *Van Gogh – the Opera* with Crash Ensemble at the Canberra International Festival of Music, Australia, Haydn's *Creation* in The Hague with Continuo Rotterdam and Beethoven *Missa Solemnis* with the Macau Orchestra and the chorus of Shanghai Opera.







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# CELEBRATING GERSHWIN

## WITH THE JULIAN BLISS SEPTET

Supported by an anonymous donor

Julian Bliss *clarinet* • Martin Shaw *trumpet* • Lewis Wright *vibraphone*  
Neal Thornton *piano* • Colin Oxley *guitar* • Tim Thornton *bass* • Ed Richardson *kit*

### PROGRAMME

We're going to play arrangements of some of the Gershwins' better-known music, which treads the line between classical and jazz, combining George's mastery of classical composition and arrangement techniques with a knack for writing catchy melodies, using complex rhythms and borrowing heavily from jazz and folk.

Listen out for *Rhapsody in Blue*, one of George Gershwin's most famous works and instantly recognisable from the moment the piece opens with its ascending clarinet glissando; our own arrangement combines this piece with another classic George and Ira tune of the era, 'The Man I Love'. Originally written in 1924 for the musical *Lady, Be Good*, published as 'The Girl I Love', the

song was eventually dropped from the score and first re-appeared as 'The Man I Love' in *Strike Up the Band* in 1927.

Our set also features an arrangement of music from *Porgy and Bess*, which was adapted from DuBose Heyward's novel *Porgy*. George himself described the work as a folk opera:

*Porgy and Bess* is a folk tale. Its people naturally would sing folk music. When I first began work on the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own spirituals and folksongs. But they are still folk music and therefore, being in operatic form, *Porgy and Bess* becomes a folk opera. >

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Julian Bliss Septet

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of the year (2018)**

*I am very happy to confirm that following my making contact with Clare Levy of Different Planet Travel through the Proms at St. Jude's some years ago she organized a fairly complex holiday tour round Scotland for me and my wife. The arrangements were carried with such meticulous care and good humour that we have since asked her to organise a number of both big and small trips throughout the world and have every intention of continuing to use her for the great personal service which combines efficiency and friendly helpfulness.*

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

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## JULIAN BLISS

Julian Bliss is one of the world's finest clarinetists, excelling as a concerto soloist, chamber musician, jazz artist, master-class leader and tireless musical explorer. He has inspired a generation of young players as guest lecturer and creator of his Conn-Selmer range of affordable clarinets, introducing a new audience to his instrument.

The breadth and depth of his artistry are reflected in the diversity and distinction of his work.

In recital and chamber music he has played at myriad festivals and venues including Gstaad, Mecklenburg Vorpommern, Verbier, the Wigmore Hall and the Lincoln Center.

As soloist, he has appeared with a wide range of international orchestras, from the São Paulo Symphony, Orchestre de chambre de Paris and Auckland Philharmonia, to the BBC Philharmonic, London Philharmonic Orchestra and Royal Philharmonic Orchestra.

In 2010 he established the Julian Bliss Septet, creating programmes inspired by Benny Goodman, the King of Swing and Latin music from Brazil and Cuba. These have been performed to packed houses in festivals, Ronnie Scott's Jazz Club (London), the Concertgebouw (Amsterdam) and across the USA.



© BEN WRIGHT

Julian Bliss

Album releases receiving rave reviews from critics include his recording of Mozart and Nielsen's clarinet concertos with Royal Northern Sinfonia. His latest chamber discs include a new piece for clarinet and string quartet by David Bruce – *Gumboots* – inspired by the gumboot dancing of miners in South Africa – and a recital album of Russian and French composers with American pianist Bradley Moore.

Recent highlights include an exciting new concerto by Wayne Shorter, performed with the Argovia Philharmonic, an extensive USA tour with his septet and chamber concerts with the Carducci Quartet. ➤



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## JULIAN BLISS SEPTET

The Julian Bliss Septet was formed in 2010 and today is renowned for bringing the sound of swing, Latin, American and jazz music to audiences across the world. The members of the septet, all exceptional solo musicians in their own right, transport listeners back to the heady days of classic swing and jazz through their musicianship and dazzling shows of virtuosity.

The band has played at some of the most prestigious venues and festivals in the world, including the famous Ronnie Scott's Jazz Club and the Wigmore Hall in London, the Concertgebouw in Amsterdam, Bermuda Jazz Festival and two US tours covering a number of packed clubs and concert halls, delighting audiences with its uplifting and humorous shows.

Initially the group focused on the work of the great Benny Goodman, whose iconic music inspired Julian as a young musician. Taking a fresh, modern approach to Goodman's work, the septet's first album and live show gained widespread critical and popular acclaim and laid the foundation for its future success. Following its formative years, the group began to perform music from the Latin and wider American traditions, using its mastery of Western classical, swing and jazz to complement the rich heritage of these genres.

Today the septet performs a wide and varied programme, most recently showcasing the stories and instantly recognisable sounds of Tin Pan Alley through music by Gershwin and his contemporaries. A suite of original arrangements for the group, including music from *Porgy and Bess* and *Rhapsody in Blue* along with popular favourites 'I Got Rhythm', 'Embraceable You' and 'Lady Be Good', ensures that the audiences of today continue to find these classics as entertaining, enjoyable and surprising as ever.

## PROGRAMME NOTES

### GEORGE GERSHWIN (1898 – 1937)

*Jazz I regard as an American folk music; not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folk music.*

**George Gershwin**

George Gershwin, born in 1898, was a musician who bridged the worlds of jazz and classical music in the early 20th century. Enamoured with both genres and convinced that each could bring something to the table, he mastered the art of combining jazz and classical to create his famous signature sound. Often in collaboration with his older brother and lyricist Ira, he wrote some of the most famous tunes of the 20th century.

Gershwin first came to music through playing the piano from the relatively late age of 10; his parents had reportedly bought a piano for Ira, though in the end it was George who showed more interest in it. He subsequently left school at 15 to work as a 'song plugger' in now-fabled Tin Pan Alley. From this point he began to hone his skills as an arranger and composer, and quickly gained a reputation as a brilliant musician. Working with Ira, Gershwin was at first best known for his catchy tunes and songs and the brothers became hugely influential in the early development of the American musical idiom. From the mid-1920s, Gershwin also began composing the larger-scale works in a classical style, which audiences around the world are familiar with today.



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# VIOLIN AND PIANO RECITAL

Supported by the Hampstead Garden Suburb Residents Association

Sophie Rosa *violin* • Sholto Kynoch *piano*

## PROGRAMME

### PABLO DE SARASATE (1844–1908)

- *Zigeunerweisen* Op 20
- *Malagueña* Op 21 from Spanish Dances

### CÉCILE CHAMINADE (1857–1944)

- *Sérénade espagnole*  
(arr Fritz Kreisler)

### FRITZ KREISLER (1875–1962)

- *La Gitana*

### ENRIQUE GRANADOS (1867–1916)

- Violin Sonata H 127

### MAURICE RAVEL (1875–1937)

- *Pièce en forme de Habanera*

### EDUARD TOLDRÀ (1895–1962)

- *Soneti de la rosada* from 6 Sonetos

## SOPHIE ROSA *violin*

Second Prize and Audience Prize winner at the 2nd Manchester International Violin Competition 2011, Sophie has performed across the UK at the Royal Festival Hall, the Purcell Room, Wigmore Hall, Kings Place and Bridgewater Hall and has appeared as soloist with the Royal Liverpool Philharmonic Orchestra, Manchester Camerata and Skipton Camerata. Sophie has broadcast for BBC Radio 3 and has released CDs on Champs Hill Records and EM Records labels. She regularly performs recitals and chamber music at prestigious concerts and festivals such as the Manchester Mid-day Concerts Society, Manchester Chamber Concerts Society, Oxford Lieder Festival, Chester Music Festival, Leeds International Concert Series, Aurora Music Festival, the Medical Music

© HELEN RAE



Sophie Rosa

© FRAN MARSHALL



Sholto Kynoch

Society of London, 22 Mansfield Street and the Music Room, Champs Hill. Sophie is a member of Pixels Ensemble and performs with Psappha Ensemble as well as with leading orchestras across the UK.

## SHOLTO KYNOCH *piano*

Sholto Kynoch is founder and Artistic Director of the Oxford Lieder Festival, which won a prestigious Royal Philharmonic Society Award in 2015. Recent recitals have taken him to Wigmore Hall, Heidelberger Frühling in Germany, the Zeist International Lied Festival in Holland, the LIFE Victoria Festival and Palau de la Música in Barcelona, the Opéra de Lille, Kings Place in London and Piano Salon Christophori in Berlin. He has performed with singers including Benjamin Appl, Sophie Daneman, Robert Holl, James Gilchrist, Dietrich Henschel, Katarina Karnéus, Wolfgang Holzmair, Jonathan Lemalu, Stephan Loges, Christoph Prégardien, Joan Rodgers, Kate Royal and Birgid Steinberger. Sholto is the pianist of the Phoenix Piano Trio and has curated several series of recitals at the National Gallery, including at the *Monet and Architecture* exhibition in 2018. In July 2018 Sholto was elected a Fellow of the Royal Academy of Music in the RAM Honours.



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# THE FOUR SEASONS RECOMPOSED

## COVENT GARDEN SINFONIA

Supported by the John S Cohen Foundation

Ben Palmer *conductor* • Fenella Humphreys *violin*

### PROGRAMME

#### ANTONIO VIVALDI (1678-1741)

- *Sinfonia RV 169 Al santo sepolcro*
  - I - Adagio molto
  - II - Allegro ma poco

#### MAX RICHTER (born 1966)

- *On the Nature of Daylight*

#### ARVO PÄRT (born 1935)

- *Fratres*, for violin, string orchestra and percussion

#### SAMUEL BARBER (1910-1981)

- *Adagio for Strings*

### INTERVAL

#### MAX RICHTER

- *The Four Seasons Re-composed*
  - Spring I - Spring II - Spring III
  - Summer I - Summer II - Summer III
  - Autumn I - Autumn II - Autumn III
  - Winter I - Winter II - Winter III



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Ben Palmer

#### BEN PALMER *conductor*

Ben Palmer is chief conductor of the Deutsche Philharmonie Merck in Darmstadt, and Founder and Artistic Director of Covent Garden Sinfonia. He opened his tenure with the Deutsche Philharmonie Merck with a performance of Mahler's Fourth Symphony with soprano Carolyn Sampson. His second season includes the original version of Bruckner's Third Symphony at Kloster Eberbach, and Mahler's Seventh at the Kurhaus Wiesbaden. Recent guest conducting engagements include the BBC Symphony Orchestra, the Hallé, the Royal Philharmonic Orchestra, the Sinfonietta de Lausanne, the Orchestra of Welsh National Opera, the Deutsches Filmorchester Babelsberg and the Royal Northern Sinfonia. >



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He works regularly with the BBC Singers, the London Mozart Players, the Czech National Symphony Orchestra, the Orchestra of Opera North and Grimethorpe Colliery Band. Forthcoming debuts include the Royal Scottish National Orchestra, the St Petersburg Symphony Orchestra, Heidelberger Sinfoniker, the Pilsen Philharmonic and the City of Prague Philharmonic. He is one of Europe's foremost specialists in conducting live to film, leading more than 40 film-with-orchestra performances each year. Recent screenings include *Jurassic Park*, *The Snowman* and *Home Alone* at the Royal Albert Hall, the German première of *Casino Royale* and the European première of *The Pink Panther*, as well as performances of *E.T. the Extra-Terrestrial*, *Jaws*, *Raiders of the Lost Ark* and *Brassed Off*. In 2019 and 2020 he will conduct films including *Star Wars* and *Back to the Future*, and the German première of *Skyfall*. In addition to his work as a conductor, he is in demand as a composer, arranger and orchestrator.

