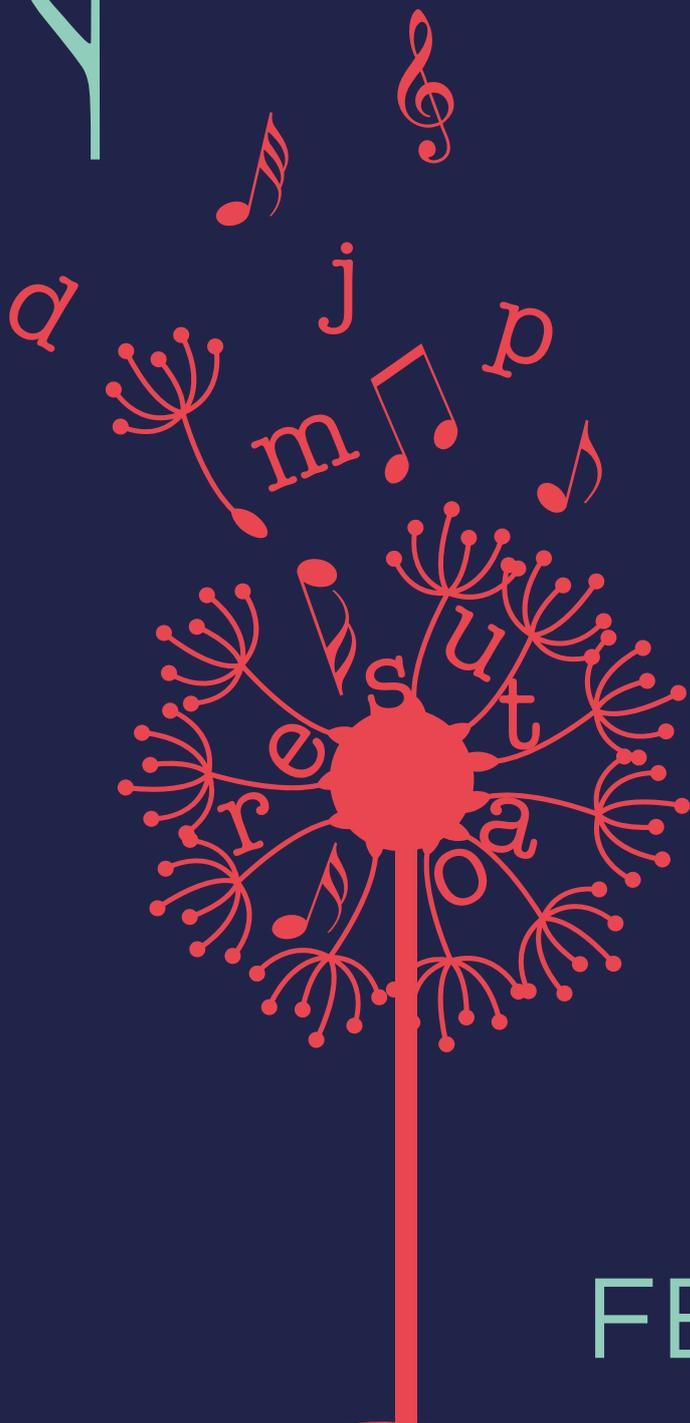


Proms at St Jude's



MUSIC & LITERARY FESTIVAL 2018

23 JUNE - 1 JULY

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Richard Clegg

Welcome to the 26th season of Proms at St Jude's.

We are once again delighted to showcase a wonderful series of concerts, walks and literary offerings, including a range of lunchtime and evening programmes of world-class music catering to a wide range of artistic tastes.

Proms has also sought to innovate, and this year is no exception, with our very first stand-up comedy evening on Saturday 30 June.

For nine very special days every year, Proms becomes the focal hub of the Suburb, bringing our community together across faith, culture and politics. Proms helps to bridge the generations; it creates a shared spirit of comradeship for volunteers and audience alike.

Beautiful music, wonderful walks and enlightening literary events not only bring people together, but, in

the case of Proms, also help create a link to those who are supported by our chosen charities.

I would like to say a big thank you to all our sponsors, benefactors, Friends, advertisers, performers, patrons, volunteers, staff and our ticket-buying audience. Proms is only possible due to the wonderful and loyal support of so many generous people.

A festival as sophisticated as Proms requires a great deal of organisation and I would like to extend a warm thank you to all the members of the many committees who have given up their time over the last 12 months to produce such a splendid programme of concerts and events.

My final thank you is to you. You are one of more than 5,000 visitors to Proms and, with your support, we are able to raise substantial funds for our chosen charities. Since its first (and slightly more modest) concert in 1993, Proms has raised over £850,000 for good causes, including the £50,000 we donated to the North London Hospice and Toynbee Hall following our very successful Silver Jubilee festival last year. Both charities provide an invaluable and hugely appreciated contribution to the communities they serve and we are delighted to continue our support for them this year.

Thank you for supporting Proms and I hope you have a wonderful time at this year's festival.

A handwritten signature in blue ink that reads "Richard Clegg". The signature is stylized and written in a cursive script.

Richard Clegg

CHAIRMAN, PROMS AT ST JUDE'S

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Out of respect for the performers and your fellow concert-goers, the use of cameras or recording equipment 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.
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Programme details correct at time of going to press.*

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FEMINISTS AND SUFFRAGISTS IN HAMPSTEAD GARDEN SUBURB

By Tina Isaacs (Adapted from Alan Walker (2015) *A Totally Preposterous Parson: Evelyn Waugh and Basil Borchier*, SJH Publishing, Chapter 6 'Concerning Women')

2018 marks the 100th anniversary of women – at least women over age 30 – gaining the right to vote in England. Hampstead Garden Suburb was both one of the scenes of combat for the suffragettes – the militant devotees of the campaign for women’s suffrage – and the site of tributes to the activities of suffragists, both men and women, who won this hard-earned privilege.

SUFFRAGETTES AND THE SUBURB

By 1912, suffragettes were chaining themselves to railings, setting fire to post boxes, smashing windows, cutting telephone and telegraph wires, committing arson on churches and other important buildings, and occasionally detonating bombs. Hampstead Garden Suburb did not escape these tactics. Just one month before the famous incident of Emily Davison – probably accidentally – throwing herself under the King’s horse in June 1913, suffragettes tried to set fire to the Free Church, the Institute and other buildings in the Suburb.

Not all Suburb activity in support of women’s right to vote was violent. The Suburb had its own Women’s Franchise Society, which in June 1911 took part in the ‘brilliant pageant’ along the Embankment organised by the Women’s Social and Political Union (WSPU). ‘The Garden Suburb group got at least its full share of attention and comment from the vast concourse of spectators, among which, it is more than suspected, were concealed many hundreds of suburbans who should have been ranged behind the banner’.¹ The Suburb also had a branch of the non-violent Women’s Freedom League, which had split from the WSPU in 1907 and advocated non-violent protest.

But it was the violence that garnered the most national attention – in 1913 WSPU leader Emmeline Pankhurst was on trial for conspiring to bomb David Lloyd George’s country home. In early March suffragettes set fire to the wooden hut where the Suburb’s first church services and local and educational gatherings had been held, endangering the lives of the caretaker and his family.

Scotland Yard warned Basil Graham Borchier, first vicar of St Jude-on-the-Hill, and the Reverend J H Rushbrooke, Minister of the Free Church and an ardent supporter of women’s suffrage, that another attack was expected. On Wednesday 2 April 1913 the Free Church was attacked and narrowly escaped destruction. The fire was discovered by a young man who had gone to practise on the organ, ‘but owing to the fact that the fire had been started in a cupboard in the vestry, in which was a lead water pipe, the heat of the fire melted the pipe, and the water itself helped put the fire out’.² Given the proximity of the two churches it is perhaps surprising that St Jude’s was not also set on fire. It is possible that St Jude’s was simply occupied at the time, or that the sanctuary lights gave the impression that it was.

In May 1914 there were complaints about suffragettes who attended St Jude’s distributing handbills at the church doors. The handbills in question were in fact notices for the meetings of suffragist religious leagues (including Catholic and Jewish groups), which although refusing to condemn the WSPU’s militancy, were dedicated to devotional and educational work. However, once war broke out in July both suffragists and suffragettes put their campaigning aside and focused on war work. >

¹*The Town Crier* [Hampstead Garden Suburb] Vol 1 No 4 (July 1911) p53

²*Daily Chronicle* 3 April 1913



'Eminent Women' by Walter Starmer, Lady Chapel, St Jude-on-the-Hill

CELEBRATING WOMEN'S CONTRIBUTION THROUGH MURALS

After the war's end, in 1920, St Jude's commissioned artist Walter Starmer to paint a series of murals in the Lady Chapel as a permanent memorial to those who had died. The idea of decorating the church with paintings probably came from Suburb founder, Henrietta Barnett and Starmer later claimed that the church had been designed with murals in mind.

Starmer took Biblical women as the general theme for the Lady Chapel, which was perhaps unexpected for a scheme dedicated 'in memory of the brave and gallant men of this Church who gave their lives in the Great War'. And although the Chapel contains a list of the fallen, it is the decoration of the Chapel as a whole that is the war memorial. This was made clear in an apparent revision to the original scheme whereby the west dome (originally to be filled with angels) was packed with portraits, illustrative of various types of women who have laboured and suffered in various spheres for the furtherance of the Kingdom of God, as witnesses for right as they conceived it, and for the extension of righteousness among men.

While Starmer claimed that the figures represented mainly types with the odd well-known figure for emphasis, the majority are portraits of identifiable

Christian heroines and saints, including prominent suffragists. They included: the anti-vivisectionist and suffragist Frances Power Cobbe; the social reformer and women's right campaigner Josephine Butler; Angela Burdett-Coutts, philanthropist and supporter of animal causes; the executed nurse Edith Cavell; Scottish doctor and suffragist Elsie Inglis, who established all-women medical units to work with the Allied forces and served in Serbia and Russia; and Agnes Weston, who dedicated her life to the welfare of the men of the Royal Navy.

St Joan of Arc also figured prominently, probably because of her role as an inspiration and symbol for the women's suffrage movement in England. From at least the turn of the century she had regularly appeared, not just on posters and placards, but 'in person' at suffragist events and demonstrations when a participant would put on armour and take up the sword in the battle for the vote. On 3 June 1913, Emily Wilding Davison saluted the statue of Joan of Arc at the WSPU summer fair with Joan's own last words, 'fight on, and God will give victory'. The same words appeared on Davison's grave.

Moreover, Joan would have had a particular appeal to the chairwoman of the St Jude's war memorial ladies' fund-raising committee, Mabel St Clair Stobart, who was almost certainly responsible for the selection of the eminent women for the dome. In Stobart's words, the Lady Chapel,

stands for the ennobling of womanhood ... the beautifying of this portion of the Church is to form our permanent memorial to the gallant dead, [since] ... all through the cruel years of war it was upon the women of the Empire that the heaviest burden fell.

The Lady Chapel dome has become much more than a war memorial. It is a celebration of women's contribution to the church and nation, but also part of the continuing campaign for universal adult suffrage.

BOB DYLAN: 'YIPPEE! I'M A POET, AND I KNOW IT. HOPE I DON'T BLOW IT'

A personal appreciation by Liz Thomson

The news was a bolt from the blue: Bob Dylan had been awarded the 2016 Nobel Prize for Literature 'for having created new poetic expressions within the great American song tradition'. Timely in his 75th birthday year, and (many thought) long overdue. Others were perplexed, outraged even, perhaps because they had forgotten (or never knew) the unsurpassed brilliance of his 1960s albums.

Four short years separate his 1962 debut from *Blonde on Blonde*, regarded as his Alpha and Omega. In that time Dylan took poetry off the bookshelves and loaded it onto the jukebox. His songs articulated our grievances and our grieving. Many ('Blowin' in the Wind', 'The Times They Are a-Changin'', 'With God On Our Side') have become part of our cultural DNA, giving us phrases that are as much a part of our vocabulary as Shakespeare. Had he died when he flipped over the handlebars of his Triumph in July '66 he would still deserve the Nobel. The years since have been far from arid, though *Blood on the Tracks* (1975) was his last stroke of genius.

Dylan was writing poems as a little boy and he arrived in New York from his brief stint as a student at the University of Minnesota having read his way through 'Voltaire, Rousseau, John Locke, Montesquieu, Martin Luther - visionaries, revolutionaries' but mostly he read poetry (Byron, Shelley, Longfellow, Poe) he tells us in *Chronicles* (2004). In her memoir, Suze Rotolo, the girlfriend on the iconic *Freewheelin'* cover, recalls how they fed and influenced each other. Dylan credits her with introducing him to Rimbaud and the symbolist poets, 'a big deal'.

Robert Shelton, the *New York Times* critic whose review is credited with launching Dylan's career,



declared him 'one of the most distinctive stylists to play a Manhattan cabaret in months', his work bearing 'the mark of originality and inspiration'. A few days later, Columbia offered a recording contract. Shelton was perspicacious, hearing what many did not. His judgement was born out by Dylan's 1963 release of *The Freewheelin' Bob Dylan*, his second album and his debut as a fully-fledged songwriter. It opened with 'Blowin' in the Wind' and included 'Masters of War' and 'A Hard Rain's a-Gonna Fall'. The last, written as the 1962 Cuban missile crisis unfolded, compresses innumerable song ideas, written in 10-cent notebooks in Greenwich Village cafés. 'I thought I wouldn't have enough time alive to write all those songs so I put them in to this one,' Dylan explained, of a song in whose lyrics can be discerned echoes of Eliot, Lorca, Rimbaud, Ginsberg and many besides. It's Dylan's own nightmare war vision: Picasso's *Guernica* set to music.

*I've stumbled on the side of twelve misty mountains
I've walked and I've crawled on six crooked highways
I've stepped in the middle of seven sad forests
I've been out in front of a dozen dead oceans
I've been ten thousand miles in the mouth of
a graveyard... >*

I came young to Dylan, knowingly encountering his work around 1968 through the Joan Baez records from which I learned to sing and play guitar. If *A Hard Rain* was mysterious to my 11-year-old ears, the songs that followed were impenetrable, even as I listened over and over, loving 'that wild mercury sound, metallic and bright gold', marvelling at the rhythm and rhyme and exuberance:

*Of war and peace the truth just twists
Its curfew gull just glides
Upon four-legged forest clouds
The cowboy angel rides
With his candle lit into the sun
Though its glow is waxed in black
All except when 'neath the trees of Eden*

That's from 'Gates of Eden', one of 11 songs on *Bringing It All Back Home* (1965) and one which, musically, benefits from an enriched harmonic palette, all odd cadences and constantly shifting tonalities.

Then there's 'Desolation Row', which closed *Highway 61 Revisited* (1965):

*They're selling postcards of the hanging, they're
painting the passports brown
The beauty parlor is filled with sailors, the circus is
in town
Here comes the blind commissioner, they've got
him in a trance
One hand is tied to the tight-rope walker, the
other is in his pants
And the riot squad they're restless, they need
somewhere to go
As Lady and I look out tonight, from Desolation Row*

Cinderella, Bette Davis, Romeo, Cain and Abel, the Good Samaritan, Noah, Einstein disguised as Robin Hood, the Phantom of the Opera, Casanova – and of course 'Ezra Pound and T S Eliot fighting in the captain's tower'... quite a cast! Or as Dylan puts it, a 'superhuman crew' with a breathtaking range of cultural reference. I (re)imagined it as a painting: Bruegel on speed. It was 'Desolation Row' that drew Professor Christopher Ricks to Dylan and he heard in it 'an extraordinary new enduring version' of Eliot's *The Waste Land* and Pope's *The Dunciad*.

Though Dylan has continued to write poetry, it's what we might call his song-poems by which we

know him. Such work puts him in a tradition that includes Homer, Orpheus, Beowulf and countless unknown troubadours. Kenneth Rexroth said in 1966 that Dylan was 'probably the most important event in recent poetry' and that he marked 'the American beginning of a tradition as old as civilisation in France'. The field of 'Dylan studies' goes back half a century. Ricks leads the pack, having long advocated for Dylan as poet, noting that he was 'only as good as Shakespeare'. Others saw him as America's Brecht, even America's Yevtushenko.

Those perplexed by the very idea of Bob Dylan, Nobel Laureate should go back to those seismic sixties albums to understand why he deserves it. The imagery, the symbolism, the metaphor and allusion, the rhyme and half-rhyme, the assonance and dissonance, the collision of the ordinary and the extraordinary... There's no doubt that Dylan is a poet and one whose work will be listened to, and read, centuries from now. One final example, at once his greatest love song and his greatest political song – and his most compassionate – is the synaesthetic 'Chimes of Freedom' from *Another Side* (1964):

*Far between sundown's finish an' midnight's
broken toll
We ducked inside the doorway, thunder crashing
As majestic bells of bolts struck shadows in
the sounds
Seeming to be the chimes of freedom flashing
Flashing for the warriors whose strength is not
to fight
Flashing for the refugees on the unarmed road
of flight
An' for each an' ev'ry underdog soldier in the night
An' we gazed upon the chimes of freedom flashing*

Liz Thomson has written extensively on Dylan and the 1960s, and is the revising editor of Robert Shelton's *No Direction Home: The Life and Music of Bob Dylan*. She is the co-founder of *The Village Trip*, a celebration of Greenwich Village history and heritage which launches in September.

PROMOTING YOUNG TALENT

By Keara Connolly



Marie Sato

Much has been made this year about the 40th anniversary of BBC Young Musician. The competition has been lauded as a national institution and a 'benchmark for outstanding young talent' with participants who are dubbed a 'roll call of contemporary British classical music'. The recent BBC documentary, *Forty Years Young* celebrated the show's history. As many of the Proms at St Jude's community watched this programme, we realised that our festival has also played a vital role in fostering young talent by providing a springboard for many of the young musicians who came through the Young Musician programme, as well as other gifted young performers.

Over the years, we have provided valuable performance opportunities for BBC Young Musician winners and finalists including violinist Nicola Benedetti, trombonist Peter Moore, pianist Benjamin Grosvenor and flautist Marie Sato. The annual lunchtime harp recital showcases the young winners of the Camac Harp Competition. Last year the Trinity Laban Conservatoire of Music and Dance's Jazz Ensemble and Choir performed a tribute to the legendary Thelonius Monk. This year we welcome back Peter Moore as a



Trinity Laban Conservatoire of Music

member of Septura Brass Septet and the 2016 BBC Young Musician of the Year Sheku Kanneh-Mason as well as cellist Jamal Aliyev (winner – Sir Karl Jenkins Award) and pianist Asagi Nakata (finalist – Franz Liszt Piano Competition). The performances are wonderful, relevant opportunities for young musicians to develop their skills and experience in a friendly and supportive atmosphere. They have also allowed our audiences a front row look at the rising stars of the classical music world.

Proms at St Jude's is proud to support these talented young musicians; however, our commitment to young people reaches beyond these performances. We recognise that only a small percentage of the young people we work with will go on to careers as musicians so we also aim to develop music lovers and participators at many different levels. Our annual festival includes events aimed at increasing young people's awareness and appreciation of the world of music and their involvement in it.

We are committed to encouraging younger members of our audience to attend our evening concerts. Under-25s can attend these concerts for just £7.50 >

per event. We have often heard stories from returning prom-goers that begin 'cheap tickets got me in the door'. More than 2,000 young people have attended Proms concerts since 2011. Hundreds have also joined in the thrill of participating in Proms as performers, or as crew and work experience volunteers.

We understand that classical music has the potential to intimidate the uninitiated. The Committee has developed innovative and inviting programmes designed to ease participants into this new world. This year's activities include workshops in ten local primary and secondary schools culminating in a lunchtime concert, two events for pre-school children and two concerts particularly aimed at families.

We also launched the 'Fantastic Fanfares' composing competition for musicians aged 14 to 18. A number of our Proms' Friends generously supported our Fanfare Appeal. The additional funding they donated provided helped make the competition possible and also provided additional school workshops. The winning fanfare by Theodore Gill will be performed on the last night of the Proms.

Thanks to the generous and active support from Investec, our principal sponsor, Proms is bringing professional musicians and poets to schools in East London. The Speak it! 2018 Competition added to the the Toynbee Hall Make it! project, this will see students creating poetry inspired by the music of *The Marriage of Figaro*, and the selected winners will read them aloud after the interval on Thursday evening.

Proms at St Jude's is proud to celebrate both excellence and inclusivity through its educational initiatives.

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Local children performing in the schools concert

CONCERTS FOR CHILDREN & FAMILIES 2018

TUESDAY 26 JUNE

IN ST JUDE'S CHURCH ROOMS

10.30 - 11.15 AGED UNDER 3

11.30 - 12.15 AGED 3-5

FREE

TEENY PROM

See page 65

THURSDAY 28 JUNE

IN ST JUDE'S CHURCH

12.45 - 13.45 AGED 8 - 16

SCHOOLS PROM

FREE

See page 87

SATURDAY 30 JUNE

IN ST JUDE'S CHURCH

12.45 - 13.45 ALL AGES

**BEATEN TRACK
PERCUSSION: HANDS UP!**

FREE

See page 107

SUNDAY 1 JULY

IN THE FREE CHURCH

15.00 - 16.15 ALL AGES

**SAINT-SAËNS'
CARNIVAL
OF THE ANIMALS**

**FREE
FOR
CHILDREN**

See page 119

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Congratulations on the 26th Proms season



Crafting comfortable homes from our unique buildings.

SHEKU'S CELLO

By Rosie Carter, Florian Leonhard Fine Violins



Sheku Kanneh-Mason

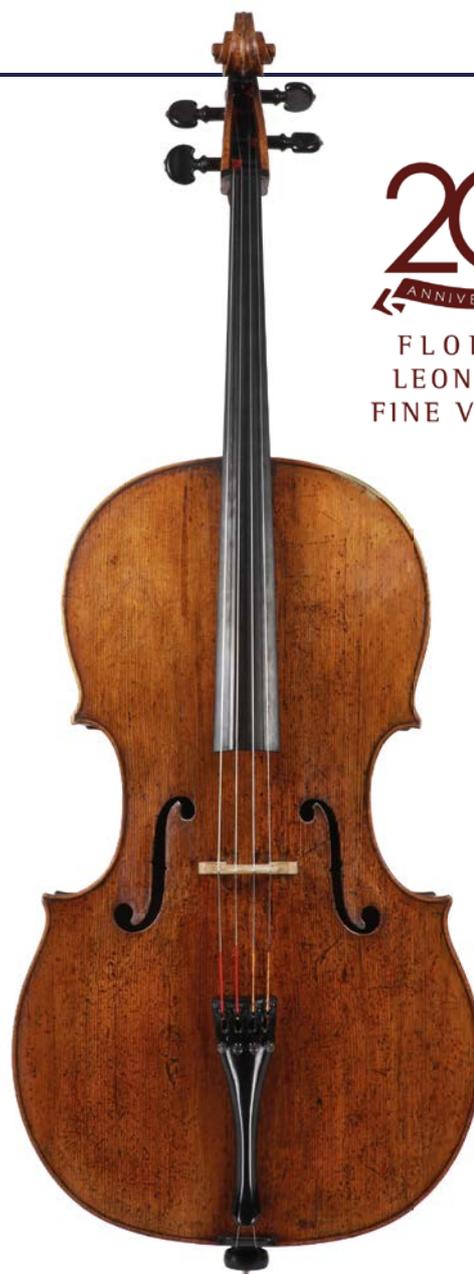
Sheku's cello comes from one of the earliest families of violin makers: the house of Amati. Andrea Amati shaped the whole future of instrument making by creating the most complete form of both violins and cellos that

has survived as an ideal through the golden period right up to the present day.

The cello was made by Andrea's sons, Antonius and Hieronymus, whose meticulous craftsmanship is quite evident. Even 400 years of playing cannot hide the beauty of this cello and the strong expression shown in its construction. The graceful outline with its rounded flowing outline is built on Renaissance principles and the shape of its f holes shows virtually unsurpassed perfection, as does its ground treatment and the remaining areas of original varnish.

What makes this cello so special? It was constructed to enable the perfect sound to be produced, with the ability to vibrate with ease and respond quickly with little input. It resists where the player needs to dig deeper to create a forceful, rich sound in a Romantic concerto, while at the same time it has enormous brilliance. The depth and bass of the cello is ideal for anything from Romantic sonatas to contemporary arrangements of Bob Marley, while its clarity of tone is perfect for Baroque chamber music. The result is a powerful and reliable tool which Sheku uses to express himself on stage.

When I first met Sheku, he had reached the semi-finals of the BBC Young Musician competition; I immediately thought that this cello would be the instrument with which he could convey his astounding technical ability and musicianship. I was delighted when he won the



Sheku's Antonius and Hieronymus Amati Cello

competition with the cello, and my team of restorers and I worked hard to prepare the cello for Sheku's career. We took it apart and fitted a stronger bass bar; we repaired any old cracks, and ensured that the cello would be able to withstand many more decades of use while Sheku travels the globe as a rising star. We hope that Sheku will enjoy this cello for many years to come, and we are thrilled to have played a small part in his story.

Improving the thermal efficiency of your home.

There are a number of ways to improve the thermal efficiency of your home. One of those is with double glazing.



It is possible to manufacture double glazed windows, both in timber and steel, which do, in some cases, carefully match the original designs. The Trust can supply the names of specialist manufacturers of steel and timber framed double glazed windows. Contact the Trust office for further advice or a site visit.

The Trust will need to approve any new windows and will ask for large scale details or sample windows being submitted, and approved, to ensure the replacements match the originals.

Alternatively, it is possible to improve the thermal performance of original windows. The frames can be made more efficient by weather stripping to exclude draughts. Secondary glazing can also be fitted internally. This is less costly than replacing the original windows and there is a minimal change to the external appearance of the building.

To discuss any of the above with the Trust, or to make an appointment for a site visit, please get in touch via 0208 455 1066 / 0208 458 8085 or mail@hgstrust.org

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TOYNBEE HALL



Above left: Testing out kitchen skills during a residential trip to Lambourne Grove. Above right: Creating an indoor cave at Mile End Urban Adventure Base

Thanks to the generous support of Proms at St Jude's and everybody who attends and enables it to take place, Make It! has supported 72 young people – our largest reach ever – to build higher aspirations and the skills they need to achieve them.

Our halls in Tower Hamlets, first established by Hampstead Garden Suburb's founder Henrietta Barnett, are now in an area that epitomises London's inequality; in the shadow of the City's skyscrapers, low income families are trapped in a cycle of poverty by zero-hours contracts, a lack of full-time work, and a rapid rise in housing costs. Children exposed to this inequality are more likely to react by isolating themselves, bullying their peers, withdrawing from their education or engaging in anti-social behaviour. Too often, they find themselves forced to settle for less, having compromised their aspirations.

