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Proms at St Jude's

25



MUSIC & LITERARY FESTIVAL 2017

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CHAIRMAN'S GREETING



Richard Clegg

Welcome to the 25th season of the Proms at St Jude's. It is a tremendous privilege to welcome you to our Silver Jubilee festival. 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.

For nine very special days every year Proms becomes the 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 because of 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; 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 some £800,000 for good causes, including the £45,000 we donated to the North London Hospice and Toynbee Hall 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 Silver Jubilee festival.

Richard Clegg

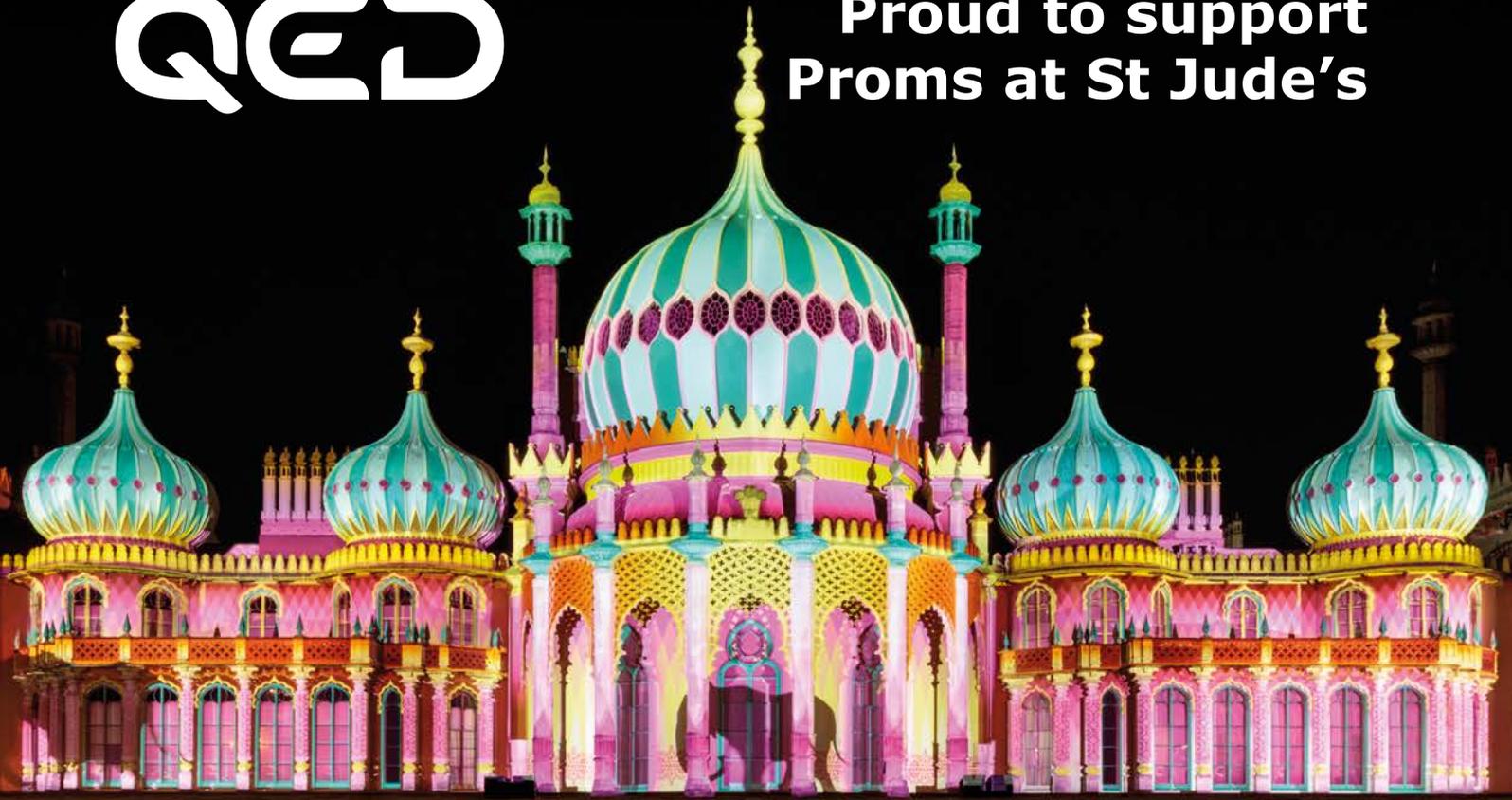
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Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances.
Programme details correct at time of going to press. Please do not photograph or record the artists/authors.*

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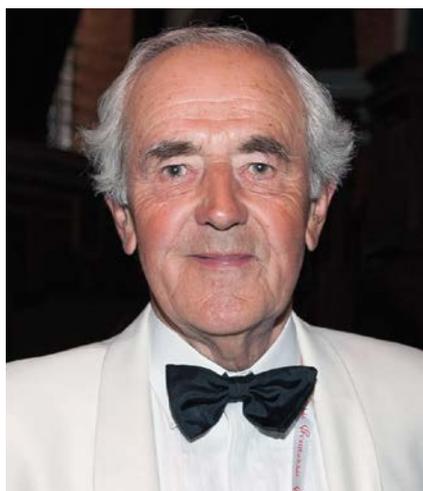
I just love the pilates studio, after my treatment was completed, I carried on with my pilates and I am a completely converted women."