## FENELLA HUMPHREYS *violin*

**W**inner of the 2018 *BBC Music Magazine* Instrumental Award, violinist Fenella Humphreys enjoys a busy career combining chamber music and solo work. Performances have taken her around the world to venues including the Wigmore Hall, Southbank Centre and Helsinki Music Centre. She has broadcast for the BBC, Classic FM, Deutschlandradio Berlin, Westdeutsche Rundfunk, ABC Classic FM (Australia) and Korean radio, and performed the *Walton Concerto* at the composer's home at the invitation of the Walton Trust, in a performance that was recorded by Canadian television. Fenella's first concerto recording, of Christopher Wright's Violin Concerto with the Royal Scottish National Orchestra and Martin Yates, was released in 2012 to great critical acclaim and was selected as Orchestral CD of the Month in a five-star review in *BBC Music Magazine*. A number of eminent British composers have written works for Fenella. In 2014/15 she premièred *Bach to the Future*, a set of six new works for unaccompanied violin by Cheryl Frances-Hoad, Gordon Crosse, Sally Beamish, Adrian Sutton, Piers Hellawell and Sir Peter Maxwell Davies.




© MAT SMITH

Fenella Humphreys

The project has seen performances at Aldeburgh, St Magnus Festival, Presteigne Festival, Ryedale Festival, The Forge, Manchester University and Queen's University, Belfast, and is recorded for Champs Hill Records on two CDs, *Bach2 the Future* Vols 1 and 2. Both were picked by BBC Music Magazine as instrumental Disc of the Month and Vol 2 was picked as Editor's Choice in *Gramophone Magazine*. Concertmaster of the Deutsche Kammerakademie Neuss am Rhein, Fenella also enjoys guest leading and directing various ensembles in Europe. She has collaborated with artists including Alexander Baillie, Adrian Brendel, Pekka Kuusisto, Nicholas Daniel, Sir John Tomlinson and Martin Lovett, and is regularly invited by Steven Isserlis to take part in Open Chamber Music at the International Musicians' Seminar, Prussia Cove.

Fenella can also be found playing tango with the great Uruguayan bandoneonist, Héctor Ulises Passarella. ➤





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## Wishing Proms at St Jude's a great season

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## COVENT GARDEN SINFONIA

Under the baton of Founder and Artistic Director Ben Palmer, the Covent Garden Sinfonia has developed a reputation for imaginative programming and exciting, stylish performances. Resident at St Paul's in Covent Garden, it performs regularly at St John's Smith Square, Cadogan Hall and Milton Court and the Southbank Centre's Royal Festival Hall, Queen Elizabeth Hall and Purcell Room.

The Sinfonia's projects range in size from a small ensemble to a full symphony orchestra of 70 or more. It specialises in performing music live to film, with recent screenings including *E.T. the Extra-Terrestrial*, *Psycho*, *Casablanca*, *The Gold Rush* (and other Chaplin shorts at Proms at St Jude's), *Peter and the Wolf*, *The Snowman*, and the world premières of Neil Brand's scores for *Oliver Twist* and Hitchcock's *The Lodger*. The orchestra's latest recording, music by Antonio Lotti with chamber choir The Syred Consort, entered the Specialist Classical Chart at No 2, was chosen as the BBC Radio 3 *Record Review* Disc of the Week, and was selected as one of Presto Classical's Top Ten discs of 2016. Other recordings include a critically-acclaimed CD of music for strings by Elgar, Malcolm Arnold (both in arrangements by David Matthews) and Robert Simpson.

The 2018/19 season includes two performances at the Purcell Room – works by Max Richter, Pēteris Vasks and Arvo Pärt with violinist Fenella Humphreys, and a programme based around Cheryl Frances-Hoad's *Quark Dances*, bringing together music by Biber, Bach, Stravinsky and John Adams – as well as

a return to Proms at St Jude's. Recent seasons have included a performance of Haydn's *The Creation* at St John's Smith Square, screenings of new silent film *London Symphony* at the Barbican Cinema and other venues across London, Walton's *Façade* at Wells Cathedral School's Cedars Hall, *The Dream of Gerontius* in Guildford Cathedral, and Mica Levi's *Under the Skin* at the Everyman Cinema Muswell Hill. Covent Garden Sinfonia has performed at the Victoria and Albert Museum, the Roundhouse, LSO St Luke's, the Barber Institute of Fine Arts, and The Apex in Bury St Edmunds, and at festivals such as the Yorkshire Silent Film Festival, and the English Music Festival. Highlights include a nine-concert tour of China, a Beethoven symphony cycle, and performances of Verdi *Requiem* and Bach's Mass in B minor at St John's Smith Square. >



Covent Garden Sinfonia

## COVENT GARDEN SINFONIA

**First Violins** Francesca Barritt\*, Venetia Jollands, Gillon Cameron, Willemijn Steenbakkens

**Second Violins** Esther King Smith\*, Tanya Sweiry, Charlotte Amherst, Jessica Coleman

**Violas** Matthew Kettle\*, Barnaby Adams, Joe Fisher, Charlotte Lake

**Cellos** Alex Rolton\*, Morwenna Del Mar • **Basses** Pippa Macmillan\*, Sophia Preston

**Percussion** Keith Price\* • **Harp** Keziah Thomas • **Harpsichord** Daniel King Smith\*

\*Principal Player

List correct at time of going to print

## PROGRAMME NOTES

### ANTONIO VIVALDI (1678–1741)

- *Sinfonia RV 169 Al santo sepolcro*
  - I – *Adagio molto*
  - II – *Allegro ma poco*

Probably composed around 1730 and likely intended for use in Holy Week in the chapel of the Pietà, the two short movements of this *Sinfonia* are shockingly chromatic and, at times, modern-sounding. In both movements descending themes are accompanied by rising counterpoint, unmistakably a musical depiction of the Crucifixion. This is Vivaldi at his most focussed and intense, a world away from the bouncing dance rhythms of his violin concertos.

### MAX RICHTER (born 1966)

- *On the Nature of Daylight*

Released as part of his 2004 album *The Blue Notebooks*, Max Richter's *On the Nature of Daylight* has already achieved cult status as a popular classic of the 21st century, not least through its extensive use in film and on television. Cast from the simplest idea – a rolling sequence of chords in the lower strings, gradually decorated by the violins – the work is coming to be seen almost as a modern-day equivalent of Samuel Barber's ubiquitous *Adagio*. Richter described his intentions: 'What I wanted to do was create something which had a sense of luminosity and brightness, but made from the darkest possible materials'.

### ARVO PÄRT (born 1935)

- *Fratres*, for violin, string orchestra and percussion

*Tintinnabulation is an area I sometimes wander into when I am searching for answers – in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning.... Tintinnabulation is like this. Here I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, with two voices. I build with the most primitive materials – with the triad, with one specific tonality. The three notes of the triad are like bells. And that is why I called it tintinnabulation.*

This is how Arvo Pärt explained his fascination with bell-like sounds in 1977, the year in which he wrote two of his signature works, *Tabula rasa* and *Fratres* (*Brothers*). Scored for quintets of winds and strings, the original version of *Fratres* was composed for the Estonian early music ensemble Hortus Musicus. Pärt subsequently made many arrangements (his publishers currently offer 16 different versions), including the version played tonight, for solo violin, strings and percussion, which dates from 1992.

The violin begins alone, with a baroque prelude of arpeggios setting out the material. Over a bare fifth drone, the strings play a repeating hymn-like theme in three-part harmony – however, one of these parts (usually the second violins or violas) uses only the notes of the A minor triad. Between each verse the percussionist sounds six notes, marking the start of the next cycle. The solo violin embellishes each variation as the work builds to a climax, before receding. ➤

**SAMUEL BARBER (1910-1981)**

- *Adagio for strings*

Barber's most beloved work began life as the slow movement of his 1936 String Quartet, Op 11. Though he did not publish the quartet until 1943, choosing to rewrite the finale several times, Barber was immediately satisfied with the *Adagio*, calling it a 'knock-out' in a letter to Orlando Cole, cellist of the Curtis String Quartet. In 1938 he recast the movement for full string orchestra, and sent it to Arturo Toscanini. To Barber's irritation, Toscanini returned the score without comment; it was only later that the composer discovered Toscanini was only returning the score because he had memorised it, and was intending to perform the work, which he did later that year with the NBC Symphony Orchestra.

INTERVAL

**MAX RICHTER**

- *The Four Seasons Recomposed*
  - *Spring I - Spring II - Spring III*
  - *Summer I - Summer II - Summer III*
  - *Autumn I - Autumn II - Autumn III*
  - *Winter I - Winter II - Winter III*

Published in 1725 in Amsterdam as part of *Il cimento dell'armonia e dell'invenzione (The Contest of Harmony and Invention)*, Vivaldi's *Le Quattro Stagioni* has become perhaps the most famous classical work of all time. As the German-born British composer Max Richter noted:

*The Four Seasons is something we all carry around with us. It is just everywhere. In a way, we stop*

*being able to hear it. So this project is about reclaiming this music for me personally, by getting inside it and rediscovering it for myself...and taking a new path through a well-known landscape. You hear it in the supermarket regularly you are confronted with it in adverts or hear it as music when on hold...slowly you begin to blank it out.*

*I wanted to open up the score on a note-by-note level, and working with an existing recording was like digging a mineshaft through an incredibly rich seam, discovering diamonds and not being able to pull them out. That became frustrating. I wanted to get inside the score at the level of the notes and in essence rewrite it, recomposing it in a literal way.*

Thus, in his 2011 work, *The Four Seasons Recomposed*, three-quarters of Vivaldi's original is discarded, absorbing and recasting the remaining material into the loops and phases of Richter's own neoclassical, minimalist style.

Though the work as a whole has the same structure as the original – each concerto is cast in the traditional three-movement fast-slow-fast pattern – Richter's recomposition does not follow the narrative of descriptive sonnets found in Vivaldi's score. Each movement is given a different treatment, and yet somehow the spirit of the original *Four Seasons* is still present, reimagined for a 21st century audience. In the baroque era, the act of 'borrowing' another composer's music was a legitimate and accepted practice, and so though Vivaldi might have been surprised by some of the processes applied to his concertos, this act of recomposition could, in all likelihood, have been taken only as a compliment.

*Programme notes © Ben Palmer, 2019*







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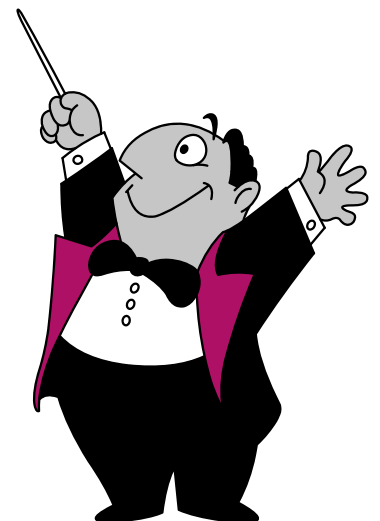
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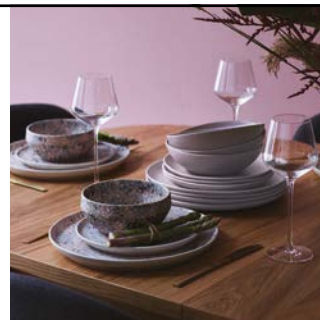
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# CELLO AND GUITAR RECITAL

Supported by the Hampstead Garden Suburb Residents Association

Catherine Lee *cello* • Ahmed Dickinson Cárdenas *guitar*

## PROGRAMME

### MANUEL DE FALLA (1876–1946)

- *Nana, Asturiana and Polo from Seven Popular Spanish Songs*

### EDUARDO MARTÍN (born 1956)

- *Suite Habana*

### ASTOR PIAZZOLLA (1921–1992)

- *Bordel 1900, Café 1930 & Nightclub 1960 from Histoire du Tango*

### MANUEL DE FALLA

- *Danza Española No 1 'La vida breve'*

### ENRIQUE GRANADOS (1867–1916)

- *Andaluza: No 5 from 12 danzas españolas para piano (1890)*

### RADAMÉS GNATTALI (1906–1988)

- *Sonata for Cello and Guitar*

### CATHERINE LEE *cello*

Catherine has performed in venues including the Wigmore Hall, St James's Piccadilly, St Martin-in-the-Fields, the National Portrait Gallery, the Royal Opera House and the South Bank Centre. She regularly performs in international music festivals such as the Courchevel Academy, the European Music Academy Bonn, Naples International Music Festival and the Russian Music Festival. Catherine plays a wide range of repertoire and her contemporary works include session recordings at the Abbey Road Studios and RAK Studio London.