With your help, we are supporting young people in Tower Hamlets, Newham and Camden to develop the confidence, wellbeing and critical thinking skills they need to build a brighter future for themselves.

We are committed to focusing on students' strengths, not the issues in their lives, and engage a balanced group of children who can improve not only themselves but their school and community. One-to-one mentoring, accredited group work, community volunteering and

a residential trip all build participants' engagement with learning, aspirations, sense of responsibility and ability to relate positively to others.

We work with teachers to identify the children who would benefit the most from the programme. Last year, a teacher recommended that we work with Jim. Jim had always been well behaved but recently his attendance had begun to decline, his behaviour worsened and he was not doing his homework.

Jim built a relationship with his Make It! mentor and, after learning to trust him, he revealed what he had not dared tell his school; his family had been evicted from their home and relocated to temporary accommodation one-and-a-half hours away. Getting into school every day was a struggle, leaving him angry – something that his teachers did not understand.

Jim's mentor supported him to tell the school about his situation. Now, they are able to put in appropriate measures to support him.

'Coming to mentoring has honestly helped so much. It's given me space to listen to myself talk and work out what I need to do. This has definitely been the craziest year of my life, but it feels better having someone to talk to'. – Jim

This year we are excited to have Make It! graduates perform poems on Thursday night that they have written inspired by music of the *Marriage of Figaro*, supported by Investec and Proms at St Jude's.

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NORTH LONDON HOSPICE



Patients enjoying crochet at our Health & Wellbeing Centre in Winchmore Hill

EXPERTS IN HOW TO LIVE

'What do I get from coming to North London Hospice? I get space, time and flexibility to talk things through with experts who know about living with a good quality of life. First I came for pain relief, then the chance to meet others like me and have honest supportive conversations, then expert help, and a listening ear, in making decisions that involve having a good quality of life, not just staying alive for the sake of it. I love my very special Photography Group, where I've met people like me who are living life to the full. With support, I've made decisions about my care.... I'm not afraid of dying anymore.... and when I am ready, I know the Hospice will be a safe place for me to die.'

Joy Watkins, patient at North London Hospice's Health & Wellbeing Centre

Joy is one of more than 2,000 people being cared for in Enfield, Barnet and Haringey this year by North London Hospice. Most patients are supported by our community nursing teams in their community and at home. In March 2018, our facility in Winchmore Hill was renamed as the Health & Wellbeing Centre, which is where Joy has received support for the last four years.

The Health and Wellbeing Centre provides a range of medical, psychological and emotional support as well as complementary therapy, rehabilitation and

social programmes. A holistic approach to feeling well offers patients activities such as art and drama therapy, yoga, meditation and acupuncture, and social activities such as the photography group.

Our in-patient unit in North Finchley marked its 25th anniversary in 2017 and, as we continue to see our population live longer than ever before, we are fully focused on ensuring we can provide the care that is needed by local people during the next 25 years and beyond.

Of course patient care is central to our work, but supporting their families and friends is of great importance and we offer a range of bereavement and support services to suit each individual. Sometimes just a walk in the park with people in the same situation is what is needed and we can provide that through our Walk and Talk Group.

Volunteers are the backbone of what we do. We have 850 very special people who donate their time in all manner of ways to make North London Hospice the very special place that it is today.

It costs £7.3 million a year to fund our care, so partnerships like this one with Proms at St Jude's, are vital. We are extremely grateful for the enormous support and generosity this event has brought for our services over the years, an incredible £200,000 to date. As you can see, a Hospice is not only a place to die, but a place to live.

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W www.northlondonhospice.org
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The Henrietta Barnett School

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

Friday 6th July 2018
6.30 – 9pm

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 £3.50 adults, £2.50 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:

**Friday 13th and
Monday 16th July 2018**
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.

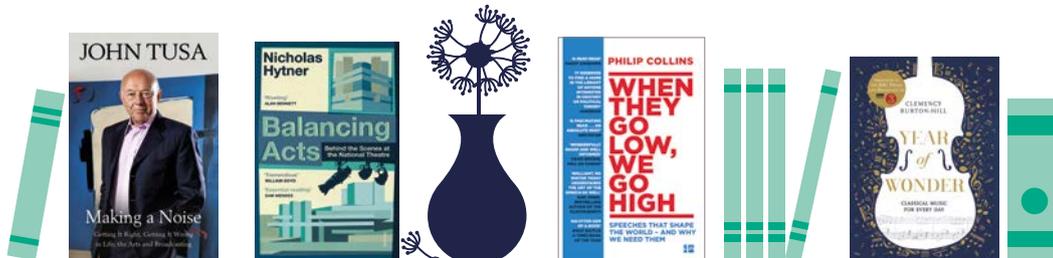
The Henrietta Barnett School offers a range of rooms and facilities for hire, from the Main Hall in our listed building to the music and drama rooms in our modern wings.

Please see our website for information on our range of facilities and email:
lettings@hbschool.org.uk with enquiries.

SATURDAY 23 JUNE & SUNDAY 24 JUNE

PROMS AT ST JUDE'S LITFEST

In association with The Henrietta Barnett School, Central Square



Independence of spirit and a passion for communicating their beliefs is a common theme of all the authors for this our seventh LitFest weekend. Whether it be good manners, good grammar, support for the arts, a plea for classical music or for a better social conscience, all are unafraid of taking a risk. What makes a great play, a memorable speech, how much of our heritage should we preserve?

In conversation with carefully chosen interviewers, the authors discuss their new books and answer your questions.

Throughout the weekend, our famous LitFest café will be selling delicious home-made food. Come and meet your friends and enjoy the welcoming buzz as visitors and speakers gather.

Our thanks go to the authors and interviewers who have kindly given up their time for free this weekend

and also to our bookselling partner, West End Lane Books, which organises the book signings after each event.

We are enormously 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 on site. 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

Tickets at the door or book online at www.promsatstjudes.org.uk

Telephone booking at Box Office 020 3322 8123



Lynne Truss



Claire Armitstead

11.00-12.00

LYNNE TRUSS

with Claire Armitstead

Ever since the bestseller *Eats, Shoots & Leaves* was published in 2003, Lynne Truss has been the acknowledged 'tsar' of correct punctuation. She has written for *The Listener*, *The Times*, *The Sunday Times*, the *Daily Mail* and *Woman's Journal*. Apart from apostrophes, she is passionate about good manners, and loves golf and cats. As a broadcaster and writer, she can find the quirkiness and humour in almost any subject. *A Shot in the Dark*, published in June, is the first in a new series of crime novels.

She is interviewed by Claire Armitstead, associate editor, culture, at *The Guardian*. During a 25-year career with the paper she has worked as a theatre critic, arts editor, literary editor and head of books. She presents its weekly books podcast and is a regular speaker at live events around the country and internationally.



John Tusa



Sue MacGregor

14.00-15.00

JOHN TUSA

with Sue MacGregor

After joining the BBC in 1960, John Tusa held many posts within the organisation and won awards for his passionate and often controversial support for the Arts. As presenter for *Newsnight* in the 1980s and managing director of the BBC World Service from 1986 to 1992, he was forthright in his support for independence of the BBC. From 1995 to 2007, he was responsible for much of the success of the Barbican Centre. He has served on the boards of major museums and concert halls. His memoir *Making a Noise*, published in February, is an honest account of battles won and lost. He was knighted in the Queen's birthday honours list in 2003 for services to the arts.

He talks to Sue MacGregor CBE. Sue joined the BBC as a producer and reporter on *The World at One*. She became most 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 Radio 4 programme *The Reunion*. She is also a patron of Proms at St Jude's. >



© CHARLIE FORGHAM BAILEY



Clemency Burton-Hill



Hannah Beckerman

15.30-16.30

CLEMENCY BURTON-HILL

with Hannah Beckerman

Well known as BBC presenter of *The Proms*, *Young Musician of the Year* and Radio 3's *Breakfast* programme, Clemency Burton-Hill believes that classical music is restorative and accessible for everyone. She co-founded the Aurora Orchestra, which is performing at the first concert at Proms at St Jude's this year. As an award-winning violinist, she has performed all over the world. She contributes regularly to the major broadsheets. Her latest book, *Year of Wonder*, offers a playlist of classical music for every day of the year.

She is in conversation with Hannah Beckerman. Hannah is a freelance book critic and features writer for *The Observer* and *FT Weekend Magazine*. Her debut novel *The Dead Wife's Handbook* was published in 2014 by Penguin and she is currently working on her second novel.

© ALAN DAVIDSON



Robert Peston



Simon Lewis

17.00-18.00

ROBERT PESTON

with Simon Lewis

His big scoop was the Northern Rock crash of 2008. As BBC economics editor and later business editor, Robert Peston was rarely off the airwaves. At ITV since 2015, he hosts the politics show *Peston on Sunday*. He has held editorial posts at most of the broadsheets and has won more than 30 awards for his journalism. He is founder of the education charity Speakers for Schools. His new book *WTF: What Have We Done?* published in paperback in June, seeks to find a solution to the huge social divisions in our society.

He is interviewed by 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. >





Nicholas Hytner



Nicolette Jones



Viv Groskop



Bridget Galton

12.30-13.30

NICHOLAS HYTNER

with Nicolette Jones

Director of the National Theatre 2003-2015, Nicholas Hytner has been exciting and innovative – Classics reinvented, Shakespeare interpreted as never before and many risks taken. Productions such as *War Horse*, *The History Boys* and *One Man, Two Guvnors* have transferred successfully to the West End. He introduced 'NT live' cinema streaming, the Travelex £10 ticket price and Sunday performances. *Balancing Acts*, published in paperback in April, takes the reader backstage behind the hits and misses of his 12-year tenure. His new London theatre, The Bridge opened last October. He was knighted in the New Year honours list in 2010 for services to drama.

Nicholas is in conversation with Nicolette Jones, writer, journalist and professional chair of adults' and children's events. She is children's book reviewer of *The Sunday Times* and author of the award-winning *The Plimsoll Sensation*. She is also passionate about theatre.

14.00-15.00

VIV GROSKOP

with Bridget Galton

As a broadcaster on *Woman's Hour*, *Front Row*, *Saturday Review*, and as agony aunt for *The Pool*, Viv Groskop is honest, witty and funny. Her first book *I Laughed, I Cried* described her experiences as a stand-up comedian. She contributes regularly to *The Guardian*, *Observer* and *Mail on Sunday*. Behind the comedy front is a serious linguist, fluent in Russian and French. Her new book *The Anna Karenina Fix*, published in paperback in June, is a tongue-in-cheek memoir which compares her own problems with those of famous literary characters.

She talks to Bridget Galton, features editor and associate editor of the *Ham & High*. Bridget started her career in journalism on the *Peterborough Evening News* before joining North London's award-winning weekly. She also writes for various publications including *The Telegraph* and *The Sunday Times*. >





Simon Jenkins



Alan Walker

17.00-18.00

SIMON JENKINS

with Alan Walker

From houses to churches and now to railway stations, Simon Jenkins has scoured the country to bring us the 'Thousand Best'. A past chairman of the National Trust, founder member of Save Britain's Heritage and many other public appointments, his experience is wide-reaching and relevant. He is currently a columnist for *The Guardian* and *Evening Standard*, has served as editor on two national newspapers and held senior positions in a variety of journals. His new book *Britain's 100 Best Railway Stations* was published last autumn. He was knighted in the New Year honours list in 2004 for services to drama.

He is interviewed by Alan Walker, President of Proms and Vicar of St Jude-on-the-Hill (one of only two 20th century churches to feature in Simon's England's Thousand Best Churches). With a long-held interest in church history, Alan Walker is the author of *Walter Stamer, Artist 1877-1961* whose murals in St Jude's are beautifully illuminated throughout the Proms concerts.

GETTING INVOLVED

We are looking for new people to join us. Proms offers a wide range of volunteering opportunities and the time commitment is flexible. Whatever skills and experience you have, there is likely to be something that you can do.

Working with Proms can be amazingly rewarding. So if you are enthusiastic, reliable and committed, please consider taking part.

ADMINISTRATOR WANTED

This year we are particularly looking to fill the role of Administrator/Secretary. This volunteer will be an integral part of the team working throughout the year to plan and stage Proms at St Jude's. He/she will provide support to the Chairman and Chief Executive of Proms and support Proms administratively including ensuring smooth and accurate communications between the Board and the Committees.

If you would like to get involved, our Volunteer Coordinator, Keara Connolly, would love to hear from you:
keara.connolly@promsatstjudes.org.uk



PROMS HERITAGE WALKS



Julia Male



David Davidson



Lester Hillman



Richard Payne

MONDAY 25 JUNE 10.30

PIONEERS AND PHILANTHROPISTS

Discover the admirable work of pioneers and philanthropists who fought poverty in the East End by opening bathhouses, soup kitchens and adult universities. This will include a visit to the recently restored Toynbee Hall (subject to building works).

Led by Blue Badge Guide **Julia Male**.

Meet at the Kindertransport Memorial, Hope Square, Liverpool Street Station EC2M 7QH.

MONDAY 25 JUNE 14.00

LESSER-KNOWN SUBURB HIGHLIGHTS

Suburb architects were arguably 'the best domestic architects of their time'. Lutyens is well known, but others deserve greater recognition - join **David Davidson**, HGS Trust's architectural adviser, on a walk to cottages and houses by Herbert Welch and Michael Bunney, who both contributed much to the design of the Suburb.

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

TUESDAY 26 JUNE 10.30

INTRIGUE AND SPIES IN BELSIZE

Lester Hillman, urban planner, lecturer and accredited guide, will lead a walk and uncover spies - real or imagined - and explore dramas from real life and literature which have been played out in Hampstead streets.

Meet at Waitrose Swiss Cottage, Finchley Road NW3 6NN, near Finchley Road Underground.

WEDNESDAY 27 JUNE 10.30

THE TREES OF GOLDERS HILL AND WEST AND SANDY HEATHS

Richard Payne, Hampstead Heath conservation supervisor, will share his deep knowledge and infectious enthusiasm for the Heath, with a focus on the management of the wonderful native and introduced trees. Walking shoes are advisable.

Meet at Golders Hill Park café NW3 7HD. >



© DAVID WHITE

From left: Walkers beside the restored West Heath Bog, 2017; Walkers at Hampstead Ponds 2017; Walkers at Kenwood House, 2017



Paul Capewell



Tamara Rabin



Nick Packard



Thomas Radice



Marilyn Greene

WEDNESDAY 27 JUNE 14.00

THE SUBURB'S VERDANT SPACES

Join **Paul Capewell**, the Trust's assistant estate manager, on a tour of some of the Suburb's open spaces, public and private, which are intrinsic to a 'garden suburb'. The walk will include parks and allotments, so sturdy footwear is advised.

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

THURSDAY 28 JUNE 10.30

A MARRIAGE OF ART AND LANDSCAPE

English Heritage volunteer guide **Tamara Rabin** leads a look at the famous Humphry Repton landscapes of Kenwood, making links with landscape depictions in the Kenwood collection.

Meet in the Kenwood car park, NW3 7JR.

THURSDAY 28 JUNE 14.00

MORE ARCHITECTURAL HIGHLIGHTS OF THE SUBURB

Nick Packard, HGS Trust estate manager, leads a walk looking at the work of two more important, but less well-known Suburb architects, Geoffry Lucas and Courtenay Crickmer. Discover how and why their groups of cottages and houses add so much to the architectural and aesthetic success of the Suburb.

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

© MIKE ELEFTHERIADES



FRIDAY 29 JUNE 10.00

NOTABLE RESIDENTS OF THE GARDEN SUBURB'S SOUTHERN FRINGES

Thomas Radice, Heath & Hampstead Society trustee, traces the homes of philanthropists, architects, artists, musicians and other famous inhabitants of the Northern Heights of the Heath, the Heath Extension and nearby parts of the Garden Suburb.

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

SUNDAY 1 JULY 11.00

MODERNIST HAMPSTEAD

City of London guide and former curator of Hampstead museum, **Marilyn Greene**, leads this walk around the revolutionary modernist homes of Hampstead, many now recognised as national treasures. The walk finishes at the iconic Isokon flats on Lawn Road, where those who are hungry for more can explore the excellent (and free) Isokon gallery.

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



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THE ECHO ENSEMBLE

Supported by the Hampstead Garden Suburb Residents Association

Noah Max *conductor*

PROGRAMME

DMITRI SHOSTAKOVICH (1906-1975)

- Chamber Symphony Op 110a
arr Rudolf Barshai from Quartet No 8

NOAH MAX (b 1988)

- *Amba*

MODEST MUSSORGSKY (1839-1881)

- *Pictures at an Exhibition*
arr Jacques Cohen



Noah Max

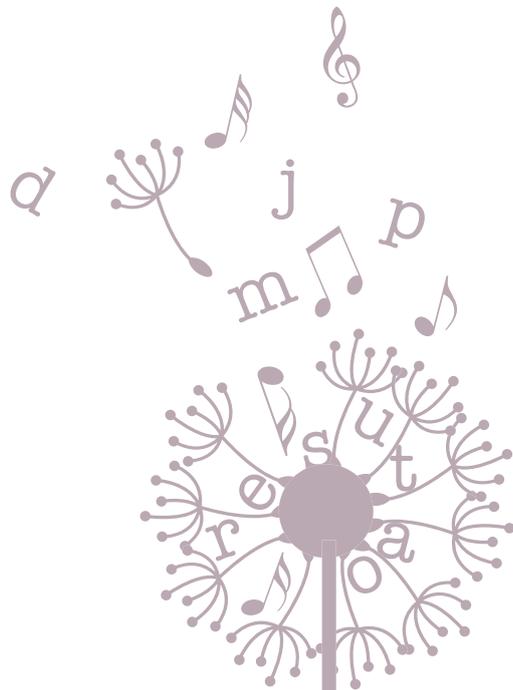
NOAH MAX *conductor and artistic director*

Twenty-year-old Noah Max set up the Echo Ensemble in 2016 to record his work *3 Echoes*. The ensemble has since performed at locations including St. George's, Brandon Hill, Bristol and St. John's Waterloo.

His short composition, *Amba*, which the ensemble plays tonight, was premièred and recorded in April 2018.

A graduate of the Purcell School of Music, Noah enjoys a diverse career as a maverick musician, a composer who was shortlisted for the National Centre for Early Music Young Composers Award 2017 and an advocate of the arts.

Noah is a chamber musician, filmmaker and a painter whose work has been exhibited at the National Portrait Gallery.



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SATURDAY 23 JUNE 19.45

AURORA ORCHESTRA

AN EVENING WITH MOZART

Supported by the Jacqueline & Michael Gee Charitable Trust and Osbornes Law

Nicholas Collon *conductor* • Cédric Tiberghien *piano*

PROGRAMME

WOLFGANG AMADEUS MOZART (1756-1791)

- Ballet Music from *Idomeneo, rè di Creta* K 367
 - *Chaconne*
 - *Pas seul*
- Piano Concerto No 13 in C major K 415
 - *Allegro*
 - *Andante*
 - *Allegro*

INTERVAL

- Symphony No 40 in G minor K 550
 - *Molto allegro*
 - *Andante*
 - *Menuetto e Trio*
 - *Finale (allegro assai)* >



© NICK RUTTER

Aurora Orchestra

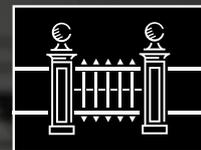
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Nicholas Collon

AURORA ORCHESTRA

With its signature creative ethos, Aurora Orchestra combines world-class performance with adventurous programming and trail-blazing presentation. Founded in 2005 under principal conductor Nicholas Collon, it quickly established a reputation as one of Europe's leading chamber orchestras, garnering several major awards including two Royal Philharmonic Society Awards and a German ECHO Klassik Award.

Collaborating widely across art forms and musical genres, Aurora has worked with artists including singers Dame Sarah Connolly, Ian Bostridge, and Björk; pianist Imogen Cooper; artist ceramicist Edmund de Waal and choreographer Wayne Mc Gregor.

A champion of new music, it has premièred works by composers including Julian Anderson, Benedict Mason, Anna Meredith, Nico Muhly and Judith Weir. In recent years it has pioneered memorised performance, performing whole symphonies without the use of sheet music.

Aurora is Resident Orchestra at Kings Place, and Associate Orchestra at Southbank Centre, where its pioneering Orchestral Theatre series has featured a variety of spoken word, film, circus and theatre collaborations. The orchestra also appears regularly at other major venues including the Royal Opera House, Globe Theatre, and the Wigmore Hall, and has performed in the past nine BBC Proms.

Aurora regularly tours internationally with recent and upcoming highlights at the Concertgebouw

Amsterdam, Kölner Philharmonie, Victoria Concert Hall Singapore, Melbourne Festival and Shanghai Concert Hall.

Through an award-winning learning and participation programme, Aurora engages diverse audiences and brings orchestral music to schools, families and young people with special educational needs and disabilities.

NICHOLAS COLLON *conductor*

Nicholas Collon is founder and principal conductor of Aurora Orchestra, principal conductor of the Residentie Orkest, The Hague and principal guest conductor of the Guerzenich Orchestra Cologne. He is recognised as a born communicator, innovative programmer and high-calibre interpreter of a wide repertoire.

Collon's elegant conducting style, searching musical intellect and inspirational music-making have ensured that he is already a regular guest with orchestras such as the Philharmonia, City of Birmingham Symphony, Finnish Radio Symphony and Capitole de Toulouse.

He has released ground-breaking recordings with Aurora for Warner Classics and critically acclaimed discs with the Hallé Orchestra and Danish Radio Symphony. He has conducted more than 200 new works and has conducted opera at English National, Welsh National, Oper Köln and Glyndebourne on tour. A violist by training, Collon studied as Organ Scholar at Clare College, Cambridge. >

“If I am to play my best, there is no way but Steinway.”

LANG LANG

STEINWAY ARTIST



PHOTO: ROBERT ASCROFT, COURTESY SONY CLASSICAL

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Cédric Tiberghien

CÉDRIC TIBERGHIE *piano*

Internationally celebrated French pianist Cédric Tiberghien has been much applauded for his versatility and wide-ranging repertoire.

Recent and future concerto performances include the London Symphony, The Cleveland and the Rotterdam Philharmonic Orchestras.

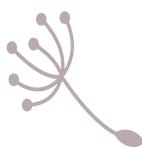
Last year he performed with the French orchestra Les Siècles at the BBC Proms, playing works by Camille Saint-Saëns and César Franck. His recent tour to Japan and Korea included solo and duo recitals, the latter with violinist Alina Ibragimova. Their programme this season also includes performances at Wigmore Hall and the Pierre Boulez Saal in Berlin.

Cédric's discography with Alina includes complete cycles of music by Schubert, Szymanowski and Mozart (Hyperion) and a Beethoven Sonata cycle (Wigmore Live). He is a dedicated chamber musician with other regular partners including violist Antoine Tamestit and baritone Stéphane Degout.

Cédric has an extensive solo discography including a CD of music by Chopin and a three-volume exploration of works by Bartók (Hyperion Records), both of which received huge critical acclaim.

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The New York Times >



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FOR DISCERNING TRAVELLERS

PROGRAMME NOTES

WOLFGANG AMADEUS MOZART (1756-1791)

- Ballet Music from *Idomeneo, rè di Creta* K 367 (1781)
 - Chaconne
Allegro - Larghetto - Allegro
 - Pas seul (solo dance) de M. Le Grand
Largo - Allegretto - Più Allegro



In 1780, Karl Theodor (1724-1799), Elector of Bavaria and a great lover of the arts, commissioned from Mozart an opera to be performed during the Munich Carnival season the following year. The result was *Idomeneo*,

which was staged three times during the season. It was performed only once more during Mozart's lifetime, when he revived it in 1786 for a concert performance in Vienna.

Mozart began the composition in October 1780 in Salzburg, travelling to Munich in November to have discussions with the singers. He finished the opera in January 1781, writing to his father: 'One cannot but be happy to be finally freed of such a great laborious task.'

With the première looming at the end of the month, he then began to write the ballet music. He apologised to his father for not having written: 'Till now I've been busy with those cursed dances - Laus Deo - I have survived it all.'

The Elector seems to have been pleased with the opera. Mozart recorded him as saying: 'No music has ever made such an impression on me. It is magnificent.'

The choreographer was the ballet master at the Munich court, Jean-Pierre Le Grand. The autograph copy of the score contains many cuts and revisions. It is not possible to determine which numbers from the ballet music were actually danced at the première and at what points in the opera. The music is rarely heard with the opera and equally rarely without it.

The two items being performed this evening are thought to have been performed at the end of the opera. The theme of the Chaconne was borrowed from a similar dance in Gluck's *Iphigénie en Aulide*.

The entire *corps de ballet* danced at each return of Chaconne's rondo theme and again in the closing *più allegro* section of the ballet master's *Pas seul*.

Thomas Radice

- Piano Concerto No 13 in C major K 415 (1782-83)
 - *Allegro*
 - *Andante*
 - *Allegro*

In 1781, Mozart made the fateful decision to abandon the security of his court appointment in Salzburg for the uncharted waters of a freelance career in Vienna. There he virtually had to carve out for himself a new life of teaching, arranging, composing and performing as piano soloist, all in a manner calculated to appeal to current Viennese taste.

Towards the end of 1782 he began work on a group of three keyboard concertos (K 413, K 414 and K 415), to be performed at a series of subscription concerts in Vienna during the early part of 1783. At the end of December he wrote to his father that he had finished a piano concerto (probably the one in A major, K 414) and that although he was swamped - 'I have so much to do that often I do not know whether I am on my head or my heels' - he still had two more to complete for the concert series.

Analysis of the manuscripts (including the paper he used) clearly indicates that he worked on all three concertos simultaneously, not finishing one before starting another. 'These concertos' (he continued) 'are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural without being vapid. There are also passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less discriminating cannot fail to be pleased, though without knowing why.'

The concertos were written shortly before *The Marriage of Figaro*, with which they share the same richness of melodic invention, and around the same time as the celebrated six string quartets which Mozart dedicated to Haydn. They are as close to chamber music as one can imagine, in scale and intimacy of dialogue. In fact, Mozart advertised copies of the scores for sale - even before he finished writing the >

SATURDAY 23 JUNE 19.45

music – in versions that could be performed with one player to each string part and without any wind, i.e. as piano quintets. This could have been a marketing ploy to attract amateur musicians and to help pay off his mounting debts. In the event the project was not a financial success, despite Mozart's reducing the price from six to four ducats for the set (apparently at his father's insistence).

The C major Concerto, K 415, is the last of the three. The key is regularly associated with bright and majestic music in Mozart's orchestral works and this concerto is no exception.