Her performing technique has been crafted by studying with many of today's leading cellists including Gustav Rivinius, Ivan Monighetti, Leonid Gorokhov,



Catherine Lee



Ahmed Dickinson Cárdenas

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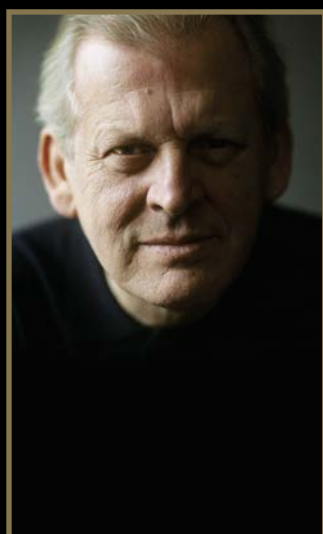
David Geringas, Thomas Demenga and Ralph Kirshbaum. Having close ties to her Korean heritage, Catherine has played in the Embassy Series at St Martin-in-the-Fields supported by the South Korean Embassy, and the Korean Music Festival in London as well as organising fundraising concerts for the European Alliance for Human Rights in North Korea. Catherine is the director of Hampstead Music School and works with aspiring students.

### AHMED DICKINSON CÁRDENAS *guitar*

Dickinson Cárdenas has performed at the Royal Albert Hall, the Wigmore Hall, Sage Gateshead, Queen Elizabeth Hall and the Barbican. He has given live performances on BBC Radio 3 and BBC London and featured at prominent festivals including the London Classical Guitar Festival, Oxford Lieder Festival, Ards Guitar Festival (Northern Ireland), Dublin Guitar Week, Hispano-American Guitar Festival (Mexico), Identidades International Guitar Festival (Cuba) and Havana International Guitar Festival. Recent projects include a European tour with Cuban guitarist and composer Eduardo Martín, the world première of a guitar and violin concerto with Docklands Sinfonia, recitals with Malta International Arts Festival and live performances at the Royal Opera House with ballet star Carlos Acosta.

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# JACK LIEBECK AND KATYA APEKISHEVA

Supported by George Meyer

Jack Liebeck *violin* • Katya Apekisheva *piano*

## PROGRAMME

### CLARA SCHUMANN (1819–1896)

- Three Romances for Violin and Piano Op 22
  - *Andante molto*
  - *Allegretto*
  - *Leidenschaftlich schnell* ('passionately fast')

### GABRIEL FAURÉ (1845–1924)

- Violin Sonata No 1 in A major Op 13
  - *Allegro molto*
  - *Andante*
  - *Allegro vivo*
  - *Allegro quasi presto*

## INTERVAL

### REBECCA CLARKE (1886–1979)

- *Midsummer Moon* for violin and piano

### CLAUDE DEBUSSY (1862–1918)

- *Clair de Lune* arranged from *Suite Bergamasque* for piano solo

### CÉSAR FRANCK (1822–1890)

- Sonata in A major for Violin and Piano
  - *Allegretto ben moderato*
  - *Allegro – quasi lento – tempo primo*
  - *Recitativo-fantasia: ben moderato*
  - *Allegretto poco mosso*



Recorded by BBC Radio 3 for broadcast on Friday 28 June



© KAUPU KIKKAS

Jack Liebeck

### JACK LIEBECK *violin*

Possessing flawless technical mastery and a 'beguiling silvery tone' (*BBC Music Magazine*), violinist Jack Liebeck's playing embraces the worlds of elegant chamber-chic Mozart through to the impassioned mastery required to frame Brett Dean's *The Lost Art of Letter Writing*. Jack's fascination with all things scientific has included performing the world première of Dario Marianelli's *Voyager Concerto* and collaborations with Professor Brian Cox. He is the artistic director of his own festival Oxford May Music, the DESY Humboldt Science and Music Festival in Germany and the Alpine Classic in Grindelwald, Switzerland where programming is centred around themes of music, science and the >



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arts. A professional photographer, he loves film and can be heard in the soundtracks of *The Theory of Everything*, *Jane Eyre* and *Anna Karenina*. Jack is a Professor of Violin at the Royal Academy of Music and is a member of Trio Dali.

Recent solo performances with orchestras include BBC Ulster, Thailand Philharmonic, Royal Philharmonic and National Symphony Orchestra at Cadogan Hall. In 2019 he is co-curating a special programme celebrating science and art alongside Daniel Harding and Brian Cox for the Melbourne Symphony Orchestra and touring *Einstein's Universe*, a unique recital with Professor Brian Foster.

Jack began his recording relationship with Hyperion Records in 2014 with releases of Kreisler's *Violin Music* with Katya Apekisheva and a Bruch concerto series with the BBC Scottish Symphony Orchestra and Martyn Brabbins. Jack featured as a soloist for Classic FM's latest disc, *The Glorious Garden* poetry by Alan Titchmarsh, narrated by Alan and with music by Debbie Wiseman.

Jack plays the *Ex-Wilhelmj* J.B. Guadagnini dated 1785 and is generously loaned a Joseph Henry bow by Kathron Sturrock, in memory of her late husband Professor David Bennett. Jack Liebeck is managed worldwide by Percius ([www.percius.co.uk](http://www.percius.co.uk)).

## KATYA APEKISHEVA *piano*

Katya Apekisheva was a prize-winner in the Leeds International and Scottish Piano Competitions and has collected awards such as the London Philharmonic 'Soloist of the Year' and the Terence Judd Award. She has performed with the London Philharmonic, The Philharmonia, the Hallé, the Moscow Philharmonic, the Jerusalem Symphony, the English Chamber Orchestra and the Royal Philharmonic Orchestra, working with Sir Simon Rattle, David Shallon, Jan Latham-Koenig and Alexander Lazarev.

Katya's recording of Grieg solo piano works in 2008 was chosen by Classic FM as CD of the Week and by *Gramophone Magazine* as Editor's Choice, further receiving a 'Rising Star Award' in *International Piano Magazine* and becoming Critics' Choice 2008 in



© SIM CANETTY-CLARKE

Katya Apekisheva

*Gramophone Magazine*. In 2012 Katya released a CD of works by Mussorgsky and Shostakovich and she has collaborated on several recordings with violinist Jack Liebeck including a CD of works by Dvořák that won a Classic BRIT award, and more recently a disc of Kreisler arrangements.

Katya has worked as a collaborative pianist with Janine Jansen, Natalie Clein, Guy Johnston, Maxim Rysanov, Jack Liebeck, Boris Brovtsyn, Alexei Ogrinchouk, and Nicholas Daniel, among others.

Katya also has a successful piano duo partnership with Charles Owen, performing regularly at festivals worldwide. Their 2016 CD *Stravinsky Piano Ballets* garnered high critical acclaim.

She has performed at the Utrecht, Ancona, Leicester, Oxford, Lincoln, City of London, and Elverum festivals, and in the Berlin Spectrum Concert Series. She collaborates with the Belcea and Aviv quartets, has performed with South Africa's major orchestras on a concerto tour, and also with the Santiago Philharmonic, Wiesbaden Orchestra, and OFUNAM Orchestra (Mexico).

Katya is co-artistic director of the London Piano Festival and is a professor of piano at the Guildhall School of Music and Drama. ➤



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*The annual Sibelius Festival in Lahti is one of the most important cultural events in Finland and is held every autumn in the magnificent Sibelius Hall on the shores of Lake Vesijärvi.*

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For 2019, Austrian pianist and Director of the Festival, Rudolf Buchbinder, has recruited the Chamber Orchestra of Europe, the Rotterdam Philharmonic Orchestra, the Tonkünstler Orchestra and the City of Birmingham Symphony Orchestra. Staying at the 4★ Steigenberger Hotel, we will also enjoy day trips to picturesque Dürnstein, the Benedictine Abbey at Melk, and the artist Egon Schiele's home town of Tulln.



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**A SEVEN NIGHT HOLIDAY | 23 AUGUST 2019**

*The Schubertiade is one of the most important chamber music festivals in the world, with an astonishing number of distinguished musicians gathering in this beautiful setting in the Austrian Alps.*

We stay at the 4★ Gasthof Krone in the village of Hittisau for the duration of our holiday. In addition to seven concerts, we include a drive through the Vorarlberg Mountains, a visit to the Angelika Kauffman Museum and wine and cheese tasting.



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*Held since 1895, the Biennale presents a diverse array of exhibitions, installations and events throughout the city. We will take in both classical and modern art in an itinerary which has something for everyone with an interest in the visual arts.*

Based at the 4★ Hotel Monaco & Grand Canal, we visit the national pavilions in the Giardini, and spend an afternoon exploring the Cannaregio area of Venice, where we will see the new installation by author and ceramicist Edmund de Waal in a 16th-century synagogue located in the former Jewish Ghetto. Further highlights include Francois Pinault's spectacular 'Punta della Dogana' gallery of Contemporary art and the Peggy Guggenheim collection.

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## PROGRAMME NOTES

### CLARA SCHUMANN (1819–1896)

- Three Romances for Violin and Piano Op 22 (1853)
  - *Andante molto*
  - *Allegretto*
  - *Leidenschaftlich schnell* ('passionately fast')

Clara Schumann was one of the foremost pianists of her time and premièred new works by her husband Robert Schumann and their friends Johannes Brahms and Frédéric Chopin. She composed prolifically from the age of nine, but her spectacular performing career and the responsibility of supporting seven children after her husband's early death limited her output in later life.

After the Schumanns' move to Düsseldorf in 1853, Clara (who once said 'women are not born to compose') produced several works, including these three romances, dedicated to the legendary violinist Joseph Joachim. She played them on tour with Joachim, to audiences that included the King of Hanover (who was 'completely ecstatic' on hearing them). A critic for the *Neue Berliner Musikzeitung* declared: 'All three pieces display an individual character conceived in a truly sincere manner and written in a delicate and fragrant hand.'

### GABRIEL FAURÉ (1845–1924)

- Violin Sonata No 1 in A major Op 13 (1876)
  - *Allegro molto*
  - *Andante*
  - *Allegro vivo*
  - *Allegro quasi presto*

Although not a hugely prolific composer, Gabriel Fauré was an accomplished organist and keyboard player. At the age of nine he was sent to study in Paris as a church organist and choirmaster, where he flourished under the tuition of, among others, Camille Saint-Saëns.

Fauré's first Violin Sonata was completed in 1876 and dedicated to the celebrated violinist Paul Viardot (1857–1941), who premièred the sonata with Fauré himself at the piano. The demanding piano part is evidence of Fauré's wish to demonstrate his impressive skills in full. We sense this from the very beginning of the first movement, where the beautiful main theme is heard first on the piano alone. 'Schumannesque' is often used to describe this movement, not only for the music's impassioned urgency but for its sophisticated rhythmic layering, pervasive use of syncopation and intricate mingling of the voices.

The second movement, a barcarolle, offers some much-needed relief. The third movement is a scherzo in all but name: stylish, witty, brittle, light and lively. The finale gives the sonata the beautiful and optimistic conclusion it so richly deserves – the violin sings boldly, with moments of deep passion. The work reaches its climax after a delicate coda gives way to a final outpouring of triumph. ➤

### INTERVAL



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**REBECCA CLARKE (1886–1979)**

- *Midsummer Moon* for violin and piano (1924)

Rebecca Clarke studied composition with Sir Charles Stanford at the Royal College of Music. An accomplished violist, she was one of the first women members of a professional orchestra in London. From 1916 onwards she established herself as a composer and viola soloist in the United States, where she was twice a second prize winner at the Berkshire Festival in Tanglewood, Massachusetts. On one of these occasions, the jury was unable to decide between the two top compositions until Elizabeth Sprague Coolidge, the Festival's chief benefactor, cast the deciding vote. Clarke reported that the jurors, who did not know the composers' names, were amazed that the runner-up was a woman. Following her marriage to pianist James Friskin in 1944, Clarke devoted herself to teaching and to touring as a solo violist, composing very few works from that time on.

The influence of Debussy and musical impressionism is often remarked on in relation to Clarke's works, particularly for their lush textures and modernistic harmonies. *Midsummer Moon* is a light miniature, with a fluttering solo violin line, that continues to make appearances in recitals.

Interest in Clarke's compositions (over half of which remain unpublished) was revived in 1976 following a radio broadcast in celebration of her ninetieth birthday. In 2000 the US-based Rebecca Clarke Society was established to promote the study and performance of her music.

**CLAUDE DEBUSSY (1862–1918)**

- *Clair de Lune* arranged from *Suite Bergamasque* for piano solo (1890 rev 1909)

The title of this piece by Debussy comes from a poem by Paul Verlaine (1844–1896), published in 1869. It forms the third and most famous movement of the composer's 1890 *Suite Bergamasque* for piano.

Debussy made a further two settings of Verlaine's poem for voice and piano. The poem was also set to music by Fauré.

**CÉSAR FRANCK (1822–1890)**

- Sonata in A major for Violin and Piano (1886)
  - *Allegretto ben moderato*
  - *Allegro—quasi lento—tempo primo*
  - *Recitativo-fantasia: ben moderato*
  - *Allegretto poco mosso*

César Franck composed his celebrated sonata for violin and piano in 1886 as a wedding present for the great Belgian violin virtuoso Eugène Ysaÿe, who gave its first performance at the Société Nationale in December that year. It marks one of the crowning achievements of Franck's long career and its special appeal lies in the way it manages to fuse the elements of four deeply contrasting movements.

The recurring ideas and cyclical structure of the sonata show how much Franck was influenced by Liszt's innovative approach to thematic development. The principal motifs appear and reappear throughout the four movements, giving the sonata a distinctive architectural and thematic cohesion. The nature of Franck's piano writing also reveals the depth of his study of Liszt, and also of Chopin. Among other influences, the improvisatory nature of the third movement (underlined by its unusual title) has been seen as a tribute to Bach's unaccompanied string works, as well as recalling Franck's devoted admiration of Bach's works for organ.

*Programme notes by Thomas Radice*



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# PIANO RECITAL

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Chiyan Wong *piano*

## PROGRAMME

**JOHANN SEBASTIAN BACH (1685-1750) /  
FERRUCCIO BUSONI (1866-1924)**

- *Goldberg Variations* BWV 988  
Theme, Variations 1, 2, 4, 5, 7, 13

**FRANZ LISZT (1811-1886)**

- *Bénédiction de Dieu dans la Solitude* S 173/3

**FRÉDÉRIC CHOPIN (1810-1849)**

- *Préludes* Nos 17-23 Op 28

**FRANZ LISZT**

- *Réminiscences de Don Juan* S 418

## CHIYAN WONG *piano*

Chiyan was awarded a prize as one of the most promising young artists to appear at the International Mozarteum Summer Academy and subsequently performed at the Salzburg Festival. His debut album *Liszt Transfigured: Operatic Fantasies for Piano* was awarded the Grand Prix in the Liszt Ferenc Társaság's 40th Grand Prix Competition.

He has performed with the Singapore Symphony Orchestra, the Hong Kong Philharmonic Orchestra and in the Singapore International Piano Festival, the International Piano Summer School at Chetham's School of Music Manchester, the Hong Kong Arts Festival, the Wigmore Hall, the International Music Festival in Dinard, France, the 19th Singapore International Piano Festival, and in Sacile, Italy. Chiyan returned to Hong Kong for a Liszt live broadcast recital sponsored by the Radio Television Hong Kong Corporation.



© KURT CHAN

Chiyan Wong

Chiyan has been awarded prizes by the Hattori Foundation in London, the International Piano Competition in Memory of Vladimir Horowitz in Ukraine and the Premio Liszt in Parma. He is a recipient of the Postgraduate Performance Award by the Musicians Benevolent Fund and the ABRSM Macklin Bursary.



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# FANTASIA ORCHESTRA

## WITH TOM FETHERSTONHAUGH CONDUCTOR AND ISATA KANNEH-MASON PIANO

Supported by Pamela Fulton and Kate Munday

### PROGRAMME

#### ARVO PÄRT (born 1935)

- *Cantus in Memoriam Benjamin Britten*

#### LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Concerto No 3 in C minor Op 37
  - *Allegro con brio*
  - *Largo*
  - *Rondo: Allegro*

### INTERVAL

#### LUDWIG VAN BEETHOVEN

- Symphony No 7 in A major Op 92
  - *Poco sostenuto - Vivace*
  - *Allegretto*
  - *Presto - Assai meno presto*
  - *Allegro con brio*

### FANTASIA ORCHESTRA

**F**ounded 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 tackles a broad and eclectic range of repertoire with fresh, youthful and energetic vigour, breathing new life into old works and celebrating new ones.

Highlights include a performance of Haydn's C Major Cello concerto with 2016 BBC Young Musician winner Sheku Kanneh-Mason, with whom the orchestra regularly performs, Strauss's *Metamorphosen* for 23 solo strings, Sibelius's Second Symphony and Elgar's Cello Concerto with Rebecca McNaught. These concerts have drawn great acclaim, with Fantasia's strings described by the Arts Desk as 'a thing of wonder'. ➤



Fantasia Orchestra

Fantasia Orchestra is also 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, Ted Mair, Richard English and others, with more planned for the coming season. Keen to expand its musical experiences and horizons, Fantasia Orchestra regularly collaborates with musicians from around the world. The orchestra fosters an exciting 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 plans include further collaboration with both the Lindenbaum and Oxford Chamber Music Festivals, a series of concerts in London and performances further afield.

### TOM FETHERSTONHAUGH *conductor*

Tom Fetherstonhaugh has conducted Southbank Sinfonia, Oxford Chamber Music Festival Orchestra, Hereford Symphony Orchestra, Fantasia Orchestra, the Junior Royal Academy of Music Sinfonia, Senior Orchestra and Main Choir, the orchestra of the Pro Corda Senior, the choir of Merton College, Oxford, and, aged 13, the choristers of Westminster Abbey on



Tom Fetherstonhaugh

their tour to Russia. He has just completed his season as conductor of the Oxford University Sinfonietta.

Tom conducted the opening concert of the Oxford Chamber Music Festival in October 2018, performing works with Priya Mitchell, Alena Baeva and Sheku Kanneh-Mason. In the 2017 festival Tom conducted works including Kancheli's *Night Prayers* and was the assistant conductor for Jill Jarman's *Minstram* double concerto with Dame Evelyn Glennie and Hugo Ticciati. >

## FANTASIA ORCHESTRA

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**Trumpets** Christopher Bowman, Laura Davies • **Percussion** Matt Vennell • **First Violins** Sofia Kolupov\*, Hana Mizuta-Spencer, Braimah Kanneh-Mason, Charlotte Strivens, Ellen Dunn  
**Second Violins** Athena Hawksely-Walker\*\*, Ayla Sahin, Natasha Kenealy, Elliott Bougant, Conor Carleton  
**Violas** Connie Pharoah\*\*, Peter Fenech, Ellie Walton, Georgia Russell • **Cellos** Rebecca McNaught\*\*  
Eliza Millett, Angus McCall, Flora McNicoll • **Double Bass** Richard English\*\*  
**Orchestral Manager** Conor Carleton • **Assistant Manager** Richard English

\* Leader • \*\*Principal Player

List correct at time of going to print

Alongside conducting, Tom is a violinist, organist and pianist. As organ scholar at Merton College, Oxford, he is responsible for accompanying both the College Choir and Merton College Girls' Choir for services, concerts, live BBC broadcasts and tours. In March 2017 he played for the first ever Anglican Evensong at St Peter's Basilica, Rome, which was recorded by Vatican Radio for BBC broadcast in the UK. He has performed recitals in the UK and Europe, including in the Oxford Lieder Festival, and plays regularly in Belfast with the Ulster Orchestra. On the piano, Tom has recently finished a complete Beethoven violin sonata cycle in the Holywell Music Room with violinist Athena Hawksley-Walker.

Tom was a chorister of Westminster Abbey where he sang for daily and state services, including the solo at the Royal Wedding in 2011. He performed in operas at the Royal Opera House and had solo roles at English National Opera (*Billy Budd*, *The Magic Flute*, *Tosca*). His voice features on numerous film soundtracks including *Prometheus*, *Life of Pi* and *Dark Shadows*. He made his BBC Proms solo debut aged 13 in Mahler's *Das Klagende Lied* in 2011.

### ISATA KANNEH-MASON *piano*

Isata Kanneh-Mason is a Postgraduate at the Royal Academy of Music, studying piano with Carole Presland, having been awarded the Gwendolyn Reiche Memorial Scholarship.

Isata was in the Piano Category Final of the BBC Young Musician 2014, winning the Walter Todds Bursary for the most promising musician before the Grand Final. She has won the Royal Academy Iris Dyer Piano Prize four times and won the Mrs Claude Beddington Prize 2016 for outstanding recital results at the Royal Academy. She is also winner of the Royal Academy Christian Carpenter Recital Prize 2018, the Howard Craxton Chamber Music Prize 2018 and the Wilfred Parry (Brahms) Prize 2018. Isata has held the Elton John Scholarship for her studies at the Royal Academy.

Isata's performances around the UK and abroad encompass concerto appearances, solo recitals and chamber ensembles at venues that include the



Isata Kanneh-Mason

Wigmore Hall, Royal Festival Hall, St Martin-in-the-Fields, Duke's Hall (Royal Academy) and the Barbican in London. She has performed in the Portland Piano Series in Oregon and the Colour of Music Festival in South Carolina, the Hebden Bridge and Lincoln Music Festivals in the UK, and in the Netherlands, the Caribbean, the Cayman Islands, Canada and Switzerland. She returns to Proms at St Jude's this year having performed last year.

Highlights this season include appearances at the Lucerne Festival, Montreux's September Musical, the Zurich Tonhalle, Wigmore Hall and Amsterdam Concertgebouw, the Saint-Denis Festival in Paris, and an extensive US tour, including a performance at Carnegie Hall.

Isata has been seen and heard on television and radio, including the BBC's *Radio 3 In Tune*, BBC2's *The Proms Extra* and *Classroom Heroes*, BBC1's *The One Show*, BBC4's *BBC Young Musician* and ITV's *Born To Shine*. The Kanneh-Mason family were the subject of a BBC4 documentary, *Young, Gifted and Classical*, and they also appeared on *CBS Sunday Morning* (USA) as well as Proms at St Jude's last year.

Isata is grateful to The Nottingham Sorooptimist Trust, to Mr and Mrs John Bryden, to Frank White, to Awards for Young Musicians and to Sir Elton John. ➤



## PROGRAMME NOTES

### ARVO PÄRT (born 1935)

- *Cantus in Memoriam Benjamin Britten* (1977)

This short piece by the Estonian composer Arvo Pärt is a canon in A minor for string orchestra and bell. It is an early example of Pärt's so-called tintinnabulation style (from the Latin for bell, *tintinnabulum*), which he based on his reactions to early chant music. Its appeal is often ascribed to its relative simplicity; a single melodic motif dominates and it both begins and ends with scored silence. For an explanation of the term by Pärt himself, see the note on *Fratres* on page 52.

The *Cantus* was composed as an elegy to mourn the death of the English composer Benjamin Britten in December 1976. Pärt greatly admired Britten and viewed him as a kindred spirit, describing him as possessing the 'unusual purity' that he himself sought as a composer. But he only gained access to Britten's music after emigrating from Soviet Estonia to Austria in 1980, four years after Britten had died. With Britten's death it is said that Pärt felt he had lost hope of meeting the only contemporary composer whose musical outlook he believed most resembled his own.

Perhaps Pärt's most popular piece, the *Cantus* has been widely used in film and television soundtracks.

### LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Concerto No 3 in C minor Op 37 (c.1800-1803)
  - *Allegro con brio*
  - *Largo*
  - *Rondo: Allegro*

While Beethoven made some preliminary sketches in 1797 for what was to become his third piano concerto, he did not complete the manuscript score until three years later, proudly inscribing it 'Concerto 1800 Da L. v. Beethoven'. The concerto did not receive its first performance until April 1803 in Vienna, with the composer at the keyboard. It was published the following year.

With his symbolic inscription 1800 Beethoven was marking the start of a new century, for which new music was called for. He had put behind him the Haydnesque and Mozartian classicism of his first symphony and the first two piano concertos – youthful works that offered some hints of emerging romanticism and innovation. It was a busy and creative period. By the time Beethoven began preparing his new C minor concerto for public performance, he had already completed robust and forward-looking works such as the C minor violin sonata from Op 30 and had started on the *Kreutzer* Sonata. After the concerto's première he began work on the *Eroica* Symphony.