The first movement (an extrovert *Allegro*) is marked by distinctly martial rhythms in its *tutti* passages, the whole of it displaying a grandeur missing from the two companion concertos. There are many brilliant display passages for the piano.

For the second movement, Mozart originally sketched out some bars for what would have been a solemn *Adagio* in C minor; but on reflection he settled for a more straightforward *Andante* in F major. It is like a poised and elegant aria. A magical moment is when the opening theme returns, embellished with grace and feeling.

The *Allegro* finale is a witty rondo, dramatically punctuated by two appearances of an *Adagio* episode in C minor, evidently derived from the discarded earlier sketch material. A final surprise comes with the quiet ending – one of only three such endings among Mozart's 17 piano concertos.

Thomas Radice

INTERVAL



- Symphony No 40 in G minor K 550 (1788)
 - *Molto allegro*
 - *Andante*
 - *Menuetto e Trio*
 - *Finale (allegro assai)*

Mozart's Symphony No 40 in G minor is widely regarded as one of the true masterworks of the classical symphonic tradition. Yet interpretation has varied powerfully as to the symphony's intent and impact. For Mozart scholar Alfred Einstein the work was 'heroically tragic' with passages that 'plunge to the abyss of the soul', while for Robert Schumann it was a work of 'weightless, Hellenic grace'; and Donald Tovey was to declare the symphony more synonymous with the world of 'opera buffa' than that of *Sturm und Drang*.

Indeed, it is perhaps this very ambiguity and fluidity – the work's ability to slip beguilingly from light to shade in an instant – that lends the symphony its great expressive power and undiminished popularity.

The second of only two symphonies Mozart composed in the minor key (both in G), the 'great' G-minor symphony No 40 was written notably rapidly, standing as the centrepiece of Mozart's last trilogy of symphonies.

The three were completed in just nine weeks over the summer of 1788 but this intense productivity was sadly not matched by a period of repose in Mozart's personal life. During the same summer the composer found himself caring for his sick wife, contending with the death of his six-month-old daughter and desperately beseeching acquaintances for financial assistance.

Intriguingly, the impetus for writing these final three symphonies remains hazy, although the notion that Mozart might have composed them solely for his own creative pleasure has been widely discredited as firmly out of character for this pragmatic composer, especially during a time of such straitened finances.

The three symphonies were not, however, published in Mozart's lifetime, nor is there a great deal of evidence to suggest they were performed in his hearing, although his revisions to the score to include clarinets (as heard this evening) suggest he may have made this change with a specific performance in mind. >

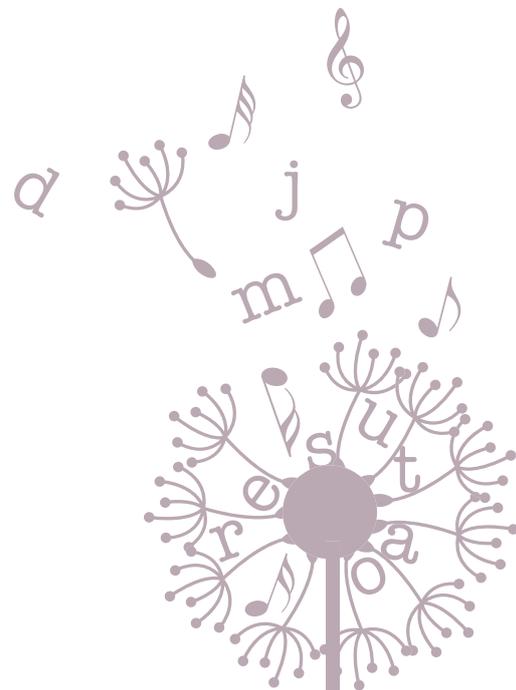
The work opens with innovation and surprise. Rather than commencing with a declamatory statement, the symphony begins as though already partway through, with a hesitant, pulsing viola accompaniment over which an anxious violin theme is then heard. The power and restraint of this introduction has yielded much acclaim, with its influence potentially heard in the opening to Haydn's *Creation* and Beethoven's ninth symphony, among other works. Indeed, when Liszt produced a series of piano arrangements of all nine of Beethoven's symphonies and made the claim that it was possible to reproduce the essence of any symphonic work at the keyboard, Mendelssohn challenged the firebrand with the comment: 'If he can play the beginning of Mozart's G-minor symphony as it sounds in the band, I will believe him.'

In contrast to the symphony's agitated start, the second subject in B-flat major is all grace (if peppered with interruptions from the woodwind, recalling the opening's urgency) before the recapitulation spells the return of the opening turbulence.

The *Andante* that follows is a movement of poise and refinement, mirroring the intense chromaticism of the opening movement in a series of tugging harmonic suspensions. A two-note motif is then introduced by the violins, based on a 'sighing' figure, commonly known as a *Seufzermotiv* in Mozart's time. The stern Minuet that follows heeds the formal outline of a courtly dance yet brims with fierce fire, notwithstanding the pastoral G-major trio at its centre.

The *allegro assai* finale is at once impish and tempestuous. Mozart deploys a bold 'Mannheim rocket' theme with dazzling ingenuity, perhaps nowhere more beguilingly than at the double bar: here the theme is fragmented, upturned and recast to include every note in the chromatic scale (bar the tonic and dominant) in an eerie rendering of a near-Schoenbergian tone row, setting the scene for a turbulent development section before clear assertions of G minor bring the work to a brilliant close.

Kate Wakeling, Aurora Writer-in-Residence



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SUNDAY 24 JUNE 19.00 (NOTE EARLY START)

OPERA NIGHT WITH NEVILL HOLT OPERA AND ROYAL NORTHERN SINFONIA LE NOZZE DI FIGARO

Supported by Investec

Nicholas Chalmers *conductor* • **James Newby** *baritone*
Sky Ingram *soprano* • **Aoife Miskelly** *soprano* • **Lawson Anderson** *bass-baritone*
Anna Harvey *mezzo-soprano* • **Joan Rodgers** *soprano*

PROGRAMME

WOLFGANG AMADEUS MOZART (1756-1791)

- Le nozze di Figaro (The Marriage of Figaro):
an opera in four acts
Concert performance in Italian with surtitles

James Newby *baritone*

(Count Almaviva, womaniser wanting to restore *droit de seigneur*)

Sky Ingram *soprano*

(Countess Almaviva, loving wife who joins scheme to thwart husband)

Aoife Miskelly *soprano*

(Susanna, the countess's maid, Figaro's fiancée, pursued by the count)

Lawson Anderson *bass-baritone*

(Figaro, Count Almaviva's valet)

Anna Harvey *mezzo-soprano*

(Cherubino, the count's page and flirt who 'loves all women' including the Countess)

Joan Rodgers *soprano*

(Marcellina, housekeeper and Bartolo's former employee, who wants Figaro to marry her)



Nicholas Chalmers

Stephen Richardson *bass-baritone*

(Bartolo, doctor from Seville and a practising lawyer)

Nick Sales *tenor*

(Don Basilio, music teacher)

Rowan Pierce *soprano*

(Barbarina, gardener's niece and Cherubino's amorata)

Andrew Tipple *bass*

(Antonio, the Count's gardener, Susanna's uncle) >

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INTRODUCTION

Pierre Beaumarchais (1732-1799) wrote *La Folle Journée, ou Le Mariage de Figaro* ('The crazy day, or the Marriage of Figaro') in 1778 as a sequel to his earlier play *Le Barbier de Séville*. When Mozart first became interested in Beaumarchais' plays as potential operatic material, *Le Barbier* had already been turned into a successful Italian opera in 1782 by Giovanni Paisiello (1740-1816); Rossini's version came later, in 1816.

Le Mariage de Figaro was at first banned in Vienna; Emperor Joseph II stated that 'since the piece contains much that is objectionable, I therefore expect that the Censor shall either reject it altogether, or at any rate have such alterations made in it that he shall take responsibility for the performance of this play and for the impression it may make.' The censor dutifully banned performance of the German version of the play but Mozart's librettist Lorenzo Da Ponte (1749-1838) managed to get official approval for an operatic version which eventually achieved great success.

Da Ponte was court librettist at the Italian theatre in Vienna, frequently collaborating with Mozart's rival Antonio Salieri. *Le nozze di Figaro* was the first of three collaborations between Mozart and Da Ponte, who first met in 1783; their later collaborations were *Don Giovanni* and *Così fan tutte*. It was Mozart who originally selected Beaumarchais's play and brought it to Da Ponte who turned it into a libretto in six weeks, rewriting it in poetic Italian and removing all of the original's political references. In particular, Da Ponte replaced a speech by Figaro inveighing against inherited nobility with an equally angry aria against unfaithful wives.

Thomas Radice



THE STORY IN BRIEF

The action takes place at Aguasfrescas, the Spanish castle of Count Almaviva, near Seville.

ACT I: A ROOM BETWEEN THE COUNT'S AND THE COUNTESS'S PRIVATE APARTMENTS

Count Almaviva's valet, Figaro, and Countess Almaviva's chambermaid, Susanna, are to be married and have been given the room connecting their employers' personal apartments. Susanna warns Figaro that this will assist the Count in his attempts to seduce her. Figaro determines to outwit Almaviva. The housekeeper of the castle, Marcellina, who has lent Figaro money against a promise of marriage, plots with her ex-employer Dr Bartolo to prevent Figaro's wedding until the sum is repaid; Bartolo will urge the Count to call a breach of promise case. Cherubino, a well-born boy living in the castle, has roused Almaviva's indignation by his amorous conquests and will be dismissed unless Susanna intercedes with the Countess. Cherubino hides when Almaviva enters to court Susanna. The arrival of Don Basilio, priest and singing-teacher, causes Almaviva to hide also but he emerges when Basilio gossips about Cherubino's passion for the Countess. By accident, the Count discovers Cherubino's hiding place and angrily orders the boy to accept a commission in the Almaviva regiment, stationed far away.

ACT II: THE COUNTESS'S APARTMENTS

Susanna and Figaro conspire with the Countess to embarrass Almaviva by rigging a double rendezvous; this involves disguising Cherubino (still lurking in the grounds) as a girl. Susanna gives the boy a costume-fitting in the Countess' bedroom. The Count arrives and Cherubino has to be quickly hidden. The worst is suspected but the conspirators get the better of Almaviva, notwithstanding the gardener, Antonio, who insists he has seen Cherubino. At the moment of reconciliation, Marcellina bursts in with Bartolo and Basilio. They easily persuade the Count to try Figaro for breach of promise. >

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ACT III: IN THE CASTLE, THE SAME EVENING

The Count makes a rendezvous with Susanna for that night but then overhears her plot with Figaro. The litigants assemble; the Count supports the notary, Don Curzio, in the judgement that Figaro must either repay Marcellina or marry her. Figaro explains that he is a well-born foundling. Marcellina discovers that she is his mother and Bartolo his father. They decide to celebrate a double wedding. The Countess and Susanna concoct a letter of assignation to the Count. Now the village girls, led by Barbarina, the gardener's daughter, bring flowers to the Countess. One of the girls is recognised to be Cherubino in skirts but Barbarina persuades the Count to let her marry the boy. The act ends with the formal wedding during which Susanna delivers her note.

ACT IV: THE GARDEN AT NIGHT

In the garden, where the rendezvous are to be faked, Figaro suspects his wife of cuckolding him. But Susanna and the Countess exchange clothes. Cherubino and Almaviva are both found embracing the Countess, thinking her to be Susanna; the Count catches Figaro in a compromising situation with, not the Countess, but his own wife, Susanna. Almaviva has again to beg his wife's pardon, and all ends happily.

*From a 1972 Royal Opera House programme
(reproduced with permission)*

NEVILL HOLT OPERA

Nevill Holt Opera (NHO) is proud to announce a new partnership with Royal Northern Sinfonia for 2018, who will perform this new production of *Le nozze di Figaro*, a concert performance in Italian with surtitles, under the baton of conductor Nicholas Chalmers.

With a mission to nurture the finest operatic talent and to support emerging artists in the UK, NHO has established a national reputation since its first season in June 2013 with a production of *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 ensuing annual productions, many of them enjoyed by audiences at Proms at St Jude's.

This year has been no exception, with the added excitement created by the prospect of a brand new theatre at Nevill Holt which will provide an outstanding home for NHO and will be the most intimate opera house in the UK.

NHO is unique in its celebration of the best emerging British talent, casting young singers and, by offering a platform at NHO, providing a stepping-stone to the larger professional productions including English National Opera, Glyndebourne and the Royal Opera House. NHO works with such organisations as the National Opera Studio and the Jette Parker 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. Last year, more than 130 local children were involved in a professional production of Britten's *Noye's Fludde* performed in the stunning grounds of Nevill Holt.

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Opera Now

'One of the best I have ever seen in the theatre.'

Opera Magazine

NICHOLAS CHALMERS conductor

Nicholas Chalmers is widely recognised as having initiated some of the most exciting and highly successful artistic projects in the UK in recent years. As well as being artistic director of Nevill Holt Opera and conductor with Northern Ireland Opera, he is a founding artistic director of Second Movement. With his long-term collaborator, the director Oliver Mears, he has created more than 20 productions and has been at the forefront of promoting young singers and contemporary music; the Rough for Opera series (produced by Second Movement) at the Cockpit Theatre has commissioned and showcased more than 40 composers and librettists over the last five years.

With Nevill Holt Opera, Nicholas has conducted *The Magic Flute*, *La Bohème*, *The Turn of the Screw*, *Carmen*, *Rigoletto* and *The Elixir of Love*. >

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Nicholas Chalmers



James Newby



Sky Ingram

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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* (Best Opera - *Irish Times Theatre Awards*) *The Turn of the Screw, Noye's Fludde* (Belfast Zoo, Beijing and Shanghai), *The Flying Dutchman, The Bear, Macbeth, The Magic Flute, Salome, Don Giovanni, Powder Her Face* and *Così fan tutte*.

In 2012, Nicholas was the first person to conduct a Benjamin Britten opera in China with *Noye's Fludde* in Beijing. Recent engagements include *Messiah* Opera National de Lyon, *The Turn of the Screw* Opernhaus Zürich and *Noye's Fludde* China Philharmonic Orchestra.

Nicholas has been the organist and director of music at St Jude's since 2003.

'The young British conductor Nicholas Chalmers is establishing a formidable reputation in the opera world as a champion of emerging talent and a passionate advocate for the future of the art form.'

Opera Now, Artist of the month

JAMES NEWBY *baritone*

After studying at Trinity Laban Conservatoire and collecting awards including the 2015 Richard Tauber Prize and the 2016 Kathleen Ferrier Award, James joined Glyndebourne Festival Chorus and continues his studies at the Guildhall School of Music and Drama.

He made his BBC Proms debut in 2016 singing in Vaughan Williams' *Serenade to Music*. In 2017, as a Jerwood Young Artist at Glyndebourne Festival Opera, he appeared in *La Traviata, Hamlet, La Clemenza di Tito* and *Don Pasquale* for which he won the prestigious John Christie Award.

James was awarded the Orchestra of the Age of Enlightenment's Rising Stars prize for the 2017-2018 season, and engagements as soloist with the orchestra include the role of Christus in the world première of Sally Beamish's *The Judas Passion*.

James enjoys a busy schedule as a recitalist. Recent and future highlights include appearances at Leeds Lieder Festival, Oxford Lieder Festival with Eugene Asti and a solo recital at the Wigmore Hall.

'Newby's voice is dark and nicely vibrant ... a highly communicative singer, he is visually expressive as well as colouring the words.'

Composer Robert Hugill, planethugill.com

SKY INGRAM *soprano*

Sky, an Australian soprano living in London, made her Royal Opera House debut in 2014 performing the role of Lea in the world première of *Glare* to huge critical acclaim. The following year marked her American debut as Avis in *The Wreckers* for the Bard SummerScape in New York.

Returning to the Royal Opera House, Sky sang the role of Venus in Rossi's *Orpheus* at the Sam Wanamaker Playhouse in London and in 2016 she sang the title role of *Rusalka* in Valladolid and Countess Almaviva in *Le nozze di Figaro* in Kristiansand. >



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Aoife Miskelly

As well as having a full diary of opera engagements, Sky has performed oratorio and concert repertoire in major venues in London, Sydney, Rouen and New York and has sung on ABC and BBC radio.

She is a regular guest artist with Raymond Gubbay Ltd, with whom she has been the soloist in concerts such as Last Night of the Proms, Carols by Candlelight and Spectacular Classics.

'Sky Ingram, as Avis, appeared perfectly cast and able to inhabit her role with equal dramatic and vocal persuasion.'

Corinna da Fonseca-Wollheim, The New York Times

AOIFE MISKELLY *soprano*

Northern Irish soprano Aoife Miskelly was an award-winning student at the Royal Academy Opera, with whom she performed the role of Mary Crawford in the 2012 London première of Jonathan Dove's opera *Mansfield Park* (directed by John Ramster). From 2012 to 2014 she studied at the Cologne Opera House where her outstanding achievements led to full roles with Oper Köln, singing Zerlina *Don Giovanni*, Musette *La Bohème* and Eliza Doolittle *My Fair Lady*.

Since then, other projects have taken her to Japan, France and her native Ireland, singing with Camerata Ireland and Northern Ireland Opera.

Aoife's most recent roles have included Zerlina *Don Giovanni* and Polissena *Radamisto* for Northern Ireland Opera and the title role in Rimsky-Korsakov's *The Snow*



© FAY FOX

Lawson Anderson

Maiden for Opera North. Future projects include Clorinda *La Cenerentola* for Welsh National Opera.

'Aoife Miskelly's soprano was perfect for Snegurochka, airy and agile in her coloratura entrance aria, fragile and affecting in the finale.'

Mark Pullinger, Bachtrack

LAWSON ANDERSON *bass-baritone*

Lawson Anderson is quickly establishing himself as one of the leading bass-baritones of his generation.

A native of Atlanta Georgia, he was a management consultant with an MBA from Columbia Business School before changing careers and immediately making waves in the opera world. Last year, having won a first prize award from the Gerda Lissner Foundation's International Vocal Competition, he made his debut at Carnegie Hall singing Wotan from *Das Rheingold*, was a grand finalist and winner of the Anita Cerquetti Voice Competition and sang the title role in a triumphant run of *Don Giovanni* with the Cleveland Opera.

Later last year he performed as bass soloist in Verdi's *Requiem* and as Figaro in a Berlin production of *Le nozze di Figaro*.

For several seasons he has been principal artist for the International Vocal Arts Festival under Joan Dornemann and Paul Nadler in New York City, Montreal and Tel Aviv.

'Powerful, darkly-hued voice ... nobility of phrasing and carriage.' **Cleveland Classical** >

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Anna Harvey



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Joan Rodgers



Stephen Richardson

ANNA HARVEY *mezzo-soprano*

Anna graduated from the Royal Academy of Music with the Alumni Development Award. Her operatic engagements in the 2017/18 season include Orlofsky *Die Fledermaus*, cover Octavian *Der Rosenkavalier* at Welsh National Opera, where she is an associate artist, and Ramiro *La finta giardiniera* at the Ryedale Festival. In concert, she appears with ensembles including The English Concert, The Gabrieli Consort, Arcangelo, the Royal Philharmonic Orchestra. In February she was in Lebanon for a celebration of Bach at the Al Bustan Festival.

Last season's engagements included debuts at Theater Chemnitz, the Deutsches Nationaltheater und Staatskapelle Weimar Landestheater Altenburg and Theater Nordhausen. She appeared at the Last Night of the BBC Proms in Vaughan Williams' *Serenade to Music*, recorded a disc with Jonathan Cohen for Hyperion, performed Handel's *Messiah* on Good Friday at the Royal Albert Hall and took part in the Verbier Festival Academy in both the opera and Lied/art song categories as well as in the main festival's *Elektra* with Esa-Pekka Salonen.

'Mezzo Anna Harvey stood out among the quartet of soloists with her rich tone and sensitive phrasing.'

Tim Ashley, The Guardian

JOAN RODGERS *soprano*

Equally established in opera, concert and as a recitalist, Joan Rodgers has been gaining international renown ever since receiving the Royal Philharmonic Society award as Singer of the Year for 1997. She has appeared in concert with conductors

including Solti, Barenboim, Mehta, Harnoncourt, Mackerras, Ashkenazy, Salonen and Rattle and is a regular guest at the BBC Proms.

Operatic engagements have included: the Royal Opera House, English National Opera, Opera North and Glyndebourne, major venues at most European capitals and at the Metropolitan Opera, New York.

Joan's recordings include Mozart's *Da Ponte* trilogy with Daniel Barenboim and the Berlin Philharmonic, *The Turn of the Screw* (Virgin), solo discs of Tchaikovsky, Mozart and Wolf (Hyperion) and, most recently, a recording of songs by Prokofiev, Mussorgsky, Shostakovich and Britten (Hyperion).

Engagements include the world première of Xavier Dayer's *Mémoires d'une jeune fille triste* in Geneva, *Gianni Schicchi* for Covent Garden with Richard Jones and Antonio Pappano, Saariaho *L'amour de loin* for English National Opera and Lucie Treacher's *Moon Queen of the Undersea* for Tête à Tête at Kings Place as well as various recitals and concerts across the UK and Europe. Joan Rodgers was awarded the CBE in the 2001 New Year's Honours List.

'Rodgers' diction was impeccable. Her performance had a sense of timeless stillness and beautiful legato.'

Timothy Robson, Cleveland Classical

STEPHEN RICHARDSON *bass-baritone*

Stephen Richardson studied at the Royal Northern College of Music. He is noted for his creation of roles in many contemporary works, including Adès' *The Tempest* with the Royal Opera House, Tan Dun's *Orchestral Theatre II: Re and Tea* at Suntory Hall, Tokyo, Gerald Barry's *The Triumph of Beauty and* >



Nick Sales



Rowan Pierce



Andrew Tipple

Deceit, The Intelligence Park and The Importance of Being Earnest and Taverner's *Eis Thanaton, Resurrection, The Apocalypse* and *Fall and Resurrection*.

Past and future engagements include Baron Ochs *Der Rosenkavalier* with the Bolshoi, Moscow and Opera North, King of Hearts in Unsuk Chin's *Alice in Wonderland* at Los Angeles Philharmonic, *Dansker Billy Budd* at La Scala, Milan and Opera North; Frank *Die Fledermaus* with the Korea National Opera; Rocco *Fidelio* at Bridgewater Hall and Philharmonie de Paris and Father Trulove *The Rake's Progress* at Garsington.

NICK SALES *tenor*

A frequent guest of opera companies in Germany and the UK, Nicholas Sales' engagements include his critically-acclaimed interpretation of Almoviva in Opera North's *Il Barbiere di Siviglia*; Don Ottavio *Don Giovanni* for Theater Lübeck; Ferrando *Così fan tutte* for the Komische Oper Berlin and the Italian Tenor *Der Rosenkavalier* at the Opernhaus Halle.

More recently, he has appeared as Alfredo *La Traviata* for Nottingham Festival Opera and Nemorino *L'Elisir d'Amore* for Midland Music Makers Opera, as well as several Gilbert & Sullivan productions for the Carl Rosa Opera Company over recent seasons.

Other recent roles have included Belmonte *Die Entführung Aus Dem Serail* for Teatro del Lago in Chile, the title-role in *Mitridate, Re di Ponte* in a concert performance for Welsh National Opera under the baton of Sir Charles Mackerras and Boyar *Boris Godunov* at the Royal Opera House and at the BBC Proms.

His oratorio appearances have included Handel's *Messiah* at The Royal Hall, Harrogate, Mendelssohn's

Elijah at Ripon Cathedral, Haydn's *Creation* in Birmingham's Symphony Hall and *Carmina Burana* in Derby.

Other concert work has included a trip to Tokyo and opera galas in Guernsey, Brussels and London. Recent concert engagements included Rossini's *Stabat Mater* and Schubert's *Kantata D472* with the Ulster Orchestra.

ROWAN PIERCE *soprano*

Rowan is a Samling Artist who has appeared on the concert platform throughout the UK, Europe and in South America. Festival performances include collaborations with Sir Thomas Allen, Dame Ann Murray and Malcolm Martineau in the Oxford Lieder Festival, with Florilegium at the Cannes music festival, les Nuits Musicales du Suquet, and recitals with Christopher Glynn at Ryedale Festival.

As a Britten Pears Young Artist, she performed Drusilla in Monteverdi's *L'incoronazione di Poppea* under the direction of Richard Egarr. Other roles include Galatea, *Acis and Galatea* with the Academy of Ancient Music and most recently she performed at the Barbican in AMM's production of Purcell's *The Fairy Queen*.

Rowan has performed live on BBC Radio 3's *In Tune* from the Victoria & Albert and Wigmore Hall, at the Royal Albert Hall, Sage Gateshead and the Queen's Gallery, Buckingham Palace.

Recent and future engagements include performances in the UK and Europe with the Academy of Ancient Music, the City of Birmingham Symphony Orchestra, the Scottish Chamber Orchestra, the BBC Scottish >

Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra and the Rotterdam Philharmonic. Rowan returns to Proms at St Jude's having sung the title role in Handel's *Esther* (2014).

'The superb evening belonged to two sopranos - Carolyn Sampson and Rowan Pierce whose duets and solos reflected Monteverdi at his most serene.'

The Independent

ANDREW TIPPLE *bass*

Andrew studied at the Royal Academy of Music and later the Royal Conservatoire of Scotland where he was a member of the Alexander Gibson Opera School, winning the ABRSM Scholarship and graduating in 2013.

Operatic performances have included Bartolo *Le nozze di Figaro* at the Kilden Theatre Norway, Antonio *Le nozze di Figaro* and Zaretsky *Eugene*

Onegin with Garsington Opera and *Capellio / Capuleti e i Montecchi* with Pop-up Opera. Other roles have included Talpa in *Il Tabarro* at Wexford Festival Opera and Simone *Gianni Schicchi* with Opera Bohemia. In Scotland Andrew performed as Falstaff in *Die Lustigen Weiber von Windsor*, Mendoza, *Betrothal in a Monastery* at the Theatre Royal in Glasgow and the Festival Theatre in Edinburgh.

He has performed as a member of many eminent operatic companies including Bayreuther Festspiele, Glyndebourne Festival Opera and Independent Opera. He also regularly performs in concert with venues including the Royal Festival Hall, Cadogan Hall and Kings Place.

Andrew was involved in music from a young age, starting as a chorister at Lichfield Cathedral. In 2005 he was appointed as a Choral Scholar at King's College Cambridge, while studying for a BA in History.