The soft unison phrase with which the orchestra opens the first movement is typical of Beethoven's new style. Deceptively simple at first, it undergoes some dramatic transformations, for instance in the agitated scales that introduce the piano's first entry, with its thunderous restatement of the opening theme. Until that point the soloist remains silent throughout an unusually long orchestral introduction, during which all the main themes of the movement are heard.

It was conventional practice in classical concertos for the soloist to have a respite after the cadenza, leaving the orchestra to finish off the movement. But here, instead of rounding off the cadenza with a trill as the cue to the orchestra to come back in, the piano continues with a quiet, mysterious passage, ➤

accompanied by the timpani and echoing the opening theme. There is then a *Crescendo* as the movement progresses powerfully to a conclusion.

The piano opens the *Largo* slow movement with a full solo statement of a noble and spacious melody in the remote key of E major, taken up afterwards by the orchestra. The striking shift to a remote key (E-flat would have been more normal) underlines a complete contrast of mood. The piano writing is ornate throughout the movement, elegantly setting off some fine writing for the woodwind. Recapitulation of the first tune is further decorated by the piano and includes an operatic-style cadenza.

The final *Rondo* brings the concerto back to a lively and humorous mood, with a variety of distinct episodes, some lyrical, some dramatic. The piano's last solo flourish slows down to a standstill before whipping up the main theme to a furious *Presto* coda in C major, bringing the work to a brilliant conclusion.

## INTERVAL

### BEETHOVEN

- Symphony No 7 in A major Op 92 (1812)
  - *Poco sostenuto* – *Vivace*
  - *Allegretto*
  - *Presto* – *Assai meno presto*
  - *Allegro con brio*

Three years passed after Beethoven completed his Sixth (*Pastoral*) Symphony in 1808 before he felt inspired to create another symphony. He sketched out the main elements during the autumn of 1811 while taking a rest cure in Teplitz, a small resort town near Prague. He then worked on the symphony after his return to Vienna and finished it in May 1812. The new work and the so-called *Battle Symphony* (or *Wellington's Victory*), Op 91, received their first public performances in December 1813. This was at a fundraising concert organised by Beethoven's friend Johann Mälzel (inventor of the metronome) in support of troops wounded in the wars against Napoleon. Mälzel persuaded many of Vienna's leading musical figures to play in the

orchestra, including Spohr (on violin), Hummel and Meyerbeer (timpani), Moscheles (cymbals) and Salieri. The glittering audience included many important political figures.

The Seventh Symphony displays a striking range of moods. Three of its four movements overflow with energy and high spirits, a fact that led to Wagner famously describing it, in 1849, as 'the apotheosis of the dance'. The first movement begins with an introduction in slow tempo – a good deal longer than any to be found in earlier symphonies of Haydn, Mozart or Beethoven himself. It creates a feeling of suspense before the exhilarating *Vivace*, which is full of rapid and unexpected changes and contrasts.

In complete contrast, the second movement contains probably the most profound expression of grief and despair ever heard in symphonic music up to that time. Moving forward upon an implacable rhythm, it has the air of a melancholy, even funereal, procession. Two brief episodes in a major key provide the only consolation.

The third movement *Scherzo* is similar in structure to the corresponding movement in the Fourth Symphony, with repeated alternation between the bustling opening section and the more restrained Trio section. The *Finale* is a headlong *perpetuum mobile*, hurtling along joyously and scarcely pausing for breath from the first note to the last.

*Programme notes by Thomas Radice*



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# SCHOOLS' PROM

## PLANETS, MOONS AND STARS

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(with additional funding from an anonymous donor)

Led by Will Dollard

Pupils from local schools including Alma, Brookland, Wessex Gardens, St John's N20 and Martin, and Wren Academy junior schools, The Archer Academy, The Henrietta Barnett School, Mount House, Saracens High School, Whitefield and Wren secondary schools will perform *Planets, Moons and Stars*. This is a series of specially commissioned songs by the DaCapo Music Foundation's Tracey Mathias and John Ashton Thomas. The students will be accompanied by musicians playing the violin, double bass, flute, oboe and horn.

### WILL DOLLARD

Will started his musical education as a Chorister in Westminster Cathedral Choir, where a vast repertoire and a busy concert schedule gave him a great foundation in musical understanding from a young age. As a music scholar at his senior school he continued to develop as a musician in a vast range of ensembles and settings leading Will to apply to study music at Glasgow University.



Will Dollard

Since graduating from Glasgow, Will has been in London, teaching brass and classroom music and leading choirs, as well as taking an active role in the London music scene and becoming musical director for Goblin Theatre Company.

DaCapo inspires and enriches his approach to education; he now teaches more than 350 children every week in three separate schools, has become a senior teacher at the DaCapo Saturday Centre and sings at the top of his voice (to anybody and everybody) about the amazing work DaCapo does!





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# MILOŠ: THE VOICE OF THE GUITAR

## WITH ENSEMBLE7

Supported by an anonymous donor

Miloš Karadaglić

### PROGRAMME

#### JOHANN SEBASTIAN BACH (1685–1750)

- Prelude and Fugue in A minor BWV 997

#### LUIGI BOCCHERINI (1743–1805)

- Guitar Quintet No 4 in D major G 448  
from *Fandango*

#### ENRIQUE GRANADOS (1867–1916)

- From *12 danzas españolas para piano* (1890)
  - No 5 *Andaluza*
  - No 2 *Oriental*

#### MANUEL DE FALLA (1876–1946)

- *Danza del Molinero (Farruca)* from  
*El sombrero de tres picos*

#### ANONYMOUS

- *Jeux Interdits* (Spanish Romance)

#### ASTOR PIAZZOLLA (1921–1992)

- *Libertango*

### INTERVAL

#### HEITOR VILLA-LOBOS (1887–1959)

- From *Five Preludes*
  - No 1 *Andante espressivo* in E minor
  - No 4 *Lento* in E minor

#### JORGE CARDOSO (born 1949)

- *Milonga*

#### ISAÍAS SÁVIO (1900–1977)

- *Batucada*



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Miloš Karadaglić

#### CARLO DOMENICONI (born 1947)

- *Koyunbaba* Op 19

#### JOHN LENNON (1940–1980) /

#### PAUL MCCARTNEY (born 1942)

- *The Fool on the Hill*
- *Eleanor Rigby*

#### GEORGE HARRISON (1943–2001)

- *Here Comes the Sun* >



## MILOŠ KARADAGLIĆ

Firmly positioned as a leading exponent of his instrument, 'the hottest guitarist in the world' (*Sunday Times*), Miloš Karadaglić continues to top music charts and delight audiences worldwide.

His first three releases on Deutsche Grammophon achieved major chart successes around the globe and turned him into 'classical music's guitar hero' (*BBC Music Magazine*) overnight. His 2014 recording of Rodrigo's concertos had the *Sunday Times* calling him 'The King of Aranjuez', while *Blackbird – The Beatles Album* (2016) was received with unanimous acclaim.

Miloš has appeared in recital at almost all major concert halls and festivals around the globe and has worked with many of the world's leading orchestras and conductors. He is also the first ever classical guitarist to have performed in solo recital at the Royal Albert Hall in London, the *Guardian* commenting: 'More extraordinary by far, however, was the way a single guitarist . . . could shrink the Hall's cavernous space into something so close.' The *Independent* concluded: 'a sleight of hand that makes Karadaglić not only a magician, but a serious and accomplished musician'.

In August 2018, Miloš returned to the Royal Albert Hall with the BBC Symphony Orchestra to give the world première of *Ink Dark Moon*, an exciting new guitar concerto written for Miloš by Joby Talbot. The performance, part of the 2018 BBC Proms, was received with great enthusiasm, with *BachTrack* commenting that 'Karadaglić provided a supremely tailored performance, exploring the full range of sounds and colours'.

In the 2018/19 season, Miloš curates a musical journey through the repertoire that has been most important to him so far in his life and career. Titled *The Voice of the Guitar*, this programme sees him perform solo and with various ensembles throughout the UK, Europe, Asia and the USA. 'No other guitarist can match his graceful blend of personal charisma and technical finesse' (*Independent*).

Miloš remains committed to commissioning new repertoire, especially when it comes to the repertoire for guitar and orchestra. 2018/19 will

include another world première, of Howard Shore's first ever guitar concerto, which was commissioned for Miloš by the National Arts Centre Orchestra Ottawa and Alexander Shelley.

Miloš is a passionate supporter of music education and acts as a Patron of Awards for Young Musicians as well as Ambassador for Live Music Now, the London Music Fund and the Wigmore Hall's Learning Programme. Taking every opportunity to promote classical music to the widest possible audience, Miloš often finds himself in the role of radio and TV presenter, having appeared as a mentor for the nationwide talent competition *Guitar Star* on Sky Arts, in addition to co-presenting the 2014 BBC Young Musician competition and returning as a member of the jury in 2018.

Born in Montenegro in 1983, Miloš first started playing the guitar at the age of eight. At 16, he successfully applied for a scholarship to study at the Royal Academy of Music and moved to London, where he continues to live while keeping close ties with his family and homeland. He was appointed a Fellow of the Royal Academy of Music in 2015. In 2016 *BBC Music Magazine* included him among six of the greatest classical guitarists of the last century.

Miloš records exclusively for Decca Classics/Universal Music. He performs on a 2007 Greg Smallman guitar.

## ENSEMBLE7

Ensemble7 is made up of seven of London's finest young string players: Roman Lytwyniv, Rosa Hartley, David Shaw, Oscar Holch, Joel Siepmann, Robbie Stanley-Smith and Joe Prindl.

Together with Miloš they performed at the BBC Biggest Weekend in Coventry in May 2018, which was televised live, as well as at the Rye International Jazz Festival and Snape Proms at Aldeburgh.

They also joined Miloš for BBC3 Radio's *In Tune*, broadcast with a live audience from Imperial College Union, as part of a BBC Proms Special. >

## PROGRAMME NOTES

This concert is a journey through music and time. It uses the classical guitar and its unique voice as a vehicle, showcasing the full range of colours and influence, through the works and musicians that defined it.

While the names of some of the composers in this programme may be unfamiliar, the music itself may be much better known. More familiar composers will reflect Miloš's classical training at the Royal Academy of Music, while other pieces will showcase the link to his early training in Montenegro and his interest in the guitar as an instrument that is an intrinsic part of the Mediterranean environment he grew up in. In those early days, Andrés Segovia was a particular influence on Miloš and the latter part of the programme demonstrates his subsequent devotion to the music of Latin America and the expansion of the technical and expressive qualities of the instrument.

Concluding the programme, Miloš showcases his latest project with the music of the Beatles.

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- Ferdinando Carulli (1770-1841)
- Fernando Sor (1778-1839)
- Mauro Giuliani (1781-1829)
- Matteo Carcassi (1792-1853)
- Napoléon Coste (1805-1883)
- Johann Kaspar Mertz (1806-1856)
- Francisco Tarrega (1852-1909)
- Andrés Segovia (1893-1987)
- Narciso Yepes (1927-1997)
- Julian Bream (born 1933)
- John Williams (born 1941)
- Pepe Romero (born 1944)
- David Tanenbaum (born 1956)
- Craig Ogden (born 1970s)
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- Miloš Karadaglić (born 1983)

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# HARP RECITAL IN THE FREE CHURCH

Supported by the Hampstead Garden Suburb Residents Association and Camac Harps, Paris

Claudia Lucia Lamanna *harp*

## PROGRAMME

**JOHANN SEBASTIAN BACH (1685–1750)**

**DEWEY OWENS (1925–2006)**

**CLAUDIA LAMANNA (born 1995)**

- *Chaconne* from *Partita* No 2 in D minor  
BWV 1004

**CARLOS SALZEDO (1885–1961)**

- *Variations on a Theme in the Ancient Style*

**FÉLIX GODEFROID (1818–1897)**

- *Carnaval de Venise* Op 184

**HÉLÈNE BRESCHAND (born 1966)**

- *Minotaure*

## CLAUDIA LAMANNA

Italian harpist Claudia Lamanna has performed around the world since she was very young. As a soloist, she has performed in the Main House of the Oslo Opera House, the Elgar Room of the Royal Albert Hall in London, the Merkin Concert Hall in New York, the Auer Hall in Bloomington, and many other venues. She was invited to give recitals in Ancenis, France, during the final evening of the Festival International de Harpe in 2012, in Caernarfon at the Wales International Harp Festival in 2014 and in Bangkok at the Thailand International Harp Festival in 2016. She performed in Vancouver (2011) and Sydney (2014) at the World Harp Congress. Among the numerous competitions, Claudia was fifth prize winner of the USA International Harp Competition 2016, in Bloomington. Claudia won first prize in the Camac Harp Competition 2019, the Premio Claudio Abbado 2015,



Claudia Lucia Lamanna

Turin, and the Thailand International Harp Festival and Youth Competition 2012, Bangkok. She was recently given an internship as principal harp for La Scala Academy Orchestra in Milan. Claudia completed her Advanced Diploma in Performance at the Royal Academy of Music in London, where she has been selected to join the prestigious Bicentenary Scholarship scheme.