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Lighting Designer Matt Haskins • **Costume Designer** Ilona Kara

CHORUS

Sopranos Rowan Pierce, Sophie Gallagher, Lucy Knight • **Mezzo-sopranos** Susannah Bedford, Anne Reilly
Tenors Aaron Godfrey Mayes, Lewis Raines • **Basses** Brian McAlea, Jack Holton, Jacob Phillips

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PHOTOGRAPHY



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PIANO RECITAL

Supported by the Hampstead Garden Suburb Residents Association

Asagi Nakata *piano*

PROGRAMME

FRANZ LISZT (1811-1886)

- Sarabande and Chaconne from Handel's opera *Almira* S 181 Fantasia in C major

FRÉDÉRIC CHOPIN (1810-1849)

- Rondo in C minor Op 1

ROBERT SCHUMANN (1810-1856)

- *Carnaval* Op 9

ASAGI NAKATA *piano*

Asagi Nakata is currently studying for her Masters at the Royal Academy of Music, where she has received the Greta Parkinson Prize, the Vivian Langrish Prize, the Peter Latham Gift and the Nancy Dickinson Award.

She has won several competitions, including the EPTA Belgium W-B competition, Franz Liszt Weimar (2009) and the Beethoven Piano Society of Europe Junior.

Asagi has performed at Wigmore Hall, Cadogan Hall and St. James's, Piccadilly and is a regular soloist in the St Paul's Bedford Lunchtime Concert Series, the Emmanuel United Reform Church and Cambridge Lunchtime Concert Series.

Performances abroad include Japan, Holland, Italy, Belgium, Prague, Germany (in the presence of Alfred Brendel) and Poland, where she was invited as guest performer at the 64th Duszniki International Chopin piano festival.

Asagi is grateful for the support from the Drake Calleja Trust, Talent Unlimited and The Countess of Munster Musical Trust for their Derek Butler Award. She is also a Concordia Foundation Artist.

© AIGA OZOLINA



Asagi Nakata



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MONDAY 25 JUNE 19.45

CHARLES COURT OPERA

HMS PINAFORE

Supported by Mercedes Benz Temple Fortune

John Savournin *artistic director* • David Eaton *musical director*

PROGRAMME

**W S GILBERT (1836-1911) &
ARTHUR SULLIVAN (1842-1900)**

- *HMS Pinafore or the Lass that Loved a Sailor*

A semi-staged performance with piano of the enduringly popular G & S comic opera in two acts

Matthew Palmer *baritone*
(Captain Corcoran)

Matthew Kellett *baritone*
(Able Seaman Dick Deadeye)

Philip Lee *tenor*
(Able Seaman Ralph Rackstraw)

Daniel Rudge *baritone*
(Boatswain Bill Bobstay)

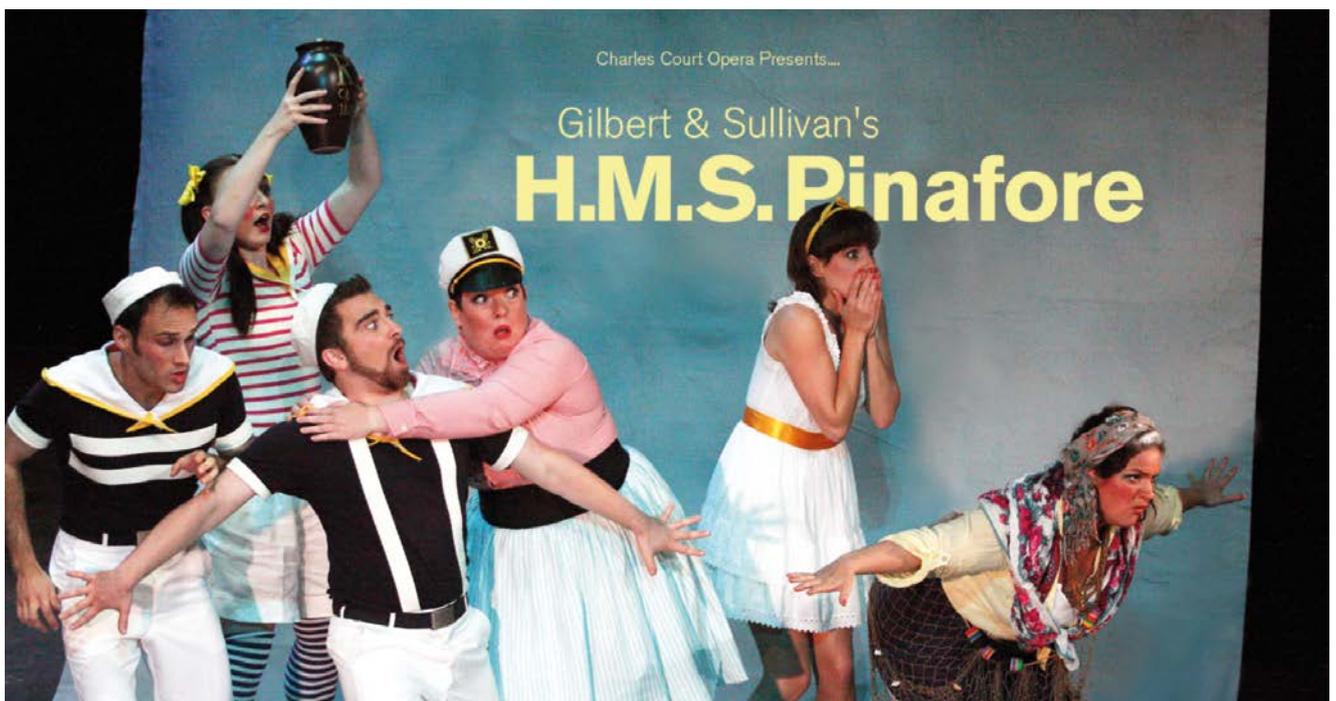
Richard Suart *baritone*
(Sir Joseph Porter KCB First Lord of the Admiralty)

Vivien Conacher *mezzo-soprano*
(Miss Cripps 'Little Buttercup', a Bumboat Woman)

Marie Claire Breen *soprano*
(Josephine, the Captain's Daughter)

Emily Kyte *mezzo-soprano*
(Hebe, Sir Joseph's cousin)

Catrine Kirkman *soprano*
(Sir Joseph's Sister) >





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INTRODUCTION

WS Gilbert and Arthur Sullivan created a string of operettas that dominated the late-Victorian stage. The collaboration was part of a three-way business partnership with their impresario, Richard D'Oyly Carte, who established an opera company and built the Savoy Theatre as the principal home of the Savoy Operas. Gilbert meticulously supervised each new production; every detail, from stage direction down to facial expressions and hand gestures, choreography and style of delivery, were protected by a strict and lucrative licensing system.

The D'Oyly Carte Opera Company, besides running its own seasons and tours, continued to dictate the terms on which other companies (mostly amateur) could perform Gilbert & Sullivan works until the last copyright expired in 1961. D'Oyly Carte's granddaughter Bridget kept the company running as a charitable trust, in the face of mounting losses, until 1982. After her death, it was re-formed in 1988 with the help of a legacy from her, but suspended productions in 2003.

Like their cultural descendants, Rodgers and Hammerstein, Gilbert and Sullivan quarrelled constantly and the partnership eventually came to an end in 1893. Sullivan staked his success and reputation on his 'serious' music – now largely forgotten (apart from *The Lost Chord* and *Onward Christian Soldiers*). A more stereotypical Victorian than his colleague, he was never completely at ease with Gilbert's political satire. Sullivan received a knighthood in 1883, but Gilbert had to wait until 1907 – no doubt because Edward VII was more broadminded than his mother had been.

HMS Pinafore or the Lass that Loved a Sailor, was the fourth collaboration between Gilbert and Sullivan; it was their first major success. It ran for 571 performances and became hugely popular in England, as well as in the United States, where it was pirated by dozens of performing companies, as well as being presented there by Gilbert, Sullivan and D'Oyly Carte themselves.

It is among the most popular of Gilbert & Sullivan operas, perhaps because of its infectious tunes and generally well-constructed libretto. Drawing on several of his Bab Ballads (poems written originally

for various comic magazines), Gilbert imbued Pinafore with mirth and silliness in ample measure. The opera's gentle satire builds upon a theme of the previous Gilbert & Sullivan collaboration *The Sorcerer* – love between members of different social classes.

THE STORY

The action takes place on the quarterdeck of HMS Pinafore, Portsmouth Harbour.

ACT I - NOON

HMS Pinafore, a 'saucy' beauty of a ship in Her Majesty's Navy, is anchored in the harbour at Portsmouth. Its proud sailors are busy scrubbing the decks for the expected arrival of Sir Joseph Porter, KCB, First Lord of the Admiralty. 'Little Buttercup', a bumboat woman who is 'red and round and rosy' comes aboard to sell to the sailors her stock of 'snuff and tobacco and excellent jacky,' and other luxuries.

Able Seaman Ralph Rackstraw, a handsome and accomplished sailor, tells his messmates that he is in love with Captain Corcoran's daughter, Josephine. Dick Deadeye, a fellow able seaman, reminds him that captains' daughters don't marry foremast hands. The captain arrives to inspect his crew. Fancying himself a gentleman, he sings that he never uses foul language and is never sick at sea – well, 'hardly ever'.

Josephine, meanwhile, is sought in marriage by Sir Joseph but it seems that she has no enthusiasm for a union with a senior Cabinet Minister; secretly, she is in love with the lowly sailor, Ralph. It also seems that Little Buttercup has a romantic interest in the captain and harbours a secret about Ralph.

Sir Joseph finally arrives, attended by his many 'sisters and his cousins and his aunts', among whom is his loyal but jealous cousin Hebe. He explains that he rose to the top post in the Navy by sticking close to his desk and never going to sea.

He also encourages the captain to request that his sailors follow an order with the phrase 'if you please'. After all, His Lordship notes, 'a British sailor is any man's equal.' Indeed, he presents the crew with a song that he himself has composed to encourage 'independence of thought and action in the lower branches' of the Navy. >

MONDAY 25 JUNE 19.45

Sir Joseph and the captain retire below decks to discuss Josephine's proposed marriage. Ralph finds Josephine alone on deck and declares his love for her and his willingness to try to fit in with genteel society. She rejects his proffered love, although his simple eloquence goes to her heart. She is a dutiful daughter and cannot forget the disparity in their ranks. But when Ralph threatens suicide, the lady relents and declares her love for him.

With the crew and the sisters, cousins and aunts assisting, the lovers plot to elope that very night. Dick Deadeye warns the pair of the impropriety of their plan, but he is forced to retreat.

ACT II - NIGHT

Captain Corcoran is alone on deck with his guitar and sings to the moon of his troubles. Little Buttercup comes to him and reveals her affection. He tells her that because of his rank he can never be more to her than a friend; but she hints darkly that a change is in store for him, and 'things are seldom what they seem'.

Sir Joseph returns, complaining that Josephine does not favour his suit. The captain comforts him by speculating that she is dazzled by his lofty station and suggests he might plead his cause on the grounds that 'love levels all ranks'. Dick Deadeye finds the captain alone and reveals the planned elopement. He and the captain lie in wait for the crew who steal in 'carefully on tip-toe'. The captain confronts the elopers and is so exasperated that he lets slip a swear-word, 'Damme', which is overheard by Sir Joseph. Judging first and asking questions later, Sir Joseph orders the captain to go to his cabin for this 'ill-advised asperity.'

Upon inquiry, Sir Joseph finds out that Ralph and Josephine love one another and orders the 'presumptuous' sailor to the brig. Matters are interrupted by Little Buttercup who discloses her long-concealed secret: as their foster mother, she had swapped round Captain Corcoran and Ralph while they were both babies.

Sir Joseph immediately sends for Ralph (who has now taken the post of captain) and the captain (who is now only a humble seaman). Since it is 'out of the question' for Sir Joseph to marry the daughter of a mere sailor, he nobly consents to the marriage of Ralph and Josephine. The former captain is now free

to marry Little Buttercup, and Sir Joseph agrees to marry his long-time admirer, cousin Hebe. All ends with 'joy and rapture unforeseen', for 'he is an Englishman!'

Thomas Radice

(Synopsis adapted from the Gilbert & Sullivan Archive, www.gsarchive.net)

CHARLES COURT OPERA

Charles Court Opera is one of the leading and most versatile chamber opera and music theatre companies in the UK – described as 'the masters of Gilbert & Sullivan in small places'.

Over 12 years, CCO has presented a repertoire including *Patience*, *Ruddigore*, *The Mikado*, *The Pirates of Penzance* and *Iolanthe* as well as *HMS Pinafore*.

The company's repertoire extends far beyond Gilbert & Sullivan however. Its productions have included a 'definitive production' of *The Zoo*, (Bolton Rowe and Sullivan) Britten's *The Turn of the Screw*, Puccini's *La Bohème* and *Tosca*, Mozart's *Così fan tutte* and *Impresario*, Rimsky-Korsakov's *Mozart and Salieri*, a new production of *The Barber of Seville* at the Iford Arts Festival, and *The Magic Flute* at the King's Head Theatre, London, where CCO is an Associate Company.

The range extends to an evening of the avant-garde, including music by György Ligeti, Maxwell Davies and Schoenberg, linked to a composition education project supported by the Paul Hamlyn Foundation and RC Sheriff Trust.

CCO is committed to devising new work and is particularly known for the legendary 'Boutique Pantos' presented in London every Christmas; their 11th, in 2017/18, was *King Tut – a Pyramid Panto* at the King's Head Theatre.

The company has performed across the UK in venues ranging from pub theatres to concert halls and has toured in Spain, the USA, Ireland and France.

'A sparkingly fresh package of laughs, pathos, foolery and high-class music making.' **Opera Now**

'Ingenious.... The ensemble singing is exquisite... It's hard to imagine it better administered....' **Evening Standard**

'Wickedly funny.' **The Guardian**

'Extremely well sung.' **Time Out Critic's Choice** >



John Savournin



David Eaton



Matthew Palmer

JOHN SAVOURNIN *artistic director*

John, who founded Charles Court Opera 12 years ago, enjoys a varied career as a singer and director. Recent performances include Leporello *Don Giovanni*, for Opera Holland Park, Alidoro *La Cenerentola* and Armchair and Tree *L'enfant et les sortilèges* for Opera North, Peter Maxwell Davies' *Eight Songs for a Mad King* with the Ossian Ensemble / Land's End Ensemble, Canada.

He recently made the world première recording of Peter Maxwell Davies' *A sea of cold flame* for AYRIEL Classical, and sings Bartolo on the BBC Concert Orchestra's recording of Cellier & Gilbert's *The Mountebanks*. Concert appearances have included Wigmore Hall and Purcell Room recitals as a Yeoman of the Worshipful Company of Musicians; *Messiah* for Raymond Gubbay and Kagel's '*...den 24.XII.1931*' under Edwin Roxburgh.

This year's engagements include performing with Opera North as Count Horn in *Un ballo in maschera* and as 2nd Gunman in *Kiss Me Kate*, which transferred to London's Coliseum in June.

His recent directing credits include *Trial by Jury* for Opera North, *The Barber of Seville* and *The Magic Flute*, both for CCO at Iford Arts, and a 'whistle-stop' outreach production entitled *Opera in a Nutshell* for Opera North which was broadcast on the BBC's Opera Passion Day. He also recently staged *The Yeomen of the Guard* and *The Pirates of Penzance* for the National Gilbert & Sullivan Opera Company. He writes and directs Young Audience Projects for the Concordia Foundation, of which he is education manager.

DAVID EATON *musical director*

David studied at the Royal College of Music under Yonty Solomon and Edwin Roxburgh. He has been the musical director of Charles Court Opera for 10 years and has worked with them on productions of most of the Gilbert & Sullivan operettas as well as works by Puccini, Mozart, Ligeti, Peter Maxwell Davies and Rodgers.

He has also worked as a lyricist, writer and arranger on the Charles Court Opera Pantomime for the last nine years. As an accompanist, he has played at concert venues across the country including St. John's Smith Square, the Purcell Room and Wigmore Hall, as well as performing several times live on Radio 3 and BBC television. He is also a musical director for Associated Studios.

MATTHEW PALMER *baritone*

Matthew studied at the Guildhall School of Music and Drama under Robert Dean and will join the Opera Course there in September. He has sung live on BBC Radio 3's *In Tune* and made his European debut as Guglielmo *Così fan tutte* at the Brigitta Festival, Estonia. He has worked for Opera North, Garsington Opera, Grange Park Opera and Glyndebourne Education and recently sang Marcello *La Bohème* in the Olivier-nominated production at Trafalgar Studios, London.

Other recent highlights include baritone soloist for Opera North Children's Choir; Ned Keene *Peter Grimes* (Dartington Festival), Fiorello and cover >



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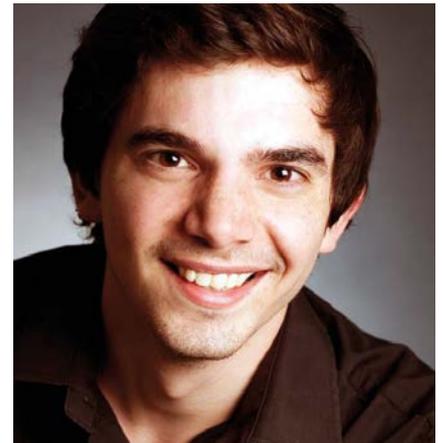
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Matthew Kellett



Philip Lee



Daniel Rudge

Figaro *The Barber of Seville* (Iford Arts and Charles Court Opera), The Mikado and Pish-Tush *The Mikado* (Charles Court Opera), Guglielmo *Così fan tutte*, (Devon Opera), Count *The Marriage of Figaro* (Opera on Location), Mr Ford *The Merry Wives of Windsor* (Duchy Opera) and Conte Robinson *Il Matrimonio Segreto* (Pop-Up Opera).

MATTHEW KELLETT *baritone*

HMS *Pinafore* is Matt's fifth appearance in Gilbert & Sullivan with Charles Court Opera. Previous roles have included Robin Oakapple *Ruddigore*, Samuel *The Pirates of Penzance* and Boatswain *HMS Pinafore*. Most recently, Matt appeared in his sixth pantomime with CCO where, over the years, he has performed as an impressively diverse range of fauna, including a goat, a bear and a cicada.

Later this year Matt will be joining the National Gilbert and Sullivan Opera Company on a UK tour where he will be taking the roles of Dr Daly *The Sorcerer*, Counsel *Trial by Jury* and Samuel *The Pirates of Penzance*.

PHILIP LEE *tenor*

Philip studied Music at the University of Lancaster before training at the Royal Central School of Speech and Drama in London. Recently he has sung Alfredo *La Traviata* at the Soho Theatre and on tour, KoKo *The Mikado* and Dick Dauntless *Ruddigore* for Charles Court Opera, Mr Snow *Carousel* for Opera North at the Barbican, Renato Di Rossi *Do I Hear a Waltz?* at the Park Theatre, Count Almaviva *The Barber*

of Seville at Chiswick House for Focus Opera and Rodolfo in Opera Up Close's *La Bohème* at the Soho Theatre and on tour. Other opera credits include: Nadir *The Pearl Fishers* (Swansea City Opera UK tour); Danny *Offside!* (a newly commissioned children's opera); Count Almaviva (or The Marquis of Bath) *The Barber of Seville* (or *Salisbury*) Opera Up Close; Hilarion *Princess Ida* and Lord Tolloller *Iolanthe* (Buxton Gilbert & Sullivan Festival) and a special performance at the Tower of London of *The Yeomen Of The Guard* (Carl Rosa Opera). Other roles include Nemorino *L'elisir d'amore*, Arnalta *The Coronation of Poppea*, Gastone *La Traviata* and Alfredo *Die Fledermaus*.

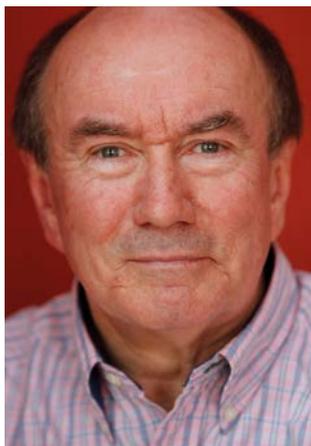
DANIEL RUDGE *bass-baritone*

Daniel Rudge, who studied at Goldsmiths College and the Guildhall School of Music & Drama, has covered a range of roles with Garsington Opera at Wormsley including Poeta *Il turco in Italia*, Taddeo *L'Italiana in Algeri* and English Clerk *Death in Venice* and, for the Glyndebourne Tour, Carvalho *The Yellow Sofa*.

Most recently, Daniel joined the English National Opera chorus at the London Coliseum for their new production of Verdi's *Aida*. Between 2014 and 2017, he was a member of the Alvarez Young Artists' Programme at Garsington where he received the 2015 Simon Sandbach Award for outstanding professionalism and musical talent.

He sang in the choruses of the Glyndebourne Festival and Tour for productions including *La Bohème*, *Le nozze di Figaro* and *Billy Budd*. >

© NEIL MOCKFORD



Richard Suart



Vivien Conacher

Daniel has also worked as a Chorus Mentor with Birmingham Opera Company in productions including *Dido & Aeneas* (Purcell), *The Ice Break* (Tippett) and *Khovanshchina* (Mussorgsky), which won Best New Production at the 2015 International Opera Awards.

RICHARD SUART *baritone*

Much sought after in music theatre, contemporary opera and as a comedian in more standard repertoire, Richard is generally considered the leading 'patter man' of his generation. His involvement with Gilbert & Sullivan operas led him to create *As a Matter of Patter*, which he performs internationally.

Recent highlights include Major-General *The Pirates of Penzance* (Scottish Opera, RTE Concert Orchestra), Jack Point *The Yeomen of the Guard* (RTE), Pangloss *Candide* (Hollywood Bowl), Walter *Afterlife* (Melbourne Festival, Holland Festival, Lyon, London), Punch *Punch & Judy* (Berlin), Barabashkin *Cheryomushki* (Bregenz), Ko-Ko *The Mikado* (English National Opera, Scottish Opera) and Lord Chancellor *Iolanthe* (San Francisco).

VIVIEN CONACHER *mezzo-soprano*

Sydney-born mezzo-soprano Vivien Conacher is fast gaining a reputation for her vibrant stage performances. Her roles this year include Dorabella *Così fan tutte* (St Paul's Opera, London) and Nicklausse *Tales of Hoffmann* (Oborne Opera, Dorset). Last year, she played Fidalma *Il Matrimonio Segreto* to critical claim on a UK tour with Pop-Up Opera. Other roles have included Giovanna *Rigoletto* (Wexford Festival Opera), Penelope *Il ritorno d'Ulisse in Patria* (cover Iford Arts Festival), Rivka *Fiddler on the Roof* (Grange Park Opera / BBC Proms), Filippjevna *Eugene Onegin*, and Sorceress *Dido and Aeneas*.

Recent concert highlights include song recitals at St-Martin-in-the-Fields and St James's Church Piccadilly, a soirée of French chamber music at the National Portrait Gallery, Mozart's *Litanae Laurentanae* and *Solemn Vespers* for Battle Choral Society, and singing Schwertleite *Die Walküre* for the Tait Memorial Trust's Wagner gala concert with Stuart Skelton at St Paul's Knightsbridge.

Vivien completed her training with ENO OperaWorks and on the Master's Programme at the Royal College of Music. She has also been a Britten-Pears Young Artist, a Concordia Foundation Artist, and a Tait Memorial Trust Awardee. Vivien runs a dementia-friendly concert series in London called *Songhaven*.

MARIE CLAIRE BREEN *soprano*

Soprano Marie Claire is a former Scottish Opera Emerging Artist and appeared extensively with the company throughout the 2010-2012 seasons.

Operatic roles include Adina *L'Elisir d'amore*, Musetta *La Bohème*, Mercedes *Carmen*, Vixen *The Cunning Little Vixen*, Susanna *Le nozze di Figaro* and Součková *Osud*.

She has also created the contemporary operatic roles of Ghost *Hirda*, The Bride *The Sloan's Project* and Miss Austin *The Elephant Angel*, all by Gareth Williams.

Marie Claire is a founder member of the vocal ensemble Evermair, who specialise in performing traditional and modern Scots songs. She is also vocal tutor and creative team member of Breath Cycle - a Cystic Fibrosis Opera Project. >





Emily Kyte



Catrine Kirkman

EMILY KYTE *mezzo-soprano*

Emily trained on the award-winning Opera Course at the Guildhall School of Music & Drama, and on the English National Opera OperaWorks programme.

She recently performed the mezzo solo in Stravinsky's *Pulcinella* at Barbican Hall with the London Schools Symphony Orchestra. She has also performed in the female quartet for Schumann's *Das Paradies und die Peri* with the London Symphony Orchestra, conducted by Sir Simon Rattle at Barbican Hall and at the Philharmonie Luxembourg, and broadcast live on BBC radio.

Emily sang the alto solo for Handel's *Utrecht Te Deum* and *Utrecht Jubilate* with the English Chamber Orchestra at St Paul's Cathedral. Recital

venues include Wigmore Hall, where she performed in a concert entitled *Music on the Brink of Destruction* dedicated to composers who suffered persecution in the holocaust.

CATRINE KIRKMAN *soprano*

Catrine Kirkman graduated with a Masters from the Guildhall School of Music and Drama. Awards include First Prize and Audience Prize at the 2012 John Kerr English Song competition and the Russell-Davies Prize. A former Britten-Pears Young Artist, Catrine's most recent operatic roles include *Gretel Hansel & Gretel* and *Oscar Un ballo in maschera* both for Midsummer Opera, *Isiphile Giasone* and *Drusilla Coronation of Poppea* for English Touring Opera and *Isabel The Pirates of Penzance* for Scottish Opera.

For CCO Catrine has played First Lady and Papagena *The Magic Flute* at Iford Manor, Yum-Yum *The Mikado*, Mad Margaret *Ruddigore*, Aline *The Sorcerer*, Laetitia *The Zoo* and Angelina *Trial by Jury*. Catrine also plays the title role in the feature film *In Love with Alma Cogan* (Capriol Films) alongside Roger Lloyd Pack and John Hurt. Future engagements include *The Selfish Giant*, a new opera for children by composer Rachel Leach and librettist Tim Yealland, and a concert of English Song at Beckenham Place Mansion.

PRODUCTION TEAM

Director/CCO Artistic Director John Savournin • **Musical Director/Arrangements** David Eaton
Set & Costume Designer Rachel Szmukler • **Lighting Designer** TBC • **Production Manager** John Page
Stage Manager Anuska Zaremba-Pike • **CCO Producer** Catherine Chibnall

List correct at time of going to print



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Here's a 'sitting' song from the programme:

*In spring little leaves
are growing, growing
Summer time the sun shines
Bright and gold
In autumn, yellow leaves are falling, falling
In winter I'll cuddle you
Because it's cold*

Rachel is a primary school teacher and musician and teaches the Toddler and Early Years programme for the DaCapo Music Foundation.

As well as accompanying the children's activities, our two musicians will also play a short piece or two for the children – their own mini-concert!



Rachel Groves



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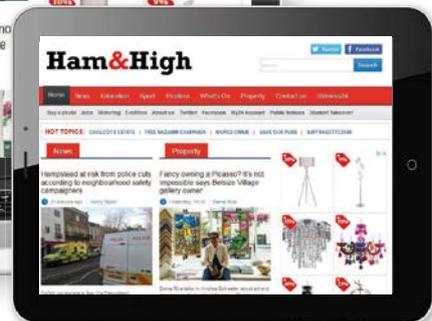
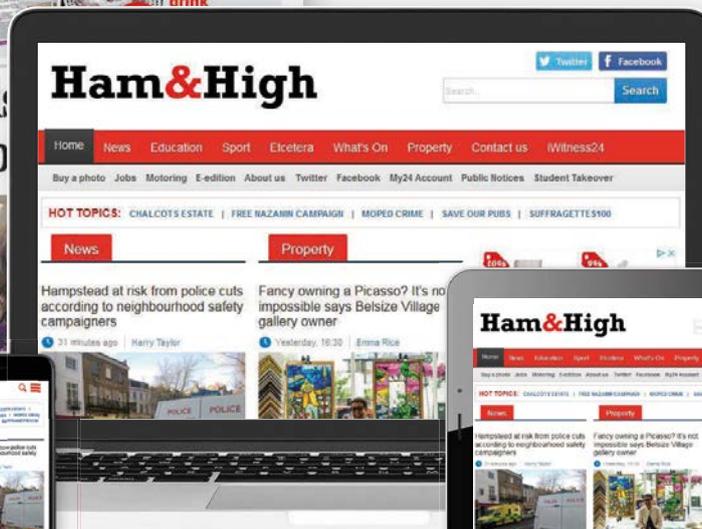
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CELLO & PIANO RECITAL

Supported by the Hampstead Garden Suburb Residents Association

Jamal Aliyev *cello* • Maria Tarasewicz *piano*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Sonata for cello and piano No.4 Op 102 No 1 in C

BOHUSLAV MARTINŮ (1890-1959)

- Variations on a theme of Rossini

EDVARD GRIEG (1843-1907)

- Sonata for cello & piano Op 36 in A minor

JAMAL ALIYEV *cello*

Last year, 25-year-old Baku-born Jamal made his debut at the BBC Proms, won the Arts Club-Sir Karl Jenkins Music Award and was selected for representation by the Young Classical Artists Trust. His debut CD, *Russian Masters*, was released by Champs Hill to critical acclaim.

Engagements this season include appearances as soloist at the Royal Festival Hall with the Philharmonia Orchestra, performances of two concertos at the George Enescu Festival at the Athenaeum, his debut at the Istanbul Music Festival, premièring a work by Karl Jenkins and recording with Classic FM and Warner Classics.

Highlight UK performances have included such venues as Wigmore Hall, the Menuhin, Kronberg and Enescu Festivals and the Royal Festival Hall. Further afield he has performed in Bucharest, Beijing, Moscow, Singapore and Turkey.

Jamal is an award-winning student at the Royal College of Music. He regularly appears on BBC Radio 3 *In Tune* and with the BBC Concert Orchestra.

'The tender cello solo from Jamal Aliyev in Memoirs of a Geisha is in my ear still.'

Ivan Hewett The Telegraph

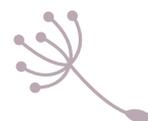
'Thoughtful, expansive readings of the two great Soviet cello sonatas from a young artist possessed of enviable technique and a rich broad palette.'

Classical Music Magazine >

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Jamal Aliyev



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Maria Tarasewicz

MARIA TARASEWICZ *piano*

Maria Tarasewicz has already gained an enviable international reputation as a chamber musician, duo partner and pedagogue. The depth and quality of Maria's credentials can be judged through the collaborations she has had with many great international artists, including Ivry Gitlis, Maxim Vengerov, Gavriel Lipkind, Dora Schwarzberg, Leonid Kerbel, Truls Mørk and Hogon Austbo.

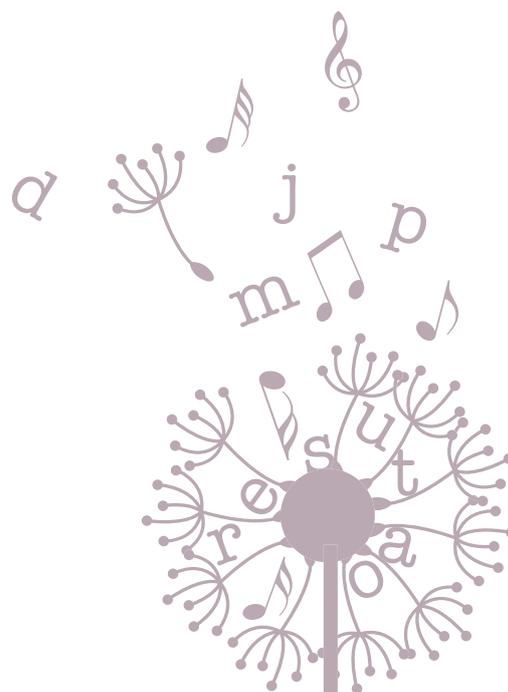
She is also committed to working with and developing younger artists. Invitations not only as a performer but also as a teacher and accompanist have taken her to many international musical festivals, including

Summeracademy Voksenåsen in Norway, Jersey International Masterclass and Festival, V Music Home Festival in Guangzhou, Lucca Festival in Italy and the Three Choirs Festival in England.

Maria has performed in all of London's major venues including Wigmore Hall, Cadogan Hall, Royal Albert Hall and many others. She also appears regularly on BBC Radio 3.

One of Maria's current projects is *The Thinking Musician*®, the platform organising summer courses combining music as art, philosophy and speaking of the artist's role in the world.

Maria began her studies first in Ukraine and then Poland. In 2008, she moved to the Royal Conservatory of Brussels and then to the Royal Academy of Music in London.



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A TOUCH OF CABARET

COUNTERPOISE WITH JACQUI DANKWORTH

Supported by Explore Learning and Volvo Cars North London

Jacqui Dankworth *vocals* • Fenella Humphreys *violin* • Deborah Calland *trumpet*
Kyle Horch *saxophone* • Iain Farrington *piano*

PROGRAMME

Each half of the programme will open with an instrumental piece played by Counterpoise, followed by songs from Jacqui Dankworth.

As with any jazz event, musicians do not necessarily tie themselves to a fixed programme in advance. Tonight's concert is likely to comprise some or all of the following items, plus one or two more. Jacqui and Iain will announce each item from the stage.

IAIN FARRINGTON (b 1977)

- *A Little Cabaret*

IRVING BERLIN (1888-1989)

- *Blue Skies*

KURT WEILL (1900-1950)

- *September Song*
- *Speak Low*

LEONARD BERNSTEIN (1918-1990)

- *We'll Catch Up Some Other Time*

MICHEL LEGRAND (b 1932)

- *Windmills of Your Mind*

INTERVAL

DUKE ELLINGTON (1889-1974)

- *Concerto for Cootie*

GEORGE GERSHWIN (1898-1937)

- *Five songs*
arr Farrington



Jacqui Dankworth

ALAN JAY LERNER (1918-1986) & FREDERICK LOEWE (1901-1986)

- *Almost Like Being In Love*

GEORGE GERSHWIN & IRA GERSHWIN (1896-1983)

- *The Man I Love*
- *But Not For Me*

ALLAN ROBERTS (1905-1966) & DORIS FISHER (1915-2003)

- *That Ole Devil Called Love*

FRANK LOESSER (1910-1969)

- *If I Were a Bell* >



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The Great American Songbook does not refer to an actual book but is the canon of the most influential and enduring American songs and jazz standards. While loosely defined, it comprises a collection of popular songs from the 1920s to the 1950s that have never gone out of style among traditional and jazz singers. Composers and lyricists including George Gershwin, Cole Porter and Irving Berlin, and also Jerome Kern, Harold Arlen, Johnny Mercer, Richard Rodgers and Leonard Bernstein wrote the songs that make up its core.

JACQUI DANKWORTH *vocals*

Grammy-award winning Jacqui Dankworth is one of the most highly-regarded vocalists in the UK. Her concert appearances and her stylistically diverse recordings showcase her virtuosic, seemingly effortless mastery of a wide spectrum of genres.

Known primarily as a jazz singer, Jacqui's unique musical palette also draws on folk, soul, classical, blues, and numerous other influences.

In the past year she has been touring the UK extensively and has recently finished an album with the highly-acclaimed classical guitarist Craig Ogden. Earlier this year she released an album *Le Depart* (Flying Blue Whale/Proper Note Music) with the band Butterfly Wing, of which she is a founder member.

She was awarded a Fellowship of The Guildhall School of Music and Drama and is an honorary recipient of degrees from both East Anglia and Bedford Universities.

Jacqui's concerts have included performances with the Royal Philharmonic, the Liverpool Philharmonic, the RTÉ Concert Orchestra and the BBC Big Band and appearing as Eleanor in The Opera Company's production of Alban Berg's *Lulu* with the London Sinfonietta.

Jacqui is also an accomplished actor, having performed leading parts with the Royal Shakespeare Company, the National Theatre, and in London's West End.

Jacqui has performed and recorded with a diverse array of celebrated musicians, including the Brodsky Quartet, Courtney Pine, Marvin Hamlisch, Paloma Faith, Alan and Marilyn Bergman, Gretchen Parlato,

Clare Teal, Georgie Fame, David Gordon, Charlie Wood, Gregory Porter, The London Symphony Orchestra and legendary jazz pianist Chick Corea.

'Jacqui Dankworth doesn't confine herself to singing jazz; she is gracefully at ease in folk music and semi-classical contexts, as well as being an imaginative interpreter of standards. But in all her incarnations, she exhibits a subtle control of dynamics and a voluptuous tonal richness that seems to make almost any material sound special.'

John Fordham, Guardian

'One of our best singers, regardless of category.'

Clive Davis, The Sunday Times

COUNTERPOISE

Counterpoise, comprising some of the most sought-after instrumentalists in the UK, was formed in 2008 to give the first performances of *On the Edge*, commissioned from the outstanding young English composer Edward Rushton.

Its concerts cross musical genres and explore the relationship between music, poetry and visual elements, seeking also to develop aspects of narrative and other extra-musical influences. The unconventional line-up of violin (Fenella Humphreys), trumpet (Deborah Calland), saxophone (Kyle Lorch) and piano (Iain Farrington) enables composers to create new soundworlds and to experiment with challenging fusions of music, text and visuals. >



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Deborah Calland



Kyle Horch



Iain Farrington

The ensemble has worked with such distinguished artists as Sir John Tomlinson, Sir Willard White and Eleanor Bron and with leading composers in addition to Rushton, notably John Casken, David Matthews, Charlotte Bray and Jean Hase.

Counterpoise has appeared at the City of London, Cheltenham, Buxton and Newbury Festivals as well as other significant venues up and down the country including Kings Place, London, and St George's Brandon Hill. The ensemble's debut recording, *Deadly Pleasures*, made in 2013, was highly acclaimed. This year it will

record its latest two commissions: *Kokoschka's Doll* by John Casken with Sir John Tomlinson and *Medea's Cell* by David Blake with Susan Bullock.

'Delivered by Counterpoise with aplomb.'

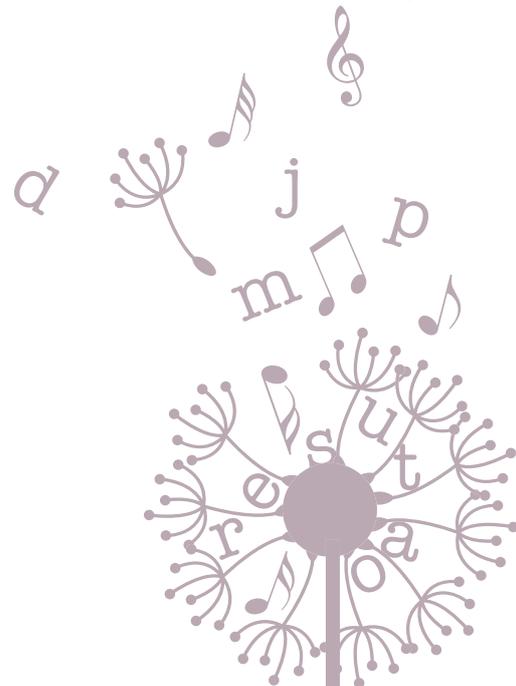
The Times

'Crisply narrated ... and deftly played.'

The Independent on Sunday

'Counterpoise's performance is strikingly dynamic... an ensemble at the top of their game.'

Gramophone (review of CD *Deadly Pleasures*)



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CHORAL CONCERT

IMPERIAL COLLEGE CHAMBER CHOIR

Supported by the Hampstead Garden Suburb Residents Association

Francis Melville *conductor*

PROGRAMME

ROBERT LUCAS PEARSALL (1795-1856)

- *Lay a garland*
- *Take, O take those lips away*

TRADITIONAL arr Melville

- *Ae fond kiss* (Robert Burns)
- *John Anderson* (Robert Burns)

MICHAEL TIPPETT (1905-98)

- *Spirituals from A Child of our Time*
 - *Steal Away*
 - *Nobody Knows*
 - *Go Down, Moses*
 - *By And By*
 - *Deep River*

PEARSALL

- *O who will o'er the downs so free*
- *Purple glow the forest mountains*
- *Nymphs are sporting*

TRADITIONAL arr Melville

- *The Laird o' Cockpen*

GUSTAV HOLST (1874-1934)

- *Six folk songs*
 - *I sowed the seeds of love*
 - *There was a tree*
 - *Matthew, Mark, Luke and John*
 - *The Song of the Blacksmith*
 - *I love my love*
 - *Swansea Town* >



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IMPERIAL COLLEGE CHAMBER CHOIR

Based at the world-class university, Imperial College Chamber Choir has gained an impressive international reputation for high-quality singing and creative programming. Under its founder director William Glendinning, the choir has sung across Europe from Southwark Cathedral to Milan's Duomo, and from Galway Cathedral to the Caves of the Dragon, Mallorca.

Singing an impressively eclectic repertoire, the choir has become known for engaging and thought-provoking concerts and trademark use of space or 'choralography'. From the chorus of *Carmen* to choral evensongs, the choir members have impressed audiences with their intelligent and communicative singing.

As well as performing in concerts, the Chamber Choir has, since 2014, sung a fortnightly choral evensong at Holy Trinity Church near the university and performs regularly in lunchtime concerts in the City of London as well as going further afield on week-long tours or weekends away.



Francis Melville

FRANCIS MELVILLE *conductor*

Francis Melville is Imperial College Chamber Choir's composer in residence; he has also previously sung as a tenor with the choir. He began learning music at the age of three, first taking up the violin, then piano, then singing, then viola and finally the trumpet. He attended the Royal College of Music junior department where he studied viola, piano and composition.

At Imperial College, he was awarded an Ash music scholarship on viola, for which he had lessons at the Royal Academy of Music under Jon Thorne. He now has singing lessons with Ben Johnson and is a scholar at St John's Notting Hill.

Over the past four-and-a-half years, Francis has written and arranged a wide spectrum of music for the chamber choir.

Recently a set of his canticles, *Collegium Imperialis*, was premièred in Brecon Cathedral with the choir under his direction. He hopes that his arrangements of Scottish folk songs, which feature in today's concert, will be well received.





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SEPTURA BRASS SEPTET

KLEPTOMANIA (BORROWED BAROQUE)

Supported by The John S Cohen Foundation

Phil Cobb, Alan Thomas, Simon Cox *trumpets*
Peter Moore, Matthew Knight, Dan West *trombones* • **Peter Smith** *tuba*

PROGRAMME

GEORGE FRIDERIC HANDEL (1685-1759)

- *Rinaldo*

SERGEY PROKOFIEV (1891-1953)

- Suite Op 12 (ten pieces for piano)

INTERVAL

JEAN-PHILIPPE RAMEAU (1683-1764)

- *Dardanus*

IGOR STRAVINSKY (1882-1971)

- *Pulcinella*

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Currently Ensemble in Residence at the Royal Academy of Music, the group is recording a series of ten discs for Naxos Records, each focused on a particular period, genre and set of composers, creating a 'counter-factual history' of brass chamber music. The first six discs have received wide critical acclaim.

Septura is gaining a reputation for engaging audiences with innovative and imaginative programming. Following recent performances at the Cheltenham and Chipping Campden festivals and Kings Place, in the 2017-18 season Septura launched its debut concert series, *Kleptomani*a, (which the Proms at St Jude's audience will hear tonight) at St John's Smith Square.

The ensemble will also tour Switzerland, Germany and the USA.

Septura's members are the leading players of the new generation of British brass musicians, holding principal positions in the London Symphony, Philharmonia, Royal Philharmonic, BBC Symphony, Basel Symphony and Aurora Orchestras.

'The standard is absolutely higher than brass playing has ever been before.'

Alison Balsom BBC Radio 2

'Brilliantly done.'

Fiona Maddocks, The Observer

'This is virtuoso playing: glossy, brilliantly articulated, audaciously coloured, technically flawless. You can hear the admiration for the source material.'

BBC Music Magazine



SIMON COX

founder & artistic director, trumpet

Simon is principal trumpet of Aurora Orchestra and regularly performs with many of the UK's major orchestras. Following studies at King's College London and the Royal Academy of Music, he spent three years in Finland as a member of the Helsinki Philharmonic. Throughout his time abroad he felt an increasing desire to perform chamber music so returned to the UK to embark on a PhD at the Royal Academy of Music, investigating the field of brass chamber music and developing repertoire for a new classical configuration - the brass septet,

Simon founded Septura in 2012 and runs the group with fellow artistic director Matthew Knight. He produces many of Septura's arrangements.

MATTHEW KNIGHT

artistic director, trombone

Matthew Knight is sub-principal trombone of the Royal Philharmonic Orchestra where he is also on the board of directors. He has performed with most of the UK's major orchestras and frequently appears as a guest principal with them, including the London Philharmonic, London Symphony and Academy of St Martin in the Fields. Previously a member of the Gustav Mahler Jugendorchester, he studied at the Royal Academy of Music, having graduated with a starred first in Music from Cambridge University.

As well as arranging for Septura, Matthew writes the group's concert programme notes and the sleeve notes for the Naxos recordings. >

PROGRAMME NOTES

GEORGE FRIDERIC HANDEL (1685-1759)

- *Rinaldo*



Handel's 1711 crusader opera *Rinaldo*, which pits the Christian Rinaldo against Argante, the Muslim King of Jerusalem, was the first Italian-language opera composed for the

London stage. Handel composed the opera in just two weeks, aided by the recycling of much existing material. Septura's two arias are recycled. *Sibilar gli angui*, here an aria for solo trombone, was lifted completely from a dramatic cantata and *Il vostro maggio*, in which mermaids lead Rinaldo astray with a love song, is here a trumpet solo.

The story serves as a loose pretext for these virtuoso vocal numbers and the supernatural subject also gives Handel an opportunity to demonstrate his orchestral prowess. After a gripping and incredibly varied overture, a particular instrumental highlight is the Act III Sinfonia. The film music of its day, it portrays the horror of Armida's magic mountain and, culminating in two startling rests for the entire group, captures moments of suspense before Goffredo's soldiers are swallowed up by the mountain.

The opera was particularly noted for Handel's innovative use of brass instruments, harnessing their uniquely expressive powers for the war and pageantry scenes. Argante's entrance is a fine example, as is the Act III March – indeed, according to Dean and Knapp's exhaustive work on Handel's operas, the sudden blast of trumpets provides 'an effect of splendour and exhilaration that time has not dimmed'.

SERGEY PROKOFIEV (1891-1953)

- Suite Op 12 (ten pieces for piano)



One of the most original and distinctive voices of the early 20th century, Prokofiev's reputation in the West was diminished by Cold War antipathies and his music has,

perhaps, never been celebrated as much as that of Stravinsky and Schoenberg. However, whereas those composers eventually threw out the harmonic system and turned to atonality, Prokofiev's unparalleled gift was to create original music that remained tonal.

Finding an original path within an existing framework is also the basis of Neoclassicism – a rejection of the unrestrained emotion of Romanticism in favour of a return to Classical principles of order, balance and clarity – so it's no surprise that Prokofiev became a key exponent of that movement.

The Op 12 suite was composed while Prokofiev was still a precocious and arrogant student at the St Petersburg Conservatory. It represents an early foray into Neoclassicism with the influence of 18th century dances keenly felt especially in the *Gavotte* and grotesque *Allemande*.

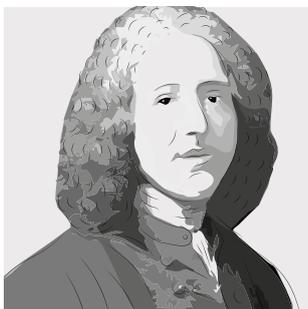
The spiky opening march, repeatedly lurching between F and F-sharp minor, foreshadows the more famous march from his opera, *The Love for Three Oranges*. *The Humorous Scherzo* ironically sets a rapid and agile dance in the piano's grumbling low register and the effect is heightened by arranging it for comically inelegant and unwieldy instruments – Prokofiev himself arranged it for four cumbersome bassoons. Luckily within the septet we have our own comedy troupe, three trombones and a tuba. >

INTERVAL



JEAN-PHILIPPE RAMEAU (1683-1764)

- *Dardanus*



Despite not composing his first opera until he was almost 50, Rameau quickly became the principal composer of French opera, inheriting a well-established tradition from Lully.

While the main plot of his 1739 opera *Dardanus* was so absurd (a convoluted love story with sea monsters, magicians and dream sequences) that it had to be extensively re-written after its première, the prologue, following a Lullian convention, is a straightforward allegory rooted in classical mythology. Cupid banishes Jealousy but Love can't survive without her – Cupid and the Pleasures fall into a deep sleep and Venus has to recall Jealousy to bring them all back to life.

The classic 'French' overture, with its grandiose dotted-rhythm opening giving way to a compelling energetic movement, is a musical highlight of the opera. As the mortals pay homage to Cupid through dance, Rameau's ballet music, for which he was rightly renowned, is especially colourful, demonstrating the revolutionary use of harmony, melodic and rhythmic quirks and range of emotional expression that conservative 'Lullistes' found so grotesque.

IGOR STRAVINSKY (1882-1971)

- *Pulcinella*



Pulcinella marked the beginning of Stravinsky's Neoclassical phase – 'my discovery of the past, the epiphany through which the whole of my late work became possible'.

The ballet impresario Sergei Diaghilev had come up with the idea for a ballet based on an 18th century *commedia dell'arte* libretto with corresponding 18th-century music. Stravinsky said that when he was told the music was by Giovanni Battista Pergolesi he

thought Diaghilev 'must be deranged' but, after studying the scores that Diaghilev had unearthed, 'I looked, and I fell in love'.

He set about re-working the music, and, as with Septura's transcriptions, the aim was not just imitation, but to cast the music in a new light 'in my own accent'. So the themes and bass-lines were borrowed from Pergolesi but re-born with a freshness that only Stravinsky's unique sonorities, harmonies and rhythmic style could deliver – however much that annoyed traditionalists.

The ballet is scored for three solo singers and chamber orchestra, with the 'modern' sonorities largely derived from use of trumpet and trombone. In 1922, two years after the première, Stravinsky created a purely orchestral suite from the music and it is this that Septura has arranged.

The movements reflect the light-hearted plot of the ballet: Pulcinella is the darling of all the local Neapolitan girls – much to the chagrin of the local boys and his own girlfriend Pimpinella. The boys plot to kill Pulcinella, and he feigns death in order to win back Pimpinella's affection. It all ends happily with Pulcinella arranging marriages for everyone.

A sprightly and jocular *Sinfonia* sets the scene, followed by a series of contrasting movements: a yearning *Serenata*, an energetic *Scherzino* and *Tarantella*, a boisterous *Toccata*, a lyrical and romantic *Gavotta*, a brash and vulgar *Vivo* (making use of raucous trombone glissandi), and a tender *Minuetto* building to an exuberant, celebratory *Finale*.

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SCHOOLS PROM

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Led by **Will Dollard**

PROGRAMME

Pupils from local schools including Brookland, Martin, St Anthony Girls, St John's C of E N20, Wessex Gardens and Woodcroft junior schools, The Archer Academy, The French School, The Henrietta Barnett School and Whitefield secondary schools will perform *From the Impressionists' Room at the National Gallery*.

They will also perform other songs by DaCapo Music Foundation's writer in residence, young persons' author Tracey Mathias, and composer and arranger John Ashton Thomas, accompanied by five professional musicians.

The primary school children involved in this project all took part in a singing and musicianship workshop early in the summer term. They looked at the three pictures *From the Impressionists' Room at the National Gallery* that inspire the songs about Monet's Bridge, Van Gogh's Wheatfield and Rousseau's Tiger. There were wonderful responses such as 'everyone would want to live there' (Van Gogh) and a real engagement in the subject matter as well as the singing.

The secondary songs are also about art; the first about Cave Paintings and the second is *Las Meninas*, about a 1656 painting in the *Museo del Prado* in Madrid by Diego Velázquez, the leading artist of the Spanish Golden Age. This painting was also the inspiration for a famous series of Picasso paintings, exhibited in the Picasso Museum in Barcelona.

Each school was also been invited to bring its own song – a surprise for concert day!



Will Dollard

WILL DOLLARD

Will started his musical education as a chorister in Westminster Cathedral Choir before studying music at Glasgow University. Since graduating in 2009 he has been in London, teaching brass, classroom music and leading choirs as well as taking an active role in the London music scene and becoming a musical director for Goblin Theatre Company.

DaCapo inspires and enriches his approach to teaching; he now teaches more than 350 children every week in three separate schools and has become a senior teacher at the Saturday Centre.



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THE KANNEH-MASON PIANO TRIO

Supported by Pamela Fulton and Kate Munday

Isata Kanneh-Mason *piano* • **Braimah Kanneh-Mason** *violin*
Sheku Kanneh-Mason *cello*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Trio in E flat major Op 1 No 1
 - *Allegro*
 - *Adagio cantabile*
 - *Scherzo (Allegro assai)*
 - *Finale (Presto)*

JOHANNES BRAHMS (1833-1897)

- Piano Trio in C minor Op 101 No 3
 - *Allegro energico*
 - *Presto non assai*
 - *Andante grazioso*
 - *Allegro molto*

INTERVAL

We are delighted to welcome the three winners of the Speak It! competition sponsored by Investec.