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 Julian Gregory *tenor* • Christopher Bruerton *baritone* • Nick Ashby *baritone*  
 Jonathan Howard *bass*



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The King's Singers

### PROGRAMME

#### HENRY VIII (1491-1547)

- *Pastime with good companie*

#### WILLIAM BYRD (1539/40-1623)

- *Ne irascaris, Domine - Civitas sancti tui*
- *O Lord, make thy servant Elizabeth, our Queen*

#### BENJAMIN BRITTEN (1913-1976)

- Choral Dances from *Gloriana*

#### THOMAS WEELKES (1576-1623)

- *As Vesta was from Latmos Hill descending*

#### THOMAS TOMKINS (1572-1656)

- *When David heard*

#### HENRY PURCELL (1659-1695)

- *I was glad*

#### RICHARD RODNEY BENNETT (1936-2012)

- *The seasons of his mercies*

Programme continued overleaf ➤



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Nick Ashby, Patrick Dunachie, Chris Bruerton,  
Edward Button, Julian Gregory and Jonathan Howard

## INTERVAL

### TRAD.

- *Greensleeves* (arr Bob Chilcott)

### TRAD.

- *Dance to thy daddy* (arr Goff Richards)

### TRAD.

- *The oak and the ash* (arr Gordon Langford)

### TRAD.

- *Bobby Shafto* (arr Gordon Langford)

## THE KING'S SINGERS

The King's Singers were founded on 1 May 1968 by six choral scholars who had recently graduated from King's College Cambridge. Their vocal line-up was (by chance) two countertenors, a tenor, two baritones and a bass, and the group has never wavered from this formation since. With 2018 marking the 50th birthday of the group, The King's Singers have been celebrating their gold anniversary, which acknowledges their amazing musical heritage, as well as the bright future of vocal music in all its forms as they move into 2019.

What really distinguished the group in its early years was its musical diversity. The King's Singers were a weekly fixture on prime-time television, celebrating popular music rarely touched by choral ensembles, and their unique British charm, combined with their precise musical craft, captured audiences' hearts the world over. The group has consistently been welcomed on the world's great stages throughout its history – from London's Royal Albert Hall to the Opera House in Sydney or New York's Carnegie Hall – as well as being ambassadors for musical excellence across the globe. Two Grammy® Awards, an Emmy® Award, and a place in *Gramophone* magazine's inaugural Hall of Fame sit among the numerous accolades bestowed upon the group. This love of diversity has always fuelled The King's Singers' commitment to creating new music. An array of commissioned works by many of the great composers of our times – including Sir John Tavener, Toru Takemitsu, John Rutter, Luciano Berio, Nico Muhly, György Ligeti and Eric Whitacre – sits alongside countless bespoke arrangements in the group's extensive repertoire. The group is determined to spread the joy of ensemble singing, and leads workshops and residential courses all over the world each season – 2019 will take them from the World Youth & Children's Choir Festival in Hong Kong to their week-long Summer School within the beautiful surroundings of Cambridge University. The world may have changed a lot since the original King's Singers came together, but today's group is still charged by the same lifeblood – one that wants to radiate the joy that singing brings every day, and that wants to give life to audiences with their virtuosity and vision for an exciting musical future. ➤



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## PROGRAMME NOTES

Early in his reign as King of England, King Henry VIII oversaw the completion of a beautiful chapel at King's College in Cambridge; it was a chapel that Henry VI had commissioned in 1441, and a building which physically dwarfed everything surrounding it in the busy town of Cambridge. It was the ultimate statement of faith, and its soaring fan-vaulting, elaborate stained glass windows, and flying buttresses all pointed heavenwards. It was part of the University of Cambridge, an institution which had already existed for hundreds of years by the time Henry VIII ascended to the throne, and the great chapel would be an everlasting monument to the piety of the kings who created it. Today it continues to provide a place of breathtaking beauty and stillness in the heart of the University, and the chapel's choral tradition, founded by King Henry VI in the 15th century still continues to provide beautiful music for the liturgy to this day. One small footnote in the musical history of King's College Chapel is the founding there of The King's Singers. Six students who sung in the choir in the 1960s decided to continue singing together after leaving university, and created a new institution which is now in its 51st year of touring the world, spreading the joy of a *cappella* music. The blood of The King's Singers is itself 'royal blood', as the group had its genesis in the surroundings of this great royal chapel. The group's

sound still bears the hallmarks of the chapel's acoustics, where the founding members learned their trade as choral singers; a trade which has been passed down through generations of King's Singers.

The 'royal blood' of today's programme, however, is that of King Henry VIII and his family. Whilst he helped to build a chapel of unmatched peace and dignity in Cambridge, in other areas of national life Henry was anything but peaceful and dignified – he presided over some of the most troubled times in the history of England. His daughter, Elizabeth, would become another of England's most iconic monarchs – and under Elizabeth, music and poetry enjoyed a kind of flourishing rarely seen before or since – but even under Elizabeth, all was not straightforward. In particular, the tension between the old Catholicism and the new Protestantism (initiated by Henry's break with the Catholic Church and the establishment of the Church of England) created extraordinary circumstances in which to create religious art, and a climate of fear amongst those who wished to continue practising 'the old faith'. Today's programme explores some of the words and music to come out of England in the 16th and 17th centuries, through the lens of the Tudor dynasty and the legacy of its most famous King.

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*A supplementary programme with texts and notes on the individual pieces will be available at the concert*

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Supported by the Hampstead Garden Suburb Residents Association

Noah Max *guest conductor* • Georgina Benton *presenter*

## PROGRAMME

### BARRY GRAY (1908-1984)

- Theme Music from *Thunderbirds*  
(arr Ray Woodfield)

### MICHAEL GIACCHINO (born 1967)

- Highlights from *Star Trek Into Darkness*  
(arr Michael Brown)

### LEIGH HARLINE (1907-1969)

- Selection from *Pinocchio*  
(arr W Duthoit)

### GUSTAV HOLST (1874-1934)

- *The Planets: Jupiter*  
(arr Dave Smith)

### RICHARD SHERMAN (born 1928) and ROBERT SHERMAN (1925-2012)

- *Mary Poppins* Selection  
(arr Irwin Kostal)

### JOHN WILLIAMS (born 1932)

- *Star Wars Saga*  
(arr de Johan Meij)

### RICHARD STRAUSS (1864-1949)

- *Fanfare from Also Sprach Zarathustra*  
(arr Kenley Inglefield)

### JOHN WILLIAMS

- Selections from *E.T.* (arr John Cacavas)
- *Superman Suite for Concert Band*  
(arr Bob Lowden)



Noah Max

## NOAH MAX

Noah Max's musical activities have been praised by conductors Sir Mark Elder and Sian Edwards, critics Barry Millington (*Guardian*) and Paul Conway (*Musical Opinion*) and composers Sir George Benjamin, Roxanna Panufnik and Joseph Phibbs.

Highlights of 2018 included assisting Jonathan Cohen and Arcangelo at the BBC Proms; working with Marin Alsop and the Britten-Pears Orchestra in Snape Maltings as a Britten-Pears Young Artist; championing new and neglected music with his own orchestra, the Echo Ensemble, which gave the opening concert of the 2018 Proms at St Jude's Festival, and writing for groups including the Barbican Piano Trio, St Bart's Chamber Orchestra >

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and Marryat Players. In 2017 he made his Cadogan Hall and Wigmore Hall debuts; this year he performs at the Royal Albert Hall's Elgar Room and 13 of his works have their world première performances between January and July.

Noah is a chamber musician, prolific film-maker and a BP Portrait Award Young Artist whose work has been exhibited at the National Portrait Gallery and whose first solo show of paintings took place in April-May 2019. His poetry has been set to music by Ronald Corp OBE.

### GEORGINA BENTON

Georgina has played the saxophone with the BBC Elstree Concert Band for more than 10 years but is delighted to be donning a different cap today to present this family concert. After a rewarding career in the conference industry, Georgina is now a Trustee for two charities.



Georgina Benton



BBC Elstree Concert Band



### BBC ELSTREE CONCERT BAND

The BBC Elstree Concert Band gave its first public concert at the BBC's Elstree Studios in July 1986. The audience was a modest one but included, crucially, the Mayor of Elstree and Borehamwood and the Town Council's Entertainments Officer. Their support over subsequent years has been vital. Indeed, Elstree and Borehamwood remains very much the band's spiritual home. It has played at the Elstree and Maida Vale Studios, St James's Church Piccadilly, Harrow School, Millfield Theatre, Allum Hall and Dorchester and Westminster Abbeys. It has also given concerts further afield in Belgium, Germany and France. Performances have been broadcast nationally and globally through the BBC World Service. The Band has given concerts in aid of The Voice of the Listener Trust, the North London Hospice, St Luke's Hospice and several other charitable organisations. We are pleased to welcome them back – they have performed with us many times.

### BBC ELSTREE CONCERT BAND

**Piccolo** Deborah Fether • **Flutes** Kate Sheerin, Katie Clay, Edit Paulik, Sarah Brook, Abigail Willer, Sophie Prett • **Oboes** Henry Bettinson, Emma Lobo • **E♭ Clarinet** Kara Settle • **B♭ Clarinets** Lisa Walker, Sharon Storey, Anne Butcher, Juliet Cole, Finian Lane-Williams, Jo Steward, Caroline Tye, Clare Tichborne, Lucy Hall, Lesley McAlpine, Heather Bower, Emma Dyer • **Alto Clarinet** Paul Burrett  
**Bass Clarinet** Andy Power • **Bassoon** Steven Nunes • **Saxophones** Adam Jobson, Holly Lyne  
Trevor Conner, Sam Duffy • **Horns** Tim Costen, Catherine Davies, David Claydon, Collette Astley-Jones  
**Trumpets** Ben Wong, Rob Ford, Francesca Treadaway, Charlotte Richardson • **Trombones** Stuart Cannon, Deirdre Box, Phil Crossland • **Euphonium** Charley Brighton • **Tubas** Paul Clark, Frank Penter  
**Percussion** Christopher Burrett, Ben Martin, Robin Otter

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# LIZA PULMAN SINGS STREISAND WITH HER SIX-PIECE BAND

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## PROGRAMME

### LIZA PULMAN SINGS STREISAND

**A**claimed singer and comedienne Liza Pulman celebrates the legend of Barbra Streisand with her fabulous band, in this hugely successful and critically lauded five-star triumph.

Having played to packed houses across the country and two sell-out performances in London's Wilton's Music Hall and Andrew Lloyd Webber's The Other Palace theatre, Fascinating Aida's Liza Pulman squeezes history, warmth and humour into this 'world class show' (*Encore Radio*).

Alongside her musical director Joseph Atkins, Liza 'bewitches us with sheer vocal virtuosity and emotional expression' (*British Theatre*), bringing not only her exceptional voice and compelling storytelling, but her own personal slant on Streisand's life and music.

A must-see for music lovers and Streisand fans everywhere. 'Get your tickets booked, I promise you won't be disappointed!' (*London Theatre*)

With her own new arrangements the show is filled with so many of the favourites, *The Way We Were*, *You Don't Bring Me Flowers*, *Second Hand Rose* etc, and includes a few of Barbra's lesser-known hits too, but it is Liza's own ability to connect with an audience that is at the heart of this fabulous show.