DMITRI SHOSTAKOVICH (1906-1975)

- Piano Trio No 2 in E minor Op 67
 - *Andante-Moderato*
 - *Allegro non troppo*
 - *Largo*
 - *Allegretto*



Sheku, Isata and Braimah Kanneh-Mason

THE KANNEH-MASON PIANO TRIO

The Kanneh-Mason Piano Trio comprises three siblings who have been playing together since they were very young. They have performed in concerts throughout the UK, in the USA and in the Caribbean, winning the Royal Academy of Music Howard Craxton Chamber Music Prize 2018. >

Sheku Kanneh-Mason appears by arrangement with Enticott Music Management.

Sheku Kanneh-Mason records exclusively for Decca Classics.

Sheku plays an Antonius and Hieronymus Amati cello c. 1610 kindly on loan from a private collection (see article on page 13).

SHEKU KANNEH-MASON



The Times



The Observer

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INSPIRATION
Out Now

All three are scholarship students at The Royal Academy of Music, with a busy schedule of solo and concerto engagements. They share a passion for chamber music and for performing together.

The trio has played at many prestigious venues, including the Barbican (Sound Unbound Festival), The Elgar Room at The Royal Albert Hall, the Royal Concert Hall in Nottingham, the Leicester International Chamber Music Festival, the Colour of Music Festival in Charleston, USA, the Erin Arts Festival, Isle of Man, and the Nottingham Trent University International Music Series. They performed on Radio 3 for the Royal Philharmonic Society Awards 2016.

ISATA KANNEH-MASON PIANO

One of seven extraordinarily talented siblings, Isata Kanneh-Mason is a 21-year-old undergraduate at the Royal Academy of Music, studying piano with Carole Presland. She was awarded the prestigious Sir Elton John Scholarship and performed with the rock star in Los Angeles in 2013.

Isata has won a number of prizes at the Academy and has performed around the UK with concerto appearances, in chamber ensembles and in solo recitals, including at Wigmore Hall, The Royal Festival Hall, St Martin-in-the-Fields and The Royal Concert Hall, Nottingham. Her engagements have taken her to Holland, Belgium, the USA, Canada and the West Indies and her 2018 schedule includes venues including Wigmore Hall, Milton Court and Kings Place in London and Carnegie Hall in New York.

BRAIMAH KANNEH-MASON violin

Braimah Kanneh-Mason is 20 and holds a scholarship to the Royal Academy of Music, studying violin with Jack Liebeck. He is a member of the Royal Academy Symphony Orchestra and the Chineke! Orchestra. He has played with Chineke! at The Royal Festival Hall, Queen Elizabeth Hall, around the UK and for The Proms at The Royal Albert Hall. He tours with the orchestra in Europe this year.

Braimah plays solo recitals and concertos, including performances of Bruch's violin concerto. He will play Mendelssohn's violin concerto with The Orchestra of

the Restoration in 2019. He has performed throughout the UK and in the Caribbean with the Kanneh-Mason family, with concerts this year in Nottingham, London and Bath and appeared at this year's BAFTA Awards. Braimah performed in the violin sextet and string quartet which opened the Commonwealth Heads of State meeting at Buckingham Palace in May.

In addition to his tours and performances with the Kanneh-Mason Trio, Braimah has toured extensively around the world with the chart-topping band Clean Bandit and recorded on their No 1 single *Rockabye*.

SHEKU KANNEH-MASON cello

Winner of BBC Young Musician 2016 and appointed as soloist for the marriage ceremony of Prince Harry and Meghan Markle in May, 19-year-old cellist Sheku Kanneh-Mason is an ABRSM Scholar at the Royal Academy of Music.

In January, he released his album, *Inspiration*, for Decca Classics with the City of Birmingham Symphony Orchestra and Mirga Gražinytė-Tyla which went to No 1 in the Classical Albums charts.

His 2018 schedule includes performances with leading orchestras at major UK and European venues and a US tour including Los Angeles, Seattle, Atlanta and Baltimore. He will also return to the BBC Symphony Orchestra to perform the Elgar Concerto in his hometown of Nottingham and makes his debut at the Vienna Konzerthaus with the Japan Philharmonic.

In 2017, Sheku made his BBC Proms debut at the Royal Albert Hall as soloist with the Chineke! Orchestra, and is the first London Music Masters Junior Ambassador. He is Young Artist in Residence at the Royal Liverpool Philharmonic.

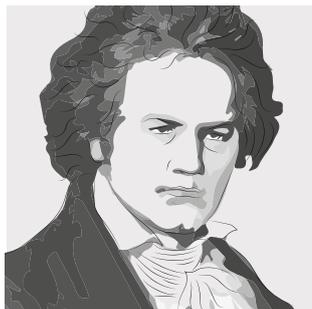
He performed in *The Children's Monologues* at Carnegie Hall New York, directed by Danny Boyle. He also played at No 10 Downing Street and twice at the BAFTAs and has performed at a number of events attended by various members of the Royal Family.

Sheku has appeared on numerous television and radio programmes and documentaries, including BBC4's *Young, Gifted and Classical*, and the BBC Young Musician documentary, *40 Years Young*. >

PROGRAMME NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Trio in E flat major Op 1 No 1 (1795)
 - *Allegro*
 - *Adagio cantabile*
 - *Scherzo (Allegro assai)*
 - *Finale (Presto)*



In 1792, Beethoven left Bonn permanently for Vienna to make his way as a virtuoso pianist and teacher. The Piano Trio in E flat is the first of a set of three that made up his first published work,

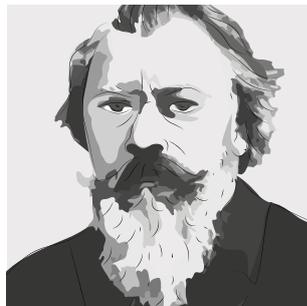
brought out in 1795 by the publishing house Artaria and mainly paid for by advance subscriptions. The set was dedicated to Prince Carl von Lichnowsky, a generous early patron, at whose house they were first heard (by Haydn among others). The piano is given pride of place on the title page and this is borne out by the instrument's prominent role, although the string players are given enough responsibility for the works to come across as true partnerships between three players.

The First Trio opens in a quasi-orchestral manner with a rising *arpeggio*. The contrasting theme that follows is a hymn-like melody, beginning with three identical chords. There is a foretaste of the later Beethoven in the variety and stamina of the material that follows, particularly during the corresponding stage in the recapitulation.

The piano again introduces the slow movement but it is soon balanced by the strings, playing as a duet. The *Scherzo* is in the characteristically fast triple time that we associate with Beethoven's use of the term ('joke'), without being aggressive; indeed it opens softly and with some slight tonal ambiguity. The trio section is *pianissimo* throughout. Haydn would certainly have appreciated the wit and light-footed character of the *Finale*.

JOHANNES BRAHMS (1833-1897)

- Piano Trio No 3 in C minor Op 101 (1886)
 - *Allegro energico*
 - *Presto non assai*
 - *Andante grazioso*
 - *Allegro molto*



Brahms spent the summer of 1886 at the Swiss resort of Hofstätten, in the idyllic surroundings of Lake Thun. In quick succession he composed three substantial and strongly contrasted chamber works – the grandly conceived F major Cello Sonata, Op 99, the relaxed and lyrical A major Violin Sonata, Op 100 and the dramatic C minor Piano Trio, Op 101, which we hear tonight.

The Trio is one of Brahms's most intense and concentrated scores. Without introduction, the work plunges into the main theme with orchestral-like sonority, establishing a powerful momentum for the whole movement, with some contrast provided by the second subject. The *Scherzo* was once described by the famous musicologist, writer and pianist Sir Donald Tovey (1875-1940) as a piece that 'hurries by, like a frightened child'. The strings are muted, and the middle section – hardly a trio in the conventional sense – does little to disturb the nocturnal atmosphere of the movement.

Brahms originally gave the slow movement the unusual time signature of seven beats to the bar but later decided to divide the metre into a recurring pattern consisting of a single bar of three beats followed by two bars of two beats. The middle section (*quasi animato*) maintains the metrical irregularity while quickening the pulse. The finale has an unsettling pattern of shifting harmony and rhythm with a struggle between tonic minor and major. This persists until the coda when at last the music turns to the major and the violin transforms the main subject into a flowing melody. The dramatic sweep is maintained, however, and the work ends as powerfully as it began. >

INTERVAL

DMITRI SHOSTAKOVICH (1906-1975)

- Piano Trio No 2 in E minor Op 67 (1944)
 - *Andante-Moderato*
 - *Allegro non troppo*
 - *Largo*
 - *Allegretto*



Completed in 1944, Shostakovich's Piano Trio No 2 is dedicated to his friend Ivan Sollertinsky, one of the USSR's leading critics and musicologists. Sollertinsky had been in Moscow in November

1943 to address musicians and broadcast to the nation at a grand ceremony held (despite the war) to mark the 50th anniversary of Tchaikovsky's death.

Sollertinsky had been staying with Shostakovich and was planning to settle in Moscow, but died of heart disease three months later. 'It will be unbelievably hard for me to live without him,' Shostakovich told his widow. 'Ivan Ivanovich was my closest friend.... His death is a bitter blow.'

Shostakovich had begun work on a piano trio during Sollertinsky's stay and completed it weeks after his friend's death. The Trio is one of his most brilliant and deeply felt creations. It comprises the classical four movements, the last two played without a break.

Within this traditional structure, however, Shostakovich transforms classical forms into a contemporary idiom.

The Trio begins with a slow fugal introduction based on a theme played eerily on the cello's upper harmonics. The muted violin and then the piano take up this mournful chant which, transformed into a quicker tempo, becomes the main theme of the movement. The second movement is a sardonic scherzo whose central waltz section has a folksong-like tune, embellished with grace notes on the violin. The tragic third movement is a stark, modern realisation of the *passacaglia*, the ancient form built above a recurring series of chords which Shostakovich had used in the Eighth Symphony and used again in his First Violin Concerto of 1948. The influence of Mahler (whose music Shostakovich had got to know through Sollertinsky) is clear.

The finale recalls some of the themes from the opening movement and the *passacaglia*, but its main impact is as a kind of Jewish Dance of Death. Shostakovich drew his inspiration from the horrific accounts of Nazi death camps where the SS made victims dance by their graves before being killed. It is the first example of Shostakovich's fascination with Jewish music - both for its own sake and through a feeling of empathy with the victims of persecution. It formed a strand in his music that culminated in 1962 in the Thirteenth Symphony ('Babi Yar'), commemorating the Nazi massacre of some 70,000 Jews near Kiev in 1941.

Thomas Radice

SPEAK IT! 2018 COMPETITION

Following last year's successful project, the Speak it! competition took place again this year. Sponsored by Investec, Toynbee Hall and Proms at St Jude's, a competition was held in three East End schools - George Green's, Kingsford Community and Lister Community. Led by award winning poet Anthony Anaxagorou and Nic Chalmers, Artistic Director of Nevill Holt Opera, with arias from *The Marriage of Figaro*

performed at each school by Sky Ingram (Countess Almaviva in Nevill Holt's production), the young people explored the influence of music on poetry and composed poems for the competition. Volunteers from Investec, Toynbee Hall and Proms adjudicated the entries and we are delighted that they will be performed by this year's winners following the interval of tonight's concert.



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Milo Harper *harp*

PROGRAMME

JOHANN SEBASTIAN BACH (1685-1750)

- Prelude and Fugue in G Major BWV 884

LOUIS SPOHR (1784-1859)

- Variations on *Je suis encore dans mon printemps* Op 36

ALPHONSE HASSELMANS (1845-1912)

- *La Source* Op 44

JOAQUÍN TURINA (1882-1949)

- Toccata from *Toccata Y Fuga* Op 50

VALERI KIKTA (b 1941)

- Fantasy on Themes from Tchaikovsky's *The Queen of Spades*

HENRIETTE RENIÉ (1875-1956)

- *Contemplation*

WILHELM POSSE (1852-1925)

- Variations on *The Carnival of Venice*

MILO HARPER *harp*

Milo Harper is gaining a reputation as one of the leading young harpists from the UK. Winner of the prestigious Camac Harp Competition 2018 and the President's Prize Competition 2018 (North London Festival), he has also been a prize-winner at international harp competitions in Italy (2017), Hungary (2016) and the UK.

He was one of two UK harpists invited to perform in the Focus on Youth concert series at the World Harp Congress in Hong Kong 2017. He is currently in his



Milo Harper

third year studying at the Royal Academy of Music with Head of Harp, Karen Vaughan (former co-principal, London Symphony Orchestra) and Professor Emerita Skaila Kanga.

Milo attended the junior department of the Guildhall School of Music and Drama from 2010-2015 and in 2013 he was appointed principal harp for the National Youth Orchestra of Great Britain.

In 2016 he became the harpist for the internationally acclaimed string orchestra LGT Young Soloists, described as 'clearly one of the finest youth orchestras in Europe' (*Fanfare Magazine*). Last December he toured with the orchestra as a concerto soloist in Hong Kong and Singapore and he is featured on the CDs *Russian Soul* and *Nordic Dream* for Sony/RCA Red Seal Records. Milo has performed numerous times in the UK's top concert halls and regularly freelances as an orchestral and chamber musician across the UK.

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GRACE DAVIDSON WITH THE ACADEMY OF ANCIENT MUSIC

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Grace Davidson *soprano* • **Nigel Short** *conductor*

PROGRAMME

Grace Davidson and the Academy of Ancient Music will tonight give the first live performance of their new recording of works by Handel and Vivaldi.

GEORGE FRIDERIC HANDEL (1685-1759)

- *Silete Venti* HWV 242
 - *Sinfonia e Recitativo*
 - *Andante ma larghetto*
 - *Accompagnato*
 - *Andante, Allegro*
 - *Presto*
- Overture from *Jeptha* HWV 70
- *Salve Regina* HWV 241
 - *Salve, Regina, Mater misericordiae*
 - *Ad te clamamus exsules filii Evae*
 - *Eia, ergo, advocate nostra*
 - *O Clemens, O pie*

INTERVAL

HANDEL

- From *Solomon* HWV 67
 - The Arrival of the Queen of Sheba
- *Gloria* HWV deest
 - *Gloria in excelsis Deo*
 - *Et in terra pax*
 - *Laudamus te, benedicimus*
 - *Gratias agimus*
 - *Domine Deus, rex coelestis*
 - *Qui tollis peccata mundi*
 - *Quoniam tu solus sanctus*
 - *Cum sancto spiritu*



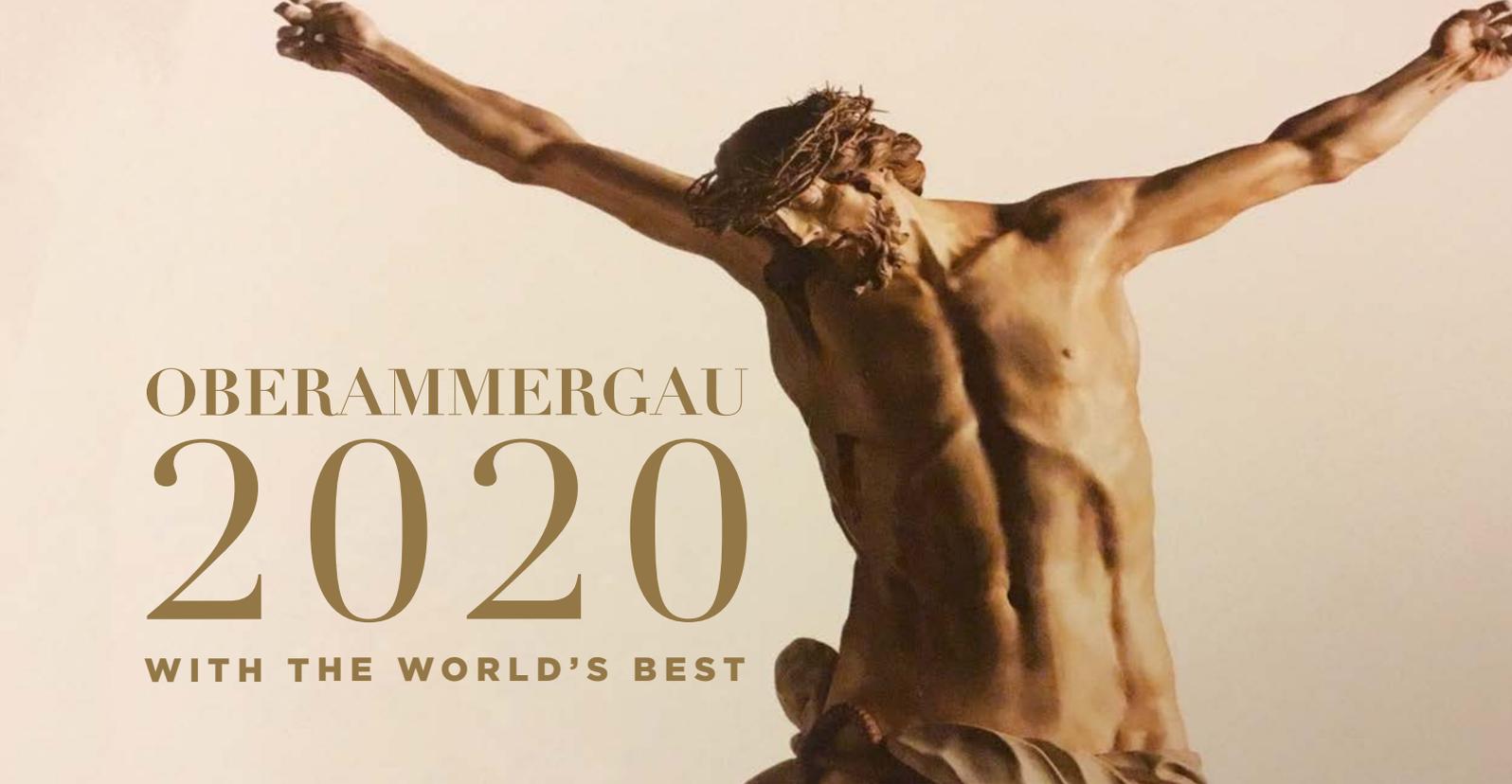
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Grace Davidson

- From *Lotario* HWV 26
 - Overture
 - Gavotte

ANTONIO VIVALDI (1678-1741)

- *Nulla in mundo pax sincera* RV 630
 - *Nulla in mundo pax sincera*
 - *Blando colore oculos mundus deceptit*
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GRACE DAVIDSON *soprano*

Grace, who grew up in the Suburb, sang in St Jude's choir, at Youth Music Centre and Finchley Children's Music Group before winning a scholarship to the Royal Academy of Music where she won the Early Music Prize. Since then, she has carved out an international career working with the leading Baroque ensembles. In addition, her solo credits extend into the world of contemporary classical and crossover music.

Widespread critical acclaim for her exceptional purity of tone has resulted in a number of successful recordings with high-profile composers, including Max Richter. In 2015 she recorded Richter's *Sleep* (along with *Wolfworks* and *Memoryhouse*) for Deutsche Grammophon and has now performed it all over the world from New Zealand to the USA.

Her versatility has allowed her to enjoy a wide repertoire and she features on more than 100 movie soundtracks, including *The Hobbit* films, *The Great Gatsby*, *Morgan* and *Pirates of the Caribbean: On Stranger Tides*.

Grace's discography includes a decade of CDs with The Sixteen, many of which feature her as a soloist: Handel's *Jephtha* and *Dixit Dominus*, Monteverdi's *1610 Vespers* and *Pianto Della Madonna* and the Lutheran Masses of Bach. She is also the soloist for a recording of Fauré's *Requiem* with Tenebrae and the London Symphony Orchestra, conducted by Nigel Short.

Recent and forthcoming engagements include touring in Bach's *St Matthew Passion* with Philippe Herreweghe and the Collegium Vocale Gent; singing Galatea in Handel's *Acis and Galatea* for Harry Christophers' The Sixteen at the Wigmore Hall on 23 June 2018 (recorded on the Coro label); and Bach cantatas at the Palace of Versailles with viola da gamba player Valentin Tournet (to be recorded by Warner Classics.)

'Grace Davidson made Pie Jesu the simplest and most precious of gifts.'

Geoff Brown, The Times

'In my dreams, I hear Davidson's soprano echoing through the chambers of my mind.'

Gabriel Wilder, Sydney Morning Herald

'...absolutely gorgeous singing – object lessons in understatement and poise.... Devastatingly beautiful.'

Marc Rochester, Gramophone



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Nigel Short

NIGEL SHORT *conductor*

Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world. A singer of great acclaim, Nigel was a member of the renowned ensemble The King's Singers from 1994 to 2000. He then formed Tenebrae, a virtuosic choir that embraced his dedication for passion and precision and now enjoys a reputation as one of the world's finest vocal ensembles.

Nigel has conducted the Aurora Orchestra, BBC Symphony Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra and the Scottish Ensemble.

He has directed the London Symphony Orchestra alongside Tenebrae in a live recording of Fauré's >

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Requiem, which was nominated for the Gramophone Awards (2013). Since then he has conducted the Orchestra at St Paul's Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart's *Requiem* and *Ave Verum Corpus* with the Chamber Orchestra of Europe and music by Bernstein, Stravinsky and Zemlinsky with the BBC Symphony Orchestra. Nigel has vast recording experience having conducted for many of the world's major labels. As a *Gramophone* award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.

ACADEMY OF ANCIENT MUSIC

The orchestra and choir which comprise the Academy of Ancient Music perform music from the Baroque and Classical eras in the way it was intended. This means taking inspiration from the composers themselves, through careful research and using first edition scores as often as possible.

This historically-informed approach was groundbreaking when the orchestra was founded in 1973 by scholar-conductor Christopher Hogwood and AAM remains at the forefront of the early music scene today under the leadership of music director Richard Egarr.

Originally established as a recording orchestra, AAM has a catalogue of more than 300 CDs, which have won numerous accolades, including Brit, Gramophone, Edison and MIDEM awards.

Since 2010 AAM has run its AAMplify education scheme, with the aim of nurturing the next generation of young artists and audiences via workshops, masterclasses and other projects for children.

Highlights of the 2017-18 season so far, all at the Barbican Hall, have been a semi-staged performance in October 2017 of *King Arthur* (part of AAM's three-year Purcell opera cycle); and performances with first-class soloists of Handel's *Messiah* (December 2017) and J.S. Bach's *St John Passion* (March 2018). On 31 May Nicola Benedetti joined AAM (playing on gut strings) to perform virtuosic Vivaldi and Telemann concertos.

Also this season soloists from AAM have been featuring in programmes that explore the musical impact of cross-European migration and the 'reversed fortunes' of Telemann and Bach. Other concerts have featured soprano Carolyn Sampson in a celebration of English song from Dowland to Arne and a programme of secular and sacred vocal music with soprano Keri Fuge and countertenor Tim Mead. >



Academy of Ancient Music



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Every year we offer up to eight choral scholarships to young singers aged 16 to 20. Two of our former scholars currently hold similar positions at Merton College, Oxford and Trinity College, Cambridge and another moves on to Queen's College, Cambridge this Autumn. We welcome enquiries from potential choristers.

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PROGRAMME NOTES

GEORGE FRIDERIC HANDEL (1685-1759)

- Silete Venti HWV 242 (1720s)
 - *Sinfonia e Recitativo*
 - *Andante ma larghetto*
 - *Accompagnato*
 - *Andante, Allegro*
 - *Presto*



S*ilete Venti* ('Be silent, you winds') was composed in London during the 1720s. The instrumentation is economical with a pair of oboes and a bassoon added to the usual strings

but the forces are employed imaginatively, the interweaving of lines, with and without the voice, ranking among the finest of Handel's offerings. The *Sinfonia* is in French Overture style, proceeding into a triple-time section with the depiction of turbulent winds being silenced by the entry of the voice. Indeed the orchestra becomes breathless – rests are used in a most adventurous, rhetorical manner for the period – and displays an Italian, heart-on-sleeve expressiveness.

The stamina and flexibility demanded by Handel suggest that this substantial solo Latin motet was intended for an accomplished singer and was perhaps composed with an eye to his return trip to Italy in 1729.

The initial calming of the winds is a remarkable unfurling of the tension of the stormy opening, turning down the energy of the music in a manner that foreshadows depictions of nature by Haydn.

The aria *Dulcis Amor* is a soothing dialogue between voice and instruments – classic, noble Handel in brilliant word-setting. An accompanied recitative, *O fortunata*, separates this from the second, andante-allegro-andante aria, *Date sertā*, whose rapid central section, again in a contrasting triple time, gives the listener a taste of the joy of the *Alleluia* as the winds rouse themselves once more.

It might be the use of a walking bass in both of the arias which lends such an unmistakably Handelian dignity to the music. The final paean of just one

word, *Alleluia*, allows the voice to have the upper hand of athleticism over the players, throwing in a high B at the end of the race.

Nigel Short

- Overture from *Jephtha* HWV 70 (1751)

J*ephtha* was Handel's last oratorio and regarded by many as his masterpiece in the genre. It was composed to an English libretto and based on the story of Jephtha in the Book of Judges, Chapter 11. While writing it, Handel was increasingly troubled by his gradual loss of sight. In the autograph score, at the end of the chorus 'How dark, O Lord, are thy decrees', he wrote: 'Reached here on 13 February 1751, unable to go on owing to weakening of the sight of my left eye.'

Staged performance of material based on biblical subjects was forbidden in England at the time.

Jephtha was first presented at the Covent Garden Theatre on 26 February 1752, with the composer conducting and with an operatic cast. It was presented without scenery or costumes.

Thomas Radice

- *Salve Regina* HWV 241 (1707)
 - *Salve, Regina, Mater misericordiae*
 - *Ad te clamamus exsules filii Euae*
 - *Eia, ergo, advocate nostra*
 - *O Clemens, O pie*

This intriguing work for solo soprano, violins in two parts, *obbligato* organ and cello, and basso continuo dates from Handel's visit to Italy as a young man, and was probably first performed on Trinity Sunday, 19 June 1707 in Vignanello. Significantly, this was just one month before his youthful choral masterpiece *Dixit Dominus* was first heard and the similarity of styles and athletic, Italianate flavour is immediately evident. The text, written in the 11th century, is used in the Catholic Church in the weeks before Advent, concluding the recitation of the Rosary; it is still the final utterance of monastic communities at Compline before the Great Silence of the night.

The essence of this prayer is that of supplication, imploring Mary to be a divine mediator in our journey through life. The opening movement is full >

of devices that reveal Handel's deep sympathy for these sentiments. A pulsing, paired-note bass-line possesses something of the heartbeat, the inverted violin interjections with their repeated common notes at the top of the phrases suggesting the merciful Mother of Christ, while the soprano takes the role of the person praying.

The words *Mater misericordiae* are set with an anguished, chromatic pulling-apart in tandem with the violins who adopt an almost vocal role. *Ad te clamamus* contains some remarkable melodic writing; for instance the juxtaposition of F sharp and A flat is a surprise. The actual word *clamamus* (we cry) is glorious, radiating for a longer time than expected. Italian vocal style was full of sighings of one sort or another but Handel was brave to set *Suspiramus* with literal breathlessness, leaving complete silences which must have seemed most romantic in a sacred work.

Cascading canonic texture among the violins and the voice are like falling tears and the desolation is echoed by the dwindling writing for the violins, who merge into a lonely unison final note. All is far from constant gloom as the *Eia Ergo* bursts into joyful interaction for solo organ, cello, violins and voice. Again, Handel surprises us, using economical but virtuosic forces.

Nevertheless, the masterstroke is the engineering of the final, meditative section, *O clemens*, returning to the context of prayerful supplication. The exuberance of the previous movement is pared down, as in the beginning, to a final, unison note.

Nigel Short

INTERVAL

HANDEL

- From *Solomon* HWV 67 (1749):
The Arrival of the Queen of Sheba

The Arrival of the Queen of Sheba, scored for two oboes and strings, is the sinfonia that opens Act III of *Solomon*, one of the last of Handel's many oratorios. In its own right it won wide and lasting

popularity as a processional set piece. It often was (and it continues to be) played during weddings and found a prominent place (between *Nimrod* and *The Dam Busters*) in Danny Boyle's eclectic musical medley for the opening ceremony at the London 2012 Olympic Games.

Thomas Radice

- *Gloria* HWV deest (c 1705)
 - *Gloria in excelsis Deo*
 - *Et in terra pax*
 - *Laudamus te, benedicimus*
 - *Gratias agimus*
 - *Domine Deus, rex coelestis*
 - *Qui tollis peccata mundi*
 - *Quoniam tu solus sanctus*
 - *Cum sancto spiritu*

The original manuscript of Handel's *Gloria* was discovered in 2001, having lain forgotten for at least 150 years in a drawer in the Royal Academy of Music's library (and, quaintly, is still referred to in the HWV classification as 'deest', Latin for 'doesn't exist').

It is not in the composer's hand, but this cantata for solo soprano, two violins and basso continuo is, as the principal of the Academy, Professor Curtis Price, > said at the time, 'fresh, exuberant and a little wild in places, but unmistakably Handel'.

Probably commissioned by Francesco Maria Ruspoli, it has an equally unmistakable flavour of Italy – extrovert exuberance in the florid coloratura of the vocal line, confident interplay with the *obbligato* violins and some striking harmonic devices.

Six titled musical sections subdivide in effect into eight parts, following the text of the *Gloria* from the Mass. The opening *Gloria* is an exuberant paean of joy with two outriding violins offering a musical companionship reminiscent of Monteverdi. *Et in terra* combines jabbing string accompaniment with languishing suspensions. *Laudamus* features a descending triad which might even suggest a genuflection to God. *Gratias* offers grace and gracefulness in triple metre while *Domine Deus* is supported by the basso continuo alone, with a sense of prowling in the bass line's chromatic progression. *Qui tollis* allows the violins back in with graded antiphony, the voice >

retreating into a supporting role. *Quoniam* and *Cum Sancto* make extreme demands of the singer in *moto perpetuo* passagework, which reveals Handel's capacity for fresh ideas and techniques.

Nigel Short

- From Lotario HWV 26 (1729)
 - Overture
 - Gavotte

Lotario ('Lothair') is an *opera seria* in three acts, first given at the King's Theatre in London on 2 December 1729. The Italian libretto was adapted from a semi-fictional account of events in the life of Holy Roman Empress Adelaide of Italy by Antonio Salvi (1664-1724), a physician, poet and librettist at the Medici court in Florence. Handel's contemporary Paolo Antonio Rolli (1687-1765), another poet and librettist, born in Rome and working in London at the time, commented to a friend that 'everyone thinks (*Lotario*) a very bad opera'. There were ten performances, but it was not repeated. Handel reused some of its material in later operas.

Thomas Radice

ANTONIO VIVALDI (1678-1741)

- *Nulla in mundo pax sincera* RV 630 (1735)
 - *Nulla in mundo pax sincera*
 - *Blando colore oculos mundus deceptit*
 - *Spirat anguis*
 - *Alleluia*



Nulla in mundo pax sincera is a sacred motet written in 1735 for the Choir of the *Pio Ospedale della Pietà*. It reminds us of the talent which must have been at the disposal of the Maestri of this foundling

establishment in Venice; the athletic vocal writing and its relentlessly high tessitura reserves it for only the bravest of sopranos.

The format is conventional – Aria, recitative, Aria, and a final *Alleluia* – and the instrumentation looks on the face of it to be conventional string ensemble. Yet much

in this work is remarkable. In terms of instrumentation, the two violins provide not only *ritornello* and relief for the voice, but are engaged in dialogue with the vocal line – soothing caresses to support the sense of the verse in the opening phrases and joyous pealing in the final *Alleluia* section. The viola is not here just to fill in the texture; it takes on an elevated bass role at various points, adding to a somewhat heavenly mood throughout.

In musical terms, the melodic and harmonic treatment of the opening *siciliano*, with its dotted lilted shape, is a bitter-sweet blend of anguish and soothing. Vivaldi uses various harmonic devices to underline particular words – e.g. '*felle*' (bitterness) or '*dulcis Jesus*' (Sweet Jesus). As the central section of the *da capo* aria (*Inter poenas*) progresses, the texture thins out, with the viola supporting the violins and voice in depicting the virtue of chaste love. The purity of the final unison C sharp nods towards the moral advice being given.

The subsequent recitative (*Blando colore*) continues the warning that all that glitters in the world's delights might have a downside. Far from being merely a bridge between main sections, this movement is full of musical detail – *arioso* style, pictorial writing and even some conversational imitation between the voice and the accompanying bass line.

Spirat anguis might be viewed as a little respite for the voice before the final movement but it shows subtle imagination nevertheless. It is in the final *Alleluia* that the soprano's supremacy is re-established, with a melodic style which is plainly violinistic. Vivaldi at his most joyful and exuberant.

Nigel Short





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Rosie and Dori are the touring half of the ensemble who met at the Guildhall School of Music & Drama and share a passion for percussion and an experimental approach to performance. Their debut, in 2015, >



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was in partnership with Tate Modern Gallery's exhibition *Calder: Performing Sculpture* and director Richard Bernas for the UK première of Earle Brown's *Calder Piece*.

Beaten Track has also had media attention, with two BBC Radio 3 broadcasts on *In Tune*. The members have continued their exploration of the visual arts, having performed for, and collaborated with, international sculptor Jeff Lowe. In 2016 they were invited to perform at the Pure Gold Festival at Goldsmiths with their original concert *Tick-Tock, Doodles and Toys*.

Last summer they worked with the director of Salisbury Chamber Chorus, Simon McEnery, who was writing a new piece for choir and percussion quartet. Together they developed exciting and challenging percussion parts to complement the text: an 'atheist mass' with scientific words set to music. They performed the world première in London last July.

Last year Rosie and Dori began jointly creating their theatrical concert and workshop combo *HANDS Series* aimed at UK schools and community centres.

PIZZA ON THE SQUARE

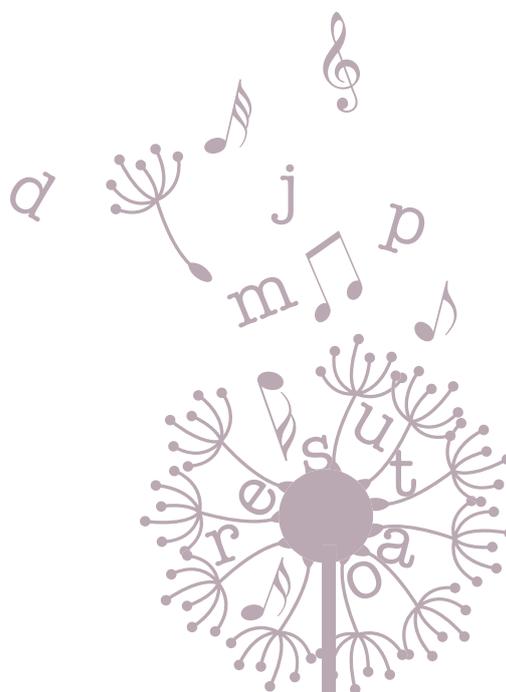
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SIMPLY DYLAN

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JOHN O'CONNELL AND HIS BAND

PROGRAMME

Songs from iconic Bob Dylan albums *Blood on the Tracks*, *Desire* and *Street Legal*.

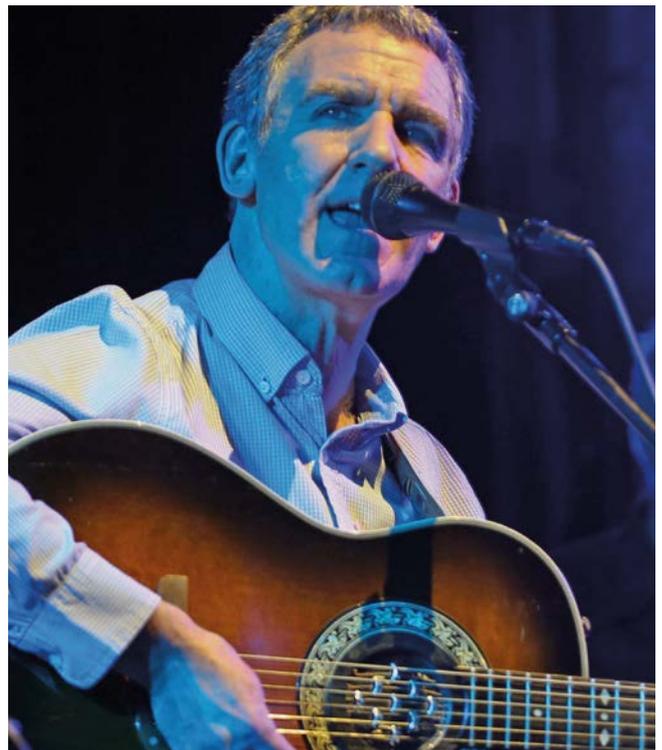
Interpretations of *Desolation Row*, *Masters of War* and *Is Your Love in Vain* plus many more.

BOB DYLAN

Born Robert Allen Zimmerman on May 24, 1941, Bob Dylan is an American singer-songwriter, author and painter who has been a pivotal figure in popular culture for more than five decades. While attending University of Minnesota, he began performing folk and country songs. Dylan eventually dropped out of school and travelled to New York where he met his idol Woody Guthrie, became a regular in the folk clubs and coffeehouses of Greenwich Village and began writing songs. In 1961 he legally changed his surname to Dylan after signing his first recording contract with Columbia Records. Released early in 1962, Bob Dylan showcased Dylan's style; he became recognised by his gravelly voice as well as playing the harmonica and guitar. He is known for songs that reference wide ranging political, social, philosophical and literary influences. His songs defied existing conventions appealing to the burgeoning 1960s counter-culture. Many more albums followed.

In 1988 Bruce Springsteen spoke at Dylan's Rock and Roll Hall of Fame induction,

Dylan was a revolutionary – the way that Elvis freed your body, Bob freed your mind. He showed us that just because the music was innately physical, it did not mean that it was anti-intellect. He broke through the limitations of what a recording artist could achieve. Without Bob, the



John O'Connell

Beatles wouldn't have made Sgt. Pepper, maybe the Beach Boys wouldn't have made Pet Sounds, the Sex Pistols wouldn't have made God Save the Queen, U2 wouldn't have done "Pride (In the Name of Love)," Marvin Gaye wouldn't have done "What's Going On

In 1997 Dylan became the first rock musician to receive the Kennedy Center honors, which recognise a lifetime achievement in the performing arts. Dylan was also presented with a Pulitzer Prize in 2008, citing 'his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power' and the Nobel Prize for Literature in 2016. He is also winner of ten Grammy Awards (including Album of the Year), one Golden Globe and one Academy Award. >

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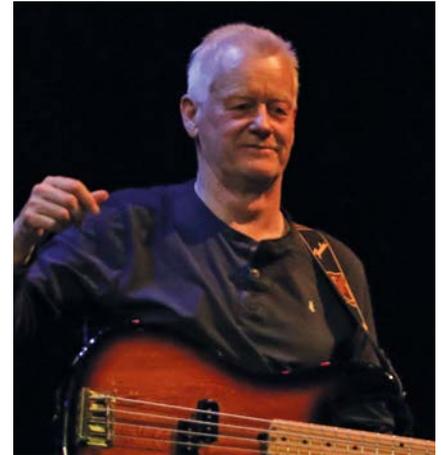




John O'Connell



Kathleen Ord



Paul Catherall

SIMPLY DYLAN

Simply Dylan is a 'tribute to Bob Dylan, not a Bob Dylan tribute.' The band, whose precise playing and high energy renditions of Dylan's work has generated incredible interest, aim to delight Dylan fans and bring some of his prodigious output to new audiences.

Delivering its own unique interpretations without frills, gimmicks or pretence, the band's renditions of Dylan's work have generated remarkable interest. From a modest project recognising Dylan's 70th birthday in 2011, Simply Dylan has gone from selling out Liverpool's Cavern Club six times to impressing Dylan fans across the UK on their tours with SJM Concerts, to receiving fantastic reviews from, among others, the Spanish Press.

This is an exceptional project which promises to delight Dylan fans young and old.

JOHN O'CONNELL *vocals, guitar and harmonica*

John O'Connell, whose name is written into the tapestry of the Liverpool music scene, has collaborated with other highly-rated musicians from the city to form Simply Dylan.

Formerly with his Liverpool band Groundpig, singer-songwriter John has featured four times on BBC Radio Merseyside's *Folkscene*, finished second in two international song writing competitions and toured the UK with the highly acclaimed American artist Stephen Bishop.

True to his early passion for acoustic and classical guitar, John masterfully swaps between steel and nylon strings. He thoroughly enjoys this contrast especially with his bi-monthly classical guitar recitals at the two cathedrals in Liverpool.

KATHLEEN ORD *saxophone, violin and backing vocals*

Multi-instrumentalist Kathleen studied the violin at the Royal Northern College of Music in Manchester while playing with numerous string quartets and gaining orchestral experience with, among others, the Lancashire Sinfonietta, the National Festival Orchestra and National Symphony Orchestra. After graduating, Kathleen joined The Swing Commanders, a western swing band, with whom she sang and played fiddle, saxophone and the keyboard, touring the UK, Europe and the USA. She now tours regularly with BBC Folk Award winners The Unthanks including their UK and Canadian Tours, The Shrewsbury Folk Festival and Glastonbury in 2016.

PAUL CATHERALL *bass*

Paul is a Liverpool-based musician, composer and bass player with Simply Dylan. He has enjoyed a long association with John O'Connell including being part of John's legendary cult Liverpool band Groundpig. Paul is currently working on a third CD of original songs written and recorded with his long-term writing partner. >

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Phil Larkin



Laura James



Lou Mottershead

PHIL LARKIN *keyboards*

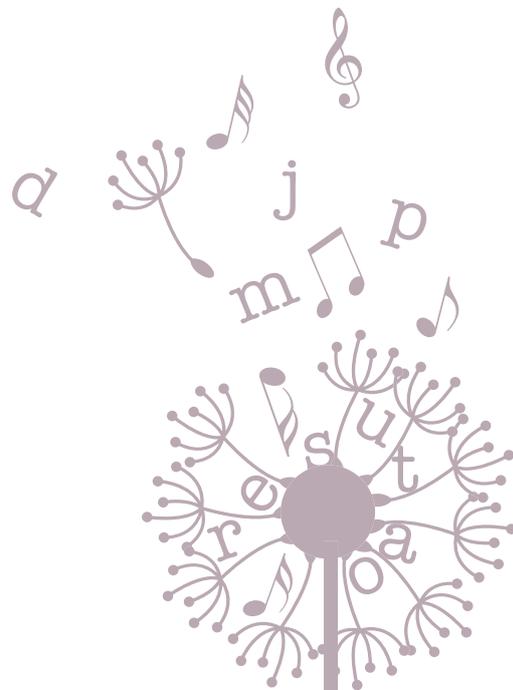
Phil has been performing with John O'Connell since 2014. His versatility as a pianist has seen him contribute to a variety of musical projects, including working alongside Resonate Music Hub, to perform at annual concerts for primary schools at the Liverpool Royal Philharmonic Hall, and accompanying the Love and Joy Gospel Choir at the 2016 Hillsborough Memorial at Anfield. This versatility has been a fixture of his involvement with the Liverpool music scene for several years, most notably as a founding member of blues and rock band The Silk Traders and electro-pop outfit Year of the Field Horse, as well as through his work with the Simply Dylan Band.

LAURA JAMES *backing vocals*

Singer-songwriter Laura James, who studied at the Liverpool Institute of Performing Arts, has been turning heads in the folk music world since qualifying. With her gentle angelic vocals and beautifully innocent lyrics, Laura has enjoyed airplay on a number of radio stations including BBC Radio 2. 'This is beautiful,' exclaimed Bob Harris on hearing her debut single *Every Little Amber*. Laura started performing with Simply Dylan back in 2012 when she stunned a packed-out Cavern Club with her enchanting voice.

LOU MOTTERSHEAD *backing vocals*

With her incredibly powerful yet sensitive voice, Lou was part of the original Simply Dylan line-up and has worked with John O'Connell since 2010. Her résumé includes singing beautiful harmonies with the Songbirds, performing songs from the 1920s to the 1950s with the unique ukulele duo the Merseybelles and supporting *X-Factor* and *Popstar to Opera Star* winner Joe McElderry.





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Gráinne Maguire



Jim Daly

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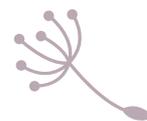
Ed's debut solo show, *Anthem for Doomed Youth*, was nominated for the Edinburgh Comedy Award for Best Newcomer at the Fringe in 2017.

Gráinne has appeared on BBC1's *Question Time*, Radio 4's *The Now Show* and *Woman's Hour*, and

written for Channel Four's *Alternative Election Night* and *8 Out of 10 Cats*, and Radio 4's *News Quiz*.

MC is the amazing Jim Daly, who has amassed more than nine million views online for his comedy football songs, blogs and sketches.

'Very, very funny.' **Kevin Day**



Tickets are £7.50 or, if you buy any price ticket for Symply Dylan, the comedy ticket will be discounted to £5. Please go to www.promsatstjudes.org.uk for more information.



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PSJ FESTIVAL ORCHESTRA • **John Ashton Thomas** *conductor*
Pavel Ralev *guitarist* • **Roger Rose** *narrator*

PROGRAMME

In an age when children are surrounded by constant stimulation and distraction, often on a small screen, we hope that this visit to Proms will help them to relax and enjoy some top quality classical music, live musicians and beautiful instruments; experiencing something that stimulates in a gentle way and where the visuals are not a constant stream of fast moving neon images.

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JOAQUÍN RODRIGO (1901-1999)

- *Fantasia for a Gentleman*

Fantasia for a Gentleman was written by Joaquín Rodrigo, himself one of the greatest classical guitarists of the 20th century, for the master - Andrés Segovia. Based on 17th century Spanish dances its tunes and rhythms will please listeners of all ages.

JOHN ASHTON THOMAS *conductor*



John Ashton Thomas is a versatile musician with wide experience as a composer, arranger, orchestrator, conductor, pianist/keyboard player and teacher in the UK and the USA. Since 2001 he has worked in various

roles on a wide range of film scores, including Robert Zemeckis's *A Christmas Carol* and *Ice Age 2, 3 and 4*, three of the *Bourne* series and the final instalment of the *Twilight* series.

He has worked as an arranger or conductor for a number of well-established singers, and has composed dozens of pieces of production and TV music. >



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Pavel Ralev

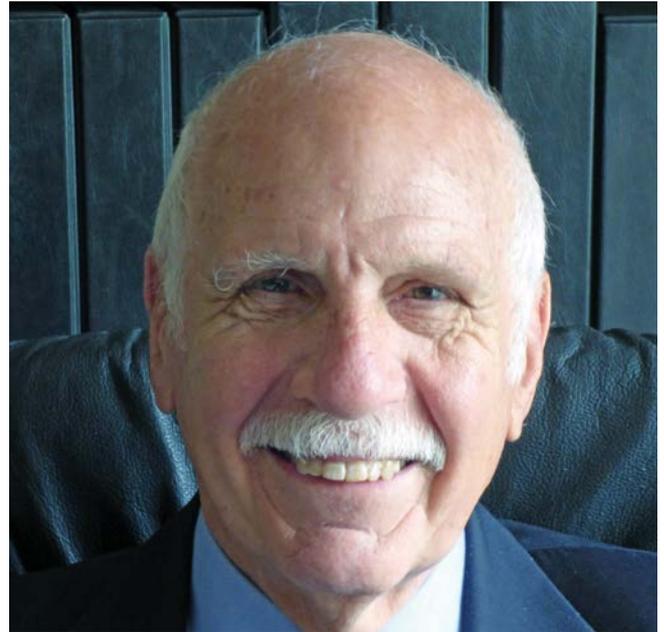
PAVEL RALEV *guitarist*

Classical guitarist and teacher Pavel, who studied at the Royal Academy of Music, splits time between his native Bulgaria, where he has performed live on TV, and England, where he has played in the House of Commons. Besides teaching students in Plovdiv, he also works with the Da Capo Music Foundation in London. Pavel enjoys chamber music as well as solo performances and is currently involved in the Gado Ensemble which combines a wide scope of musical genres.

ROGER ROSE *narrator*

Resident of Hampstead Garden Suburb for many years, Roger has, over the last decade, given a number of recitals of poetry and prose at Fellowship House and lectured on a wide variety of subjects that have included some of his favourite interests: ornithology; early 20th century postcards; and the amateur theatre.

He has been very active in the Garden Suburb Theatre in both acting and directing roles. The former have included playing the avaricious uncle, Ralph Nickleby, in *Nicholas Nickleby*, and major roles in Arthur Miller's *The Bridge*, *Death of a Salesman* and *Broken Glass*. In recent years stage appearances have involved singing roles, as Reg in Alan Ayckbourn's *A Chorus*



Roger Rose

of Disapproval, and as Herr Schultz in *Cabaret*. In early June he appeared in a production of Caryl Churchill's *Love and Information* at the 2 Brydges Place theatre club in London. He has also directed various plays for the Garden Suburb Theatre including Terrence Rattigan's *Separate Tables* and Yazmina Reza's *The God of Carnage* and *Life Times Three*.

He sings regularly with a Finchley-based choir that gives public concerts twice each year. His autobiography *Now I Come to Think of It*, was published in 2017.

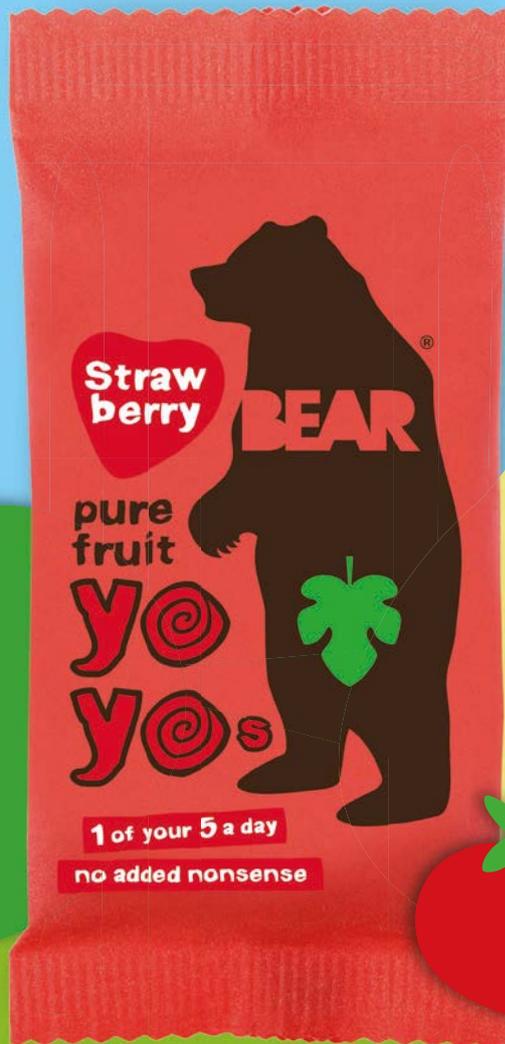
Roger is by profession a barrister. After some years practising in London, he spent 10 years as a government lawyer in Malawi and Kenya in the 1970s and 1980s where he specialised in drafting legislation, and much of his recent professional life has involved training lawyers in the skill. He has travelled to many Commonwealth and other countries and was commissioned to rewrite the student textbook, *Commonwealth Legislative Drafting Manual* (2017: Commonwealth Secretariat).

PSJ ORCHESTRA

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LAST NIGHT OF THE PROMS

THE COVENT GARDEN CHAMBER ORCHESTRA

Supported by Bear Nibbles

Robert Max conductor • **Roger Chase** viola • **Grace Durham** mezzo-soprano

PROGRAMME

HECTOR BERLIOZ (1803-1869)

- *Harold en Italie* Op 16
Symphony in Four Parts with Viola Obligato
 - *Adagio - Allegro*
 - *Allegretto*
 - *Allegro assai - Allegretto*
 - *Allegro frenetico - Adagio*

INTERVAL

We are delighted to present a specially composed fanfare by student Theodore Gill, winner of our newly established fanfare competition.

GIACOMO MEYERBEER (1791-1864)

- *Nobles seigneurs, salut!*
Urbain's aria from *Les Huguenots*, Act I

WOLFGANG AMADEUS MOZART (1756-1791)

- *Voi che sapete*
Cherubino's aria from *The Marriage of Figaro*
- *È amore un ladroncello*
Dorabella's aria from *Così fan tutte*

CHRISTOPH WILLIBALD GLUCK (1714-1787)

- *Amour, viens rendre à mon âme*
Orpheus's aria from *Orphée et Eurydice*



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Robert Max

HENRY WOOD (1869-1944)

- *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 >



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Covent Garden Chamber Orchestra

COVENT GARDEN CHAMBER ORCHESTRA

Covent Garden Chamber Orchestra (CGCO) has long been part of the musical life of London. The musicians, who come from many professions, play with different conductors and artists in an annual series of concerts at St Peter's Notting Hill and at venues and festivals across the city and the South East.