Effortlessly flitting between power-house vocals and relaxed and funny chat, you'll find yourself laughing one minute and crying the next as she draws you into both Streisand's life and her own.



© JH

### LIZA PULMAN

**L**iza's varied career has encompassed music, comedy and theatre. She comes from a show business family in the old tradition. Her father was the famous screenwriter Jack Pulman (*I Claudius*, *War and Peace*). Her mother is the actress Barbara Young (*Last of The Summer Wine*, *Coronation Street*, *Theatre Workshop*). Liza's upbringing gave her a huge knowledge and appreciation of theatre and movies and a deep love of the music of the 20s, 30s, and 40s. As a child, she had a close harmony duo with her sister called 'The Pulman Sisters' singing at her parents' theatrical parties and in the foyers of the National Theatre and the Royal Festival Hall. >



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IHR ©

Liza Pulman and her six-piece band

After training at the Guildhall School of Music and Drama she joined Glyndebourne Opera, enjoying roles in many of the globally-renowned company's leading productions. She also played guest roles with the D'Oyly Carte and Carl Rosa companies, playing the leads in operettas by Offenbach and Gilbert and Sullivan.

Liza's musical theatre performances have included Adrian Noble's award-winning 2002 production of *Chitty Chitty Bang Bang* at the London Palladium with Michael Ball and the UK tour of *Doctor Dolittle* with Philip Schofield.

In 2004 Liza joined the internationally-renowned comedy trio *Fascinating Aida* and remains a member until the present day. *Fascinating Aida* gathered for a sell-out week-long run at the 2016 Edinburgh Festival for which they wrote the Post-Brexit YouTube hit *We're So Sorry Scotland*.

In December 2017 *Fascinating Aida* regrouped for nine sell-out performances in the famous Spiegeltent in London's Leicester Square where they sang their now infamous *Christmas Song*.

2016 saw Liza developing her own career with her concert and recording series *Liza Sings*. She took her highly acclaimed show, *Everything's Coming Up Roses* to the Edinburgh Festival and premièred a new show at Camp Bestival, *Young At Heart*, a show filled with Disney and balloons aimed at the younger generation and their exhausted parents. The year also saw her touring extensively in UK theatres with her tribute to the movies, *The Songs of Hollywood* alongside Joseph Atkins and the Stardust Ensemble. The CD album *Songs Of Hollywood* was released on First Night records.

In 2017 Liza wrote and toured a new show *Liza Pulman Sings Streisand*, again with her band and alongside renowned musical director Joseph Atkins. *Liza Pulman Sings Streisand* has become the most popular of Liza's shows to date with sell-out audiences and numerous five-star reviews.



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# LATE-NIGHT STAND-UP

## IN THE REFRESHMENT TENT



Athena Kugblenu



Eleanor Morton



Jim Daly

**F**ast-rising stars of the comedy circuit, **Athena Kugblenu** and **Eleanor Morton**, open this stand-up session, with MC **Jim Daly**.

**Athena Kugblenu** is a 2017 nominee for the 99 Club Female Comedians' Bursary and a BBC New Comedy Award finalist. Her writing credits include Radio 4's *News Quiz*, *The Now Show* and multi-cultural sketch show *Sketchtopia*. She has performed at the Johannesburg International Comedy Festival and the Edinburgh Fringe and is a regular co-host of *The Guilty Feminist*.

*A smart, impassioned comedian.* **Scotsman**

**Eleanor Morton** is a Scottish stand-up, writer and actor who started doing comedy when she was 18 years old. She is also a performer with the award-winning London comedy groups Weirdos and Comedian's Cinema Club. She has written for *The Newsquiz*, *Newsjack*, The BBC Scotland programmes *What's Funny About The Referendum?* and *SKETCHLAND*, and appeared on BBC Scotland's *Scots Squad* and the BBC's online *Room To Write*. *Smart, biting and funny.* **The Wee Review**

**Jim Daly** is a comedian, writer and presenter, who has performed at venues all over the country, including Proms at St Jude's last year and the Edinburgh Festival, where at least a dozen people came to watch his show.

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Jonathan Farey *horn* • Catriona McDermid *bassoon* • Chad Vindin *pianist*

### PROGRAMME

#### ANTONÍN DVOŘÁK (1841–1904)

- Slavonic Dances Op 46 No 8  
(arr Catriona McDermid)

#### GABRIEL FAURÉ (1845–1924)

- *Dolly Suite – Berceuse\**

#### MAURICE RAVEL (1875–1937)

- *Mother Goose Suite – Pagodas\**

#### ROBERT SCHUMANN (1810–1856)

- *Kinderszenen No 7 Träumerei* (arr Joseph Shiner)

#### GABRIEL FAURÉ

- *Dolly Suite – Le Jardin de Dolly\**

#### JEAN FRANÇAIX (1912–1997)

- *L'heure du berger – Les vieux beaux*

#### MAURICE RAVEL

- *Mother Goose Suite – Beauty and the Beast\**

#### JEAN FRANÇAIX

- *L'Heure du berger – Les petits nerveux*

\*(arr Iain Farrington)



Magnard Ensemble

held a Chamber Music Fellowship at the Royal Academy of Music and the inaugural joint fellowship between the RAM Open Academy and Wigmore Hall Learning. The Ensemble works with the CAVATINA Chamber Music Trust, the Tillett Trust Young Artist Platform and the Tunnell Trust.

The Ensemble has premiered works by Leo Geyer, Freya Waley-Cohen and Ewan Campbell. In 2018 the Ensemble was resident at the East Anglia Young Composer Competition. The players follow their own professional careers, appearing as soloists and chamber musicians and with orchestras including the London Philharmonic, Southbank Sinfonia, Royal Northern Sinfonia, the BBC orchestras, and major British opera orchestras.

In 2019/20 CDs dedicated to Stephen Dodgson's music will be released on Toccata Classics. They will appear at Bridgewater Hall and other venues.

Suitable for children from the age of 5. All children must be accompanied by an adult.

### THE MAGNARD ENSEMBLE

The Ensemble made its international debut at the Culture and Convention Centre Lucerne, Switzerland in 2017 and has appeared at Wigmore Hall and St Martin-in-the-Fields, as well as at festivals and concerts nationwide. During 2014–2015, the quintet



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# LAST NIGHT OF THE PROMS

## NORTH LONDON SYMPHONY ORCHESTRA

Supported by Argent Related

Robert Max *conductor* • Magdalene Ho *piano* • Oksana Lepska *soprano*



North London Symphony Orchestra

### PROGRAMME

#### ERIC COATES (1886-1957)

- *London Again Suite*
  - *I Oxford Street (March)*
  - *II Langham Place (Elegie)*
  - *III Mayfair (Valse)*

#### FELIX MENDELSSOHN (1809-1847)

- Piano Concerto No 1 in G minor Op 25
  - *Molto allegro con fuoco*
  - *Andante*
  - *Presto—Molto allegro e Vivace—Tempo I*

#### GEORGES BIZET (1838-1875)

- Suite No 1 from *Carmen*
  - *1 Prélude – Aragonaise*
  - *2 Intermezzo*
  - *3 Séguedille*
  - *4 Les dragons d'Alcala*
  - *5 Les Toréadors*

#### JOHANN STRAUSS (1825-1899)

- Overture: *Die Fledermaus*

### INTERVAL

We are delighted to present a specially composed fanfare by student Michelle Mubiru from Mount House School, winner of our 2nd annual fanfare competition.

#### PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- Tatiana's Letter Scene from *Eugene Onegin* Op 24

#### HENRY WOOD (1869-1944)

- Selection from *Fantasia on British Sea Songs*
  - *The Saucy Arethusa*
  - *Tom Bowling*
  - *Hornpipe (Jack's the Lad)*
  - *Home, Sweet Home*
  - *See, the Conquering Hero Comes*
  - *Rule, Britannia!*

#### HUBERT PARRY (1848-1918)

- *Jerusalem*

#### EDWARD ELGAR (1857-1934)

- *Pomp and Circumstance March in D Op 39 No 1 'Land of Hope and Glory' >*

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Robert Max

### ROBERT MAX *conductor*

Conductor, solo and chamber cellist, teacher — in an exceedingly busy career Robert Max has filled all these roles, travelling widely on four continents. As a conductor, Robert directed the symphony orchestra at Royal Holloway, University of London for over a decade and has conducted the Covent Garden Chamber Orchestra and the Marryat Players – a chamber orchestra for young musicians – on many occasions. He made regular visits to Romania to conduct the Arad and Oradea Filharmonic Orchestras and, following three annual visits to Tambov in Russia during the early 2000s to conduct, give recitals and direct chamber-music academies, he was made an Honorary Professor of the Rachmaninov Institute. Other orchestras he has conducted include the BBC Concert Orchestra, the Oxford Sinfonia, the Kazakh State Symphony Orchestra, the London International Orchestra and the London Chamber Orchestra. Robert is currently in his 14th season as musical director of the Oxford Symphony Orchestra and was appointed conductor of the North London Symphony Orchestra in 2017.

Among his activities as a solo and chamber cellist, Robert has performed concertos with the Arad Philharmonic, London Mozart Players, English Sinfonia and the Kazakh State Symphony Orchestra and has taken part in festivals in India, Canada and Hong Kong. For 30 years he has been a member of the Barbican Piano Trio, with which he has made recordings for ASV, Black Box, Guildmusic and



Magdalene Ho

Dutton and he is principal cellist of the London Chamber Orchestra. He coaches chamber musicians at MusicWorks, which organises unique chamber music courses for talented young string players and pianists, and has taught the cello at the Junior Department of the Royal Academy of Music for 25 years. In addition to his work as a performer, Robert is a member of the International Board of Governors of the Jerusalem Academy of Music and Dance, President of the North London Music Festival and Artistic Director of the Frinton Festival. This year Robert will be performing Bach's six suites for solo cello throughout the UK.

### MAGDALENE HO *piano*

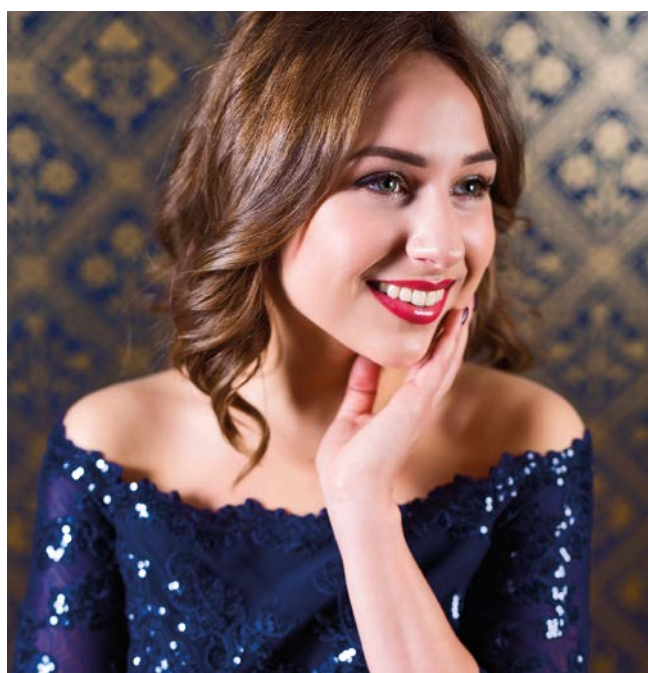
Born to Malaysian parents, Magdalene Ho possesses a prodigious talent for music that was evident from a very early age. At the age of nine, she was accepted by the Purcell School and thanks to sponsorship and a scholarship was able to come and study in the UK. In 2017 she performed Mendelssohn's G minor Piano Concerto with the Oxford Symphony Orchestra under the baton of Robert Max. A review described her mastery of the keyboard as 'spellbinding'. Magdalene has been awarded prizes at various festivals. In August 2018 in Fulda, Germany she won the Classical Prize plus a CD recording for KNS Classical to be completed this year as well as a recital in Fulda later on this summer. She is also in great demand as a chamber musician and has performed in several venues outside the Purcell School. >

## OKSANA LEPSKA *soprano*

Latvian soprano Oksana Lepska is a final-year student at the Royal Academy of Music. Her music career started when she was 11 and took part in a talent show in Moscow; after the show she was invited to perform at Carnegie Hall. This was followed by a fellowship at the internationally-renowned Vladimir Spivakov International Charity Foundation.

Oksana was 14 years old when she started having classical singing lessons and decided to become an opera singer. During her studies in Latvia her most notable achievements included first prizes at the Barry Alexander International Vocal Competition in New York City and at a competition for most promising singer in Graz, Austria. Oksana gained a place at the Royal Academy of Music with a scholarship and embarked on her BA degree in 2015. Some of her achievements at the Academy include performance of Schumann's *Myrten* and membership of the prestigious Song Circle. In 2018 Oksana was invited by the Artistic Director of Neue Stimmen to take part in master-classes with Jennifer Larmore and was given a full scholarship for them by the government of Luxembourg.

Oksana regularly performs at venues across the world, including Russia, Austria, France and the UK.



Oksana Lepska

## NORTH LONDON SYMPHONY ORCHESTRA

In 1947 an orchestral playing scheme was pioneered in North London, which developed into the Haringey Young Musicians' Symphony Orchestra. It became apparent that a similar demand existed among adults, and in the mid-1950s the Tottenham Municipal Orchestra was formed. In 1965, with the reorganisation of the boroughs, this was renamed the Haringey Symphony Orchestra, functioning as part of the borough's adult education programme. In 1987 it became independent and took on charitable status. With the demise over the years of many orchestras in the area, in 1995 its name was changed to the North London Symphony Orchestra to reflect its wider base. David Lardi was the orchestra's conductor and musical director for 40 years from 1975 until his retirement at the end of 2015. His predecessors include Harry Legge OBE, Leslie Orrey and Roy Slack.

For many years the orchestra played at the old Alexandra Palace, where it gave the last classical concert before the building burnt down. Appropriately, it performed the reopening concert in the rebuilt Great Hall in 1988, conducted by David Lardi. It has also raised money for charities, notably the North London Hospice, which in recent years has received thousands of pounds in this way.

From its early days the orchestra has engaged soloists of the highest calibre. Early examples were Dennis Brain, Alfredo Campoli and Gervase de Peyer. It has also frequently given a platform to young people who at the time showed outstanding talent and who in many cases have gone on to be front-rank performers, among them Nigel Kennedy, Tasmin Little, Howard Shelley, Raphael Wallfisch and two winners of the BBC Young Musician of the Year contest, Anna Markland and Emma Johnson. This practice has continued in recent years, with soloists including Valeriy Sokolov, Alexei Kiseliov, Mathilde Milwidsky, Roger Chase and James Kirby.

In January 2017, professional conductor and cellist Robert Max took over as conductor and is leading the orchestra through a new phase of ambitious development. The NLSO is affiliated to Making Music, which represents and supports amateur instrumental and vocal groups throughout the UK. >

## NORTH LONDON SYMPHONY ORCHESTRA

**First Violins** Sophie Lockett (Guest Leader), Amanda Ladell, Raissa Harvey, William Attwell, Lawrence Tang, Jenny Paisley, Sanae Honda, Junko Ishigaki • **Second Violins** Pauline Stockman, Caroline Soresby, Towyn Mason, Laura Steele, Shireen Rubens, Simon Castle, Gordon Edwards, Jasmine Ali, Clive Hobday  
**Violas** Clara Hilger, Sophie Pyett, Kate Ryle, Christian Beck, Ruth Cohen • **Cellos** Ellen Casey, Dominic Wells, Claire Hills, Elizabeth Atkinson, Charlotte Brown, Jill Mintz, Ciara Whitnall • **Basses** Phillip Davis  
**Flutes / Piccolo** Emma Brown, Colleen Jaycox • **Oboes / Cor Anglais** Olivia Fraser, Suzannah Knight  
**Clarinets** Michael Coxall, Denise Burns • **Bassoons** Sheila Wallace, Tom Windsor  
**French horns** Laurence Clarke, Richard Mansfield, Edmund Pringle, Annie Ray • **Trumpets** David Quinlan, Anna Hughes • **Trombones** Guy Berry, Will Morley, Samuel Taber • **Tuba** Johnny Mayers  
**Timpani / Percussion** Ed Scull • **Harp** Ruth Holden

*List correct at time of going to print. Additional Players to be confirmed*

## PROGRAMME NOTES

## ERIC COATES (1886–1957)

- *London Again Suite* (1936)
  - *I Oxford Street (March)*
  - *II Langham Place (Elegie)*
  - *III Mayfair (Valse)*

**E**ric Coates – who lived in Hampstead Garden Suburb between 1925 and 1931 – was probably the most celebrated composer of light music of his day. When he was first introduced to his formidable older contemporary Dame Ethel Smyth (1858–1944), she exclaimed: ‘Oh, you are the man who writes tunes’ – and how right she was!

In 1933 Coates published his *London Suite*, which soon gained international popularity, no doubt helped by the fact that part of its third movement (*Knightsbridge*) was used as the theme tune for the BBC Radio chat show *In Town Tonight* that ran from 1933 to 1960. Such was the volume of post that the BBC received from listeners to the early transmissions who wanted to know the name of the piece that special slips of paper were printed for use in replies – an early example of how in our time large organisations regularly deal with letter-writing campaigns.

Such was the popularity of the original *London Suite* that in 1936 Coates wrote a sequel to it, which he called the *London Again Suite* (a title designed to pre-empt any criticism that he was just writing about ‘London again’).

The movements and their titles speak for themselves, *Langham Place* being a reference to the BBC (we hear the motif B♭ B♭ C); there is also a flashback to the *Knightsbridge* March.

## FELIX MENDELSSOHN (1809–1847)

- Piano Concerto No 1 in G minor Op 25 (1831)
  - *Molto allegro con fuoco*
  - *Andante*
  - *Presto – Molto allegro e Vivace – Tempo I*

**B**y the age of 22 Mendelssohn had already written five concertos (for one or two pianos, violin, and violin and piano), but it was only then that he produced a work that he considered worthy of presenting to the wider world, beyond the confines of the regular Sunday morning music parties held in the Mendelssohn family home in Berlin. He wrote some preliminary sketches for the G minor Concerto during the winter of 1830/31, while staying in Rome, returning to them in the autumn of 1831. The finished work had its première on 17 October at the Munich Odeon, with the composer at the keyboard, before an audience that included the King and Queen of Bavaria. The programme also included the First Symphony and the Overture to *A Midsummer Night’s Dream*. The concert was a triumph.

With its *con fuoco* (with fire) opening movement, the Concerto introduces us at once to Mendelssohn as a pianist of formidable virtuosity. Unlike the typical ▶



classical concerto, there is no extended orchestral exposition; instead soloist and orchestra plunge immediately into a turbulent main subject, later relieved by the tranquil, lyrical second subject. A surprise comes at the end of the movement: where one might have expected a decisive conclusion with pianistic fireworks to match the mood of the opening, a sequence of fanfares and chords in the brass, with a delicate response from the soloist, carry the music without a break into the tender *Andante*, in the remote key of E major. There is again no break between movements: the brass provide another bridge passage before the soloist bursts in with dazzling arpeggios, followed by the main theme of the G major rondo finale. Towards the end there are some flashbacks to first movement material, to reinforce the overall unity of the work. Mendelssohn himself liked to play this movement 'as fast as possible, provided that the notes can be heard'.

## GEORGES BIZET (1838-1875)

- Suite No 1 from *Carmen*
  - 1 *Prélude – Aragonaise*
  - 2 *Intermezzo*
  - 3 *Séguedille*
  - 4 *Les dragons d'Alcala*
  - 5 *Les Toréadors*

The story of Bizet's *Carmen*, first performed in Paris in 1875, hardly needs to be told here. Its place in the history of opera was well described by Edward J Dent, writing over 70 years ago:

*Carmen, like La Traviata, is a historic landmark, for it was the first step towards naturalistic opera in the style which came to be called verismo in a later generation. It has many different claims on our admiration – a well-constructed story, a picturesque environment happily translated into music by the use of Spanish melodies, although Spanish musicians often say there is nothing Spanish about the opera at all. Carmen is at any rate the classical source of what we may call 'operatic Spanish'. The music is an eternal delight, with its immediately attractive tunes and its ingenious and original turns of harmony and orchestration.*

This orchestral suite of music from the opera, with its companion Second Suite, was compiled posthumously

by Bizet's friend, the composer and teacher Ernest Guiraud (1837-1892). The arrangements adhere very closely to Bizet's original orchestration.

## INTERVAL

## JOHANN STRAUSS THE YOUNGER (1825-1899)

- Overture: *Die Fledermaus*

The rapidly growing popularity in 1860s Vienna of Offenbach's *opéras bouffes* inspired Viennese theatre directors, librettists and composers (particularly Franz von Suppé) to introduce home-grown versions of Parisian operetta. The management of the Theater an der Wien persuaded the 'Waltz King' to try his hand, somewhat reluctantly, at works for the stage. Over the years he composed more than a dozen three-act operettas, of which *Die Fledermaus* ('The Bat') and *Der Zigeunerbaron* ('The Gypsy Baron') enjoyed particularly enduring success. The *Fledermaus* overture, one of the most popular overtures ever written, is a potpourri of some of the best tunes from the opera.

## PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- Tatiana's Letter Scene from *Eugene Onegin* Op 24 (1878)

Tchaikovsky himself wrote most of the libretto for *Eugene Onegin*, basing it closely on Pushkin's verse novel of that name.

Madame Larina, a country landowner, has two daughters, Tatyana and Olga. Olga's fiancé Vladimir Lensky introduces to the family his friend Eugene Onegin, who is visiting the area from St Petersburg, having recently inherited a nearby estate. Tatyana is immediately and strongly attracted to Onegin. That night she is restless and unable to sleep; she pours out her feelings in a letter to Onegin. She tells him that she loves him and believes that she will never feel this way about anyone else, and begs him to understand and help her. She finishes writing the letter at dawn. She arranges for the letter to be delivered to Onegin and awaits his reaction anxiously. ➤

### SIR HENRY WOOD (1869–1944)

- Selection from *Fantasia on British Sea Songs* (1905)
  - *The Saucy Arethusa*
  - *Tom Bowling*
  - *Hornpipe (Jack's the lad)*
  - *Home, Sweet Home*
  - *See, the conquering hero comes*
  - *Rule, Britannia!*

In 1905 Sir Henry Wood, the founder of the Promenade Concerts, arranged a gala concert to celebrate the centenary of the Battle of Trafalgar. In a programme of seafaring music he included his own *Fantasia on British Sea Songs*, which he had hastily put together in the three weeks before the concert. He included it in the final night of the next season of Proms and by the 1930s it had become an annual Last Night fixture. Wood provided several of his most distinguished players with important solos. The final number, *Rule, Britannia!*, based on the original setting by Arne, brought down the roof at early performances. Here it is played in the orchestration by Sir Malcolm Sargent.

### SIR 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 culminates in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse), at the suggestion of Poet Laureate Robert Bridges, for use at a meeting of the patriotic wartime Fight for Right organisation. 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 Proms in 1953.

### SIR EDWARD ELGAR (1857–1934)

- *Pomp and Circumstance March in D Op 39*  
No 1 (1901)  
'Land of Hope and Glory'

A phrase borrowed from Shakespeare's *Othello*, 'Pomp and Circumstance' was the generic title chosen by Elgar for a planned set of six marches (of which only five were actually completed). The first of the set was an immediate success at its première in Liverpool in October 1901. Later that month Sir Henry Wood introduced it to London at a Promenade Concert: the audience, he recalled, 'simply rose and yelled' and insisted on hearing it twice more. The following year Elgar re-used the noble melody from the march's middle section in the finale of his Coronation Ode for King Edward VII, with words fitted to it by the Ode's author, Arthur Christopher Benson. It was then adapted as a solo song for the contralto Clara Butt and for the lucrative sheet-music market. Benson replaced some of the original words of the Ode with a new couplet expressing imperial ambition with a confidence typical of the age. These have become the words to which audiences traditionally sing Elgar's great melody.

*Programme notes by Thomas Radice*

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*Sheets containing the words for audience participation will be available.*

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