The orchestra has a well-deserved reputation for programming the unusual, unexpected and contemporary alongside the familiar, recently giving the world première of *The Fallen Elm* by Graham Ross with violinist Jamie Campbell. Throughout its history, CGCO has worked with many fine artists at the start of their careers (Nicholas Collon, Andrew Gourlay, Harry Ogg, Tamsin Waley-Cohen) and built relationships that have continued to flourish (Peter Stark, Robert Max, Rafael Wallfisch, Nicholas Daniel), providing a testament to the ongoing quality of the orchestra's performances. Recent artistic partners include violinist Fenella Humphreys, conductors Holly Mathieson, Mark Shanahan and Graham Ross, and harpsichordist John Irving.

Future plans include the commissioning of a new work for chamber orchestra from Cheryl Frances-Hoad, which CGCO will perform next spring.

'What an intrepid band!'

Clemency Burton-Hill, BBC Radio 3

ROBERT MAX *conductor*

Robert Max's career weaves together the threads of solo performance, chamber music, conducting and teaching. He has been the musical director of the Oxford Symphony Orchestra since 2005 and has recently been appointed as conductor of the North London Symphony Orchestra. Robert conducted the Symphony Orchestra at Royal Holloway, University of London from 2001 to 2014 and has conducted the Covent Garden Chamber Orchestra and the Marryat Players on many occasions.

He makes regular visits to Romania where he conducts the Arad and Oradea Filharmonic Orchestras and has conducted the Kazakh State Symphony Orchestra in Almaty.

He visited Tambov in Russia on three occasions to conduct, give recitals and direct week-long chamber music academies. As a mark of gratitude, the Rachmaninov Institute awarded him the title of Honorary Professor. Robert has also performed in the Sangat Chamber Music Festival in Mumbai, at Domaine Forget in Canada and in the Chopin Society of Hong Kong's Chamber Music Festival.

As cellist of the Barbican Piano Trio for 30 years, Robert has performed on four continents and recorded for ASV, Black Box, Chandos, Dutton and Guildmusic. He was musical director of Pro Corda from 1998 to 2000 and now coaches chamber music at MusicWorks. Robert is principal cellist of the London Chamber Orchestra, 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. >



Roger Chase

ROGER CHASE *viola*

Born in London, Roger Chase studied at the Royal College of Music with Bernard Shore and in Canada with Steven Staryk, also working for a short time with the legendary Lionel Tertis.

Since making his debut with the English Chamber Orchestra in 1979, he has played as a soloist or chamber musician in major cities throughout the UK, USA, Canada, Australia, New Zealand, Japan, the Middle East, India, most of Eastern and all of Western Europe, Scandinavia and South Africa.

He was a member of many ensembles including the Nash Ensemble for more than 20 years, the London Sinfonietta, the Esterházy Baryton Trio, the Quartet of London, Hausmusik of London and the London Chamber Orchestra, and has been invited to play as principal viola with many major international orchestras including the Berlin Philharmonic Orchestra.

He has recorded for EMI, CRD, Hyperion, Cala, Virgin, Dutton, Centaur, Naxos and Floating Earth Records, demonstrating his diverse interests by playing with a folk group on an amplified viola, as a soloist on an authentic instrument and as an exponent of the avant-garde.

Roger has taught in the UK at the Royal College of Music, the Royal Academy of Music, the Guildhall School and the Royal Northern College of Music. He has been a professor at Oberlin College in Ohio, and currently teaches at Roosevelt University in Chicago and at Trinity Laban Conservatoire in London.



© CLARE PARK

Grace Durham

GRACE DURHAM *mezzo-soprano*

Grace Durham is an award-winning British mezzo-soprano and a member of the Junges Ensemble at the Semperoper Dresden. She trained at the Guildhall School and Royal Conservatoire of Scotland Opera School before joining the National Opera Studio as a Young Artist in 2016/17. Grace also holds a degree in French and Italian from Clare College, Cambridge.

Grace's roles during the 2017/18 season at the Semperoper include Cherubino *Le nozze di Figaro*, Mercédès *Carmen*, Zweite Dame *Die Zauberflöte* and Lucienne *Die Tote Stadt*. During her studies, she also sang the roles of Dorabella *Così fan tutte*, Prince Orlofsky *Die Fledermaus* and Hermia *A Midsummer Night's Dream*, and in 2015 and 2016 sang as a member of the Glyndebourne Chorus. Grace was the winner of the Bruce Millar Gulliver Prize 2016, the Audience Prize and the Banque Chaix Prize at the Opéra Grand Avignon *Jeunes Espoirs* competition 2015.

An accomplished concert singer and recitalist, Grace is particularly at home in the French 20th-century repertoire. In 2015 she was awarded the Académie Ravel Grand Prix, and in 2016 was invited to perform Ravel's *Shéhérazade* at the Les Journées Ravel festival in Montfort-L'Amaury, France. On the concert platform, she has sung as a soloist in Bach *Mass in B minor*, *St John Passion*, *St Matthew Passion*, Mozart *Mass in C Minor* and Duruflé *Requiem*. >

PROGRAMME NOTES

HECTOR BERLIOZ (1803-1869)

• *Harold en Italie Op 16 (1834)*

Symphony in Four Parts with Viola Obbligato

• *Adagio - Allegro**Harold aux montagnes: scènes de mélancolie, de bonheur et de joie*

Harold in the mountains: scenes of melancholy, happiness and joy

• *Allegretto**Marche des pèlerins chantant la prière du soir*

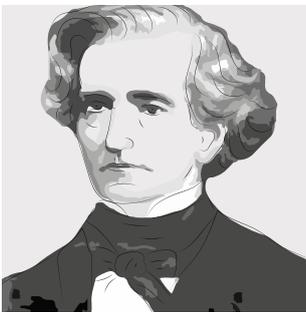
March of the pilgrims singing their evening prayer

• *Allegro assai - Allegretto**Sérénade d'un montagnard des Abruzzes à sa maîtresse*

Serenade of a mountain-dweller in the Abruzzi to his mistress

• *Allegro frenetico - Adagio**Orgie de brigands. Souvenirs des scènes précédentes*

Brigands' orgy. Recollections of previous scenes



At an early performance of his *Symphonie Fantastique* in 1833, Hector Berlioz was approached by a tall, saturnine man who showered compliments on him. It was the famous

violin virtuoso, Niccolò Paganini, whom Berlioz had never met but of course knew of by repute. Berlioz felt that his musical vision had been vindicated – all the more so when some weeks later Paganini turned up at his house with a request. He had purchased a Stradivarius viola and asked Berlioz if he would write a work for him. Berlioz pointed out that a great work for viola should be written by someone who could actually play the instrument. Paganini disagreed and persuaded Berlioz to accept the commission.

Berlioz conceived a type of work unlike anything that had been tried before. Part of the inspiration came from his own *Symphonie Fantastique*, which portrayed the emotional journey of a Byronic individual. The new work emerged as another strongly programmatic symphony, in which the orchestra would be one

protagonist and the solo viola the other. Berlioz's idea was that the viola should not play continuously but would interact with the orchestra, which in turn would not simply provide accompaniment.

When Paganini visited Berlioz to check on progress, he summarily rejected the work after seeing just the first movement because the viola was not continually in action and the music was not showy enough. But Berlioz decided to press on, changing the emphasis and composing (as he described in his *Mémoires*):

A series of orchestral scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout. By setting it against the background of poetic impressions formed from my wanderings in the Abruzzi [a mountainous region of central Italy], I decided to make the viola a kind of melancholy dreamer in the mould of Byron's *Childe Harold*.

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

Berlioz uses a motto theme to represent Harold. Like the *idée fixe* in the *Symphonie Fantastique*, the theme is heard throughout in various guises, sometimes on the viola, sometimes in the orchestra.

The first movement introduces the Harold *motif* and contains material derived from Berlioz's earlier concert overture *Rob Roy*. The second depicts the approach and passing of a group of pilgrims. The third movement magically interweaves the Harold theme with the mountain-dweller's love song, a lively tune in jagged rhythm for piccolo and oboe that might be heard from a group of *pifferari* (strolling musicians). The last movement revisits each of the previous movements before launching >

into an aptly named *Allegro frenetico*, brigands engaged in an orgy.

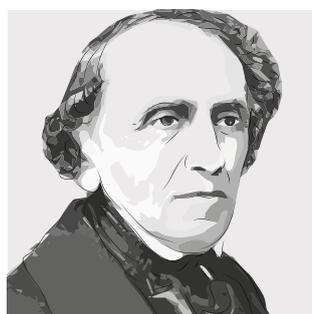
The Harold theme makes one final quiet appearance before the work comes to a spectacular conclusion.

INTERVAL

GIACOMO MEYERBEER (1791-1864)

- *Nobles seigneurs, salut!*

Urbain's aria from *Les Huguenots*, Act I



Giacomo Meyerbeer was born in Germany as Jacob Liebmann Beer but spent his working life in Paris. He was one of the most successful stage composers of his day. With his 1831 opera

Robert le diable and its successors, he established definitively the genre of 'grand opera' by merging German orchestral style with Italian vocal tradition. In this, he was helped by sensational and melodramatic libretti created by Eugène Scribe and by the advanced theatre technology of the Paris Opéra. Meyerbeer set a standard that maintained Paris as the opera capital of the 19th century. Even Verdi and Wagner (by no means admirers of Meyerbeer) were obliged to humour Parisian audiences, notably by the inclusion of lavish ballet music, when writing or adapting works for presentation at the Opéra.

After the sensational success of *Robert le diable*, Meyerbeer worked on *Les Huguenots* for some five years. The story (a largely fictitious creation by Scribe) culminates in the historical St Bartholomew's Day Massacre of 1572, when thousands of French Huguenots (Protestants) were slaughtered by Catholics.

In the first Act, the Catholic Count of Nevers is entertaining his fellow noblemen, including the Huguenot Raoul (the hero of the opera and a representative of the Court). The Queen's page, Urbain, arrives with a letter for Raoul from an anonymous lady.

Nobles seigneurs, salut!
Seigneurs, salut!

Une dame noble et sage,
dont les rois
seraient jaloux,
m'a chargé de
ce message,
chevaliers, pour l'un
de vous.

Sans qu'on la nomme,
honneur ici
au gentilhomme
qu'elle a choisi!

Vous pouvez croire
que nul seigneur
n'eut tant de gloire
ni de bonheur.

Ne craignez mensonge
ou piège,
chevaliers, dans mes
discours.

Or, salut! que
Dieu protège
vos combats,
vos amours!

Or, salut, chevaliers!
Dieu protège
vos amours!

Eugène Scribe >

*Greetings, noble lords,
greetings, my lords!*

*A lady, noble and discreet,
of whom kings would
be jealous,
has charged me with
this message
gentlemen, for one
of you.*

*Without naming her,
all honour here
to the gentleman
she has chosen!*

*Believe me,
no lord
has had so much glory
and good fortune.*

*Fear neither deception
nor trap,
gentlemen, in my words.*

*Now, greetings, may
God protect
your combats and
your loves!*

*Now, greetings, gentlemen!
May God protect
your loves!*



WOLFGANG AMADEUS MOZART (1756-1791)

- *Voi che sapete*

Cherubino's aria from *The Marriage of Figaro*, Act II



Cherubino has an adolescent crush on the Countess who happens to be his godmother but is nonetheless amused and touched by the attention. He has written

her a love song which, with some embarrassment, he is persuaded to sing while she listens. Susanna accompanies on a guitar. It turns out to be the song of a young boy struggling to deal with powerful, unfamiliar and uncontrollable emotions.

| | |
|--|--|
| Voi che sapete che cosa è amor, donne, vedete, s'io l'ho nel cor, donne, vedete, s'io l'ho nel cor. | <i>Ladies, you who know what love is, look to see if it is in my heart, look to see if it is in my heart!</i> |
| Quello ch'io provo, vi ridirò, è per me nuovo, capir nol so. Sento un affetto pien di desir, Ch'ora è diletto, ch'ora è martir. | <i>Let me tell you how I feel, it's so new to me; I don't understand it. I feel so full of desire that sometimes it is a pleasure, then it is agony.</i> |
| Gelo e poi sento l'alma avvampar, E in un momento torno a gelar. | <i>I'm freezing cold, then my soul is on fire; then in a moment I freeze again.</i> |
| Ricerco un bene fuori di me, Non so ch'il tiene, non so cos'è. | <i>I seek something beautiful outside myself, I don't know who has it, I don't know what it is.</i> |
| Sospiro e gemo senza voler, palpito e tremo senza saper, Non trovo pace notte né dì, | <i>I sigh and I groan without control, I quiver and tremble without control. I cannot find any peace night or day,</i> |

Ma pur mi piace languir
così. *and yet, I like this strange
new pain!*

Voi, che sapete che cosa
è amor
Donne, vedete, s'io l'ho
nel cor,
Donne, vedete, s'io l'ho
nel cor,
Donne, vedete, s'io l'ho
nel cor.

*You, ladies, who know
what love is,
look to see if it is in
my heart,
look to see if it is in
my heart,
look to see if it is in
my heart!*

Lorenzo da Ponte

MOZART

- *È amore un ladroncello*

Dorabella's aria from *Così fan tutte*, Act II, scene 3

Ferrando and Guglielmo have disguised themselves as Albanians and swapped fiancées, respectively the sisters Dorabella and Fiordiligi, in order to test their faithfulness. Dorabella confesses to Fiordiligi her indiscretion in giving the disguised Guglielmo a medallion with Ferrando's portrait inside in exchange for a heart-shaped locket.

| | |
|--|---|
| È amore un ladroncello, Un serpentello è amor; Ei toglie e dà la pace, Come gli piace, ai cor. | <i>Love is a little thief, A little serpent is he; According to his whim The heart finds peace or no.</i> |
| Per gli occhi al seno appena Un varco aprir si fa, | <i>Scarcely does he open a path Between your eyes and your bosom</i> |
| Che l'anima incatena E toglie libertà. | <i>Than he chains your soul And takes away your liberty.</i> |
| Porta dolcezza e gust | <i>He'll bring sweetness and content,</i> |
| Se tu lo lasci far, Ma t'empie di disgusto Se tenti di pagnar. | <i>If you give him his way, But will make your lot heavy If you try to deny him.</i> |
| Se nel tuo petto ei siede, S'egli ti becca qui, Fa' tutto quel ch'ei chiede, Che anch'io farò così. | <i>If he visits your breast And plucks at you there, Do all that he asks, As I will do too.</i> |

Lorenzo da Ponte >

CHRISTOPH WILLIBALD GLUCK (1714-1787)

- *Amour, viens rendre à mon âme*
Orpheus's aria from *Orphée et Eurydice*, Act I



As *Orfeo ed Euridice*, Gluck's opera was originally set to an Italian libretto and first performed at the Burgtheater in Vienna in 1762 in the presence of Empress Maria Theresa. It was the first of Gluck's

'reform' operas, in which he attempted to replace the abstruse plots and overly complex music of *opera seria* with a simpler approach in both music and drama. The opera reflects the style of contemporary French opera, particularly in its use of accompanied recitative and a general absence of vocal virtuosity. Indeed, 12 years later, in 1774, Gluck revised the opera for performance at the Académie Royale de Musique in Paris. The new version, *Orphée et Eurydice*, with a new French libretto, contained various alterations in vocal casting and orchestration to suit French tastes. In the first Act, Orpheus is seen mourning the death of Eurydice. He calls upon the God of Love (Cupid) to help him bring her back from the Underworld.

| | |
|-----------------------------------|--|
| Amour, viens rendre à mon âme | <i>O Love, visit my soul with</i> |
| Ta plus ardente flamme; | <i>your most ardent flame;</i> |
| Pour celle qui m'enflamme, | <i>for her who inflames me</i> |
| Je vais braver le trépas. | <i>I will face death.</i> |
| L'enfer en vain nous sépare, | <i>Hell tries in vain to separate us,</i> |
| Les monstres du tartare | <i>The monsters of Tartarus</i> |
| Ne m'épouvantent pas. | <i>do not frighten me.</i> |
| Je sens croître ma flamme, | <i>I feel the fire in me growing,</i> |
| Je vais braver le trépas. | <i>I will face death.</i> |
| L'amour vient rendre à mon âme | <i>Love will visit my soul</i> |
| Sa plus ardente flamme; | <i>with its most ardent flame.</i> |
| L'amour accroît ma flamme; | <i>Love increases my flame;</i> |
| Je vais braver le trépas. | <i>I will face death.</i> |
| L'enfer en vain nous sépare, etc. | <i>Hell tries in vain to separate us, etc.</i> |

Pierre-Louis Moline

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!*

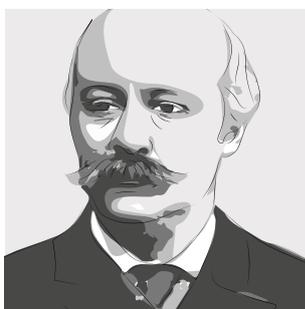


In 1905 Sir Henry Wood, the founder of the Promenade Concerts, arranged a gala concert to celebrate the centenary of the Battle of Trafalgar. In a programme of seafaring

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. In this performance the orchestra plays the version 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,

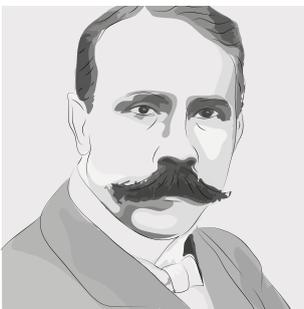
and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse) accompanied by organ. The idea was suggested by the Poet Laureate, Robert Bridges, who wanted a >

simple setting 'that an audience could take up and join in' for a meeting of the patriotic wartime Fight for Right organisation.

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

SIR EDWARD ELGAR (1857-1934)

- Pomp and Circumstance March in D, Op 39 No 1 (1901)



The title 'Pomp and Circumstance' (a phrase borrowed from Shakespeare's *Othello*) tends to be associated with Elgar's supposedly imperialist and jingoistic side. But the composer's

intentions in the marches to which he gave the title were far from militaristic. He told an interviewer in May 1904: 'I do not see why the ordinary quick march should not be treated on a large scale in the way that the waltz, the old-fashioned slow march and even the polka have been treated by the great composers.'

He went on to say that 'Pomp and Circumstance' was 'merely the generic name for what is a set of six marches', of which 'two have already appeared, and the others will come later'. In fact, only five were ever completed (Elgar left sketches for a sixth). 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 two more times.

The March is notable for the fizzing energy of its outer sections (marked *Allegro, con molto fuoco* - 'Fast, with great fire') and its rich scoring. But its enduring fame rests on the noble melody of the central trio section, which returns in full orchestral splendour in the coda. Elgar himself recognised it as 'a tune that comes once in a lifetime', and for a while thought of reserving it for a symphony. But early in 1902, a few months after the first performances of the March, he re-used the melody in the finale of his Coronation Ode for King Edward VII, with words fitted to it by the author of the Ode, 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 by 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.

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We regret the passing of Proms long-term volunteer Joyce Littaur, wife for 70 years of committee member David.

Joyce's brilliant smile, dignity, hospitality and impeccable manners were an inspiration to us all and she will be very much missed - particularly in the refreshment tent where she was a dab hand with the teapot.



DAVID COHEN

27 February 1939 - 12th May 2018

We regret the passing of Proms long-term volunteer David Cohen, husband of committee member Judith.

David gave many years of sterling service to Proms acting as chief steward and car park attendant, welcoming our visitors with jokes and a smile. He was a real trooper whom we salute and miss.

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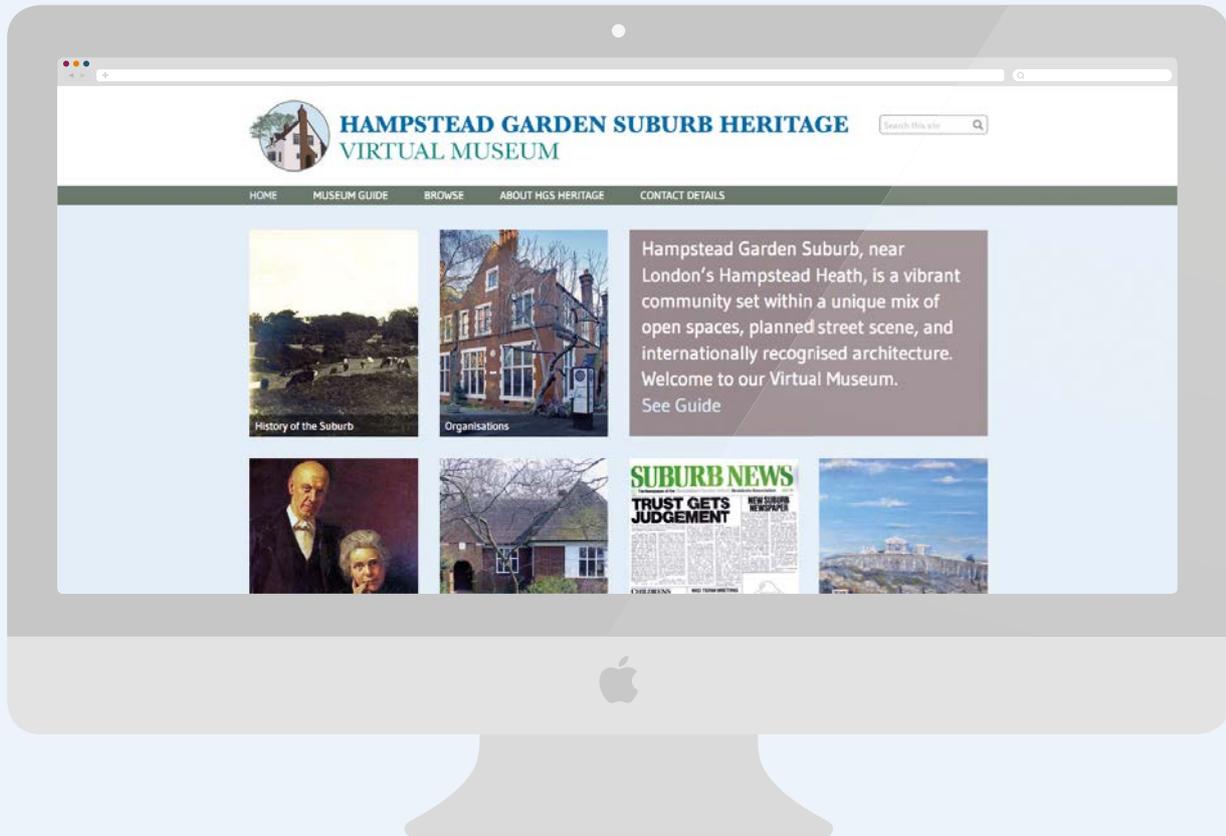
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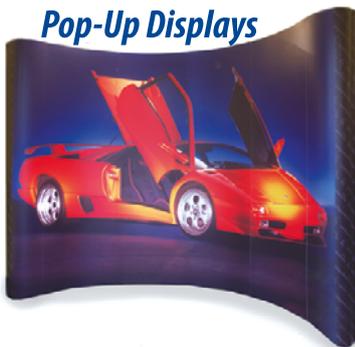
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GENERAL INFORMATION

TO BOOK

For more information and to book online visit

www.promsatstjudes.org.uk

Telephone booking at the Box Office

020 3322 8123.

FRIENDS FIRST

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

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

www.promsatstjudes.org.uk

ACCESS



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



Disabled Parking must be pre-booked as space is very limited. If you require car parking please contact the box office on **020 3322 8123.**



A **hearing loop** is available in both churches and LitFest events. One should not be required at LitFest in the upstairs Drama Studio.



First Aid by Hearts Services.

FOOD & DRINK

LitFest Café: Located in The Henrietta Barnett School, our LitFest venue, serving fresh sandwiches, delicious homemade cakes, tea, coffee and soft drinks. The cafe is open each day from half an hour before the first LitFest event until the last event of the day.

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

Picnic: You can also picnic on the lawn on Central Square right beside St Jude's. Pray for fine weather!

LOST PROPERTY

Please contact Helen Roose either at the church during Proms or contact her on **07906 473 673.**

Property not claimed within three months will be disposed of.

PROMS AT ST JUDE'S 2018

The 27th season of Proms at St Jude's takes place from 22 to 30 June 2019.



@promsatstjudes



Proms at St Jude's



020 3322 8123



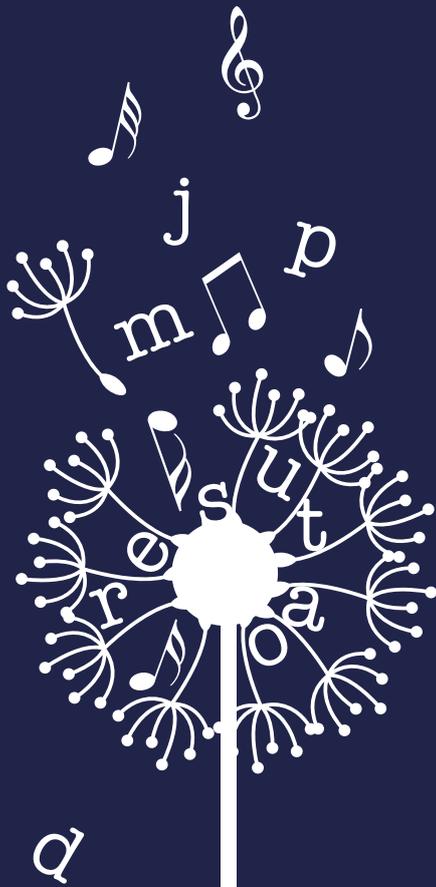
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A big thank you to Proms Friends for 26 years of generous support.

The Friends of Proms at St Jude's is a group whose long-established support makes an invaluable contribution to the Festival's success.

Become a Friend to receive priority booking for all Proms events.

Silver and Gold membership also gives many additional advantages, including an invitation to our Launch Reception, occasional events and access to our Hospitality Tent where you can meet the performers.

The greatest benefit of all is that you'll be supporting our two charities - Toynbee Hall and North London Hospice.

BECOME A FRIEND FOR 2019

Visit the Friends section of our website www.promsatstjudes.org.uk or send an email to friends@promsatstjudes.org.uk to find out more.

LEGACIES

Through a gift in your will - also known as a legacy - you can help Proms at St Jude's to continue its wonderful work, raising funds for good causes, promoting and celebrating the arts and supporting musical education.

After providing for your nearest and dearest, you can then leave a fixed amount or a percentage of what's left to Proms at St Jude's. If you would like further information, you can contact a local solicitor or contact the Proms Chairman at richard.clegg@promsatstjudes.org.uk



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