25 YEARS OF PROMS AT ST JUDE'S

Former Proms Chairman, John Wheeler, offers his personal reflections



John Wheeler

'Reflections are random thoughts that force their way to the front of a long memory. Sometimes they are events, changes of direction or even sources of personal pleasure or pain'.

John Wheeler

Twenty-five years seems like a long time to be on a committee organising concerts! But if you enjoy your work it passes fairly painlessly. It is gratifying to know that people on the whole have been having fun; that very worthy charities have benefitted by over £800,000 in donations; and that so many people (some 5,000 per year) are now seeing and using the great building of St Jude's.

With the unshakeable conviction that making music in Hampstead

Garden Suburb was a good thing, our task in the early days was to find the right formula for handling the all-important charity side. We concluded that we should support causes that have a link to the Suburb. Henrietta Barnett's Toynbee Hall and the North London Hospice were the ones which resonated well with the volunteers. Since then these two charities have been the main beneficiaries of our efforts, in parallel with the desire to give pleasure to our audiences.

The evolution of the present-day Proms, from its first year in 1993 as a one-off week of concerts to its present incarnation as a nine-day annual festival, came about only after recognising that there would need to be more help with its organisation. For example, two major marquees and a licensed bar are now regular fixtures – but obtaining that licence was a project on its own. And the amount of 'stuff' we need to retain soon outstripped St Jude's storage capacity, so Big Yellow's kind donation of storage space was invaluable.

To run what has now become a sizeable business operation led to the creation of a Board of Trustees regulating and coordinating the

work of some 40 volunteers throughout the year.

My main memories along the way include:

- Making a CD of a Welsh male voice choir
- Drummers and dancers from the London Olympic Games marching across Central Square
- The orchestra stuck on a cross-Channel ferry who missed the first half but were cheered to the rafters when they arrived, as was the brilliant pianist who stood in before the interval
- Being faced with 56 cases of wine and a lorry driver who said it was his job to drive but not unload!

From the more formal histories of the Proms on our website, I would like to quote the late music critic David Sonin, who wrote, 'I have never ceased to marvel at the achievements of what one might politely term a bunch of gifted amateurs. And that is probably the secret of the Proms' success, a charity-driven event managed by people who have become collectively skilled impresarios and managers'.

As we go forward into the next 25 years, I hope we never lose that ethos.



YOUNG REFLECTIONS

© MICHAEL ELEFTHERIADAS



Katie Allam and Ellie Gibbins

I first helped at Proms at St Jude's when I was 10 years old. My mum was helping in the refreshments tent and I helped her by selling the sweet treats. I loved it but at the same time looked up in awe to the older group of young helpers and longed to do what they did! The following years I persuaded my parents to let me help more and more and I rapidly moved away from the refreshments tent to waitressing in the hospitality tent, selling programmes and generally helping by setting up for each concert. I was, of course, at school so I was unable to help

during the weekdays but would rush straight up to St Jude's as soon as school was out. In year 11, I finished my GCSE exams the Thursday before Proms and was then able to work for the entire week! That year I was the assistant to the Front of House Manager (Katie) and worked from morning to late in the night. From hoovering the marquees and banquet rolling the tables, to wearing the radio mike in the evenings and acting as 'bouncer' to the hospitality tent - I truly enjoyed every minute of it. We started work at about 10am and finished after midnight - it was exhausting but I loved the

camaraderie and common purpose that Proms embodies. I particularly enjoyed working with such an amazing and diverse group of people - from children younger than me to those in their nineties, from people I knew already from St Jude's to those from the wider community; rejoining volunteers from previous years and meeting those new to Proms. Proms has been the highlight of my year for the last seven years and I am certain it will be an important part of my life for years to come.

Ellie Gibbins, Front of House Manager 2017 ▶



Sabrina Silverman

I could not have chosen a better event as work experience for my art management degree. I am a student at the State University of New York–Purchase studying Dance and Arts Management. My aunt, who is involved with Proms, suggested that I spend a week with her in London and really get to know the nuts and bolts of how a festival is staged. My 10 days at Proms at St. Jude’s were full of new experiences and challenges and wonderful music. Sometimes when I was listening to the concerts I found myself creating choreography in my head.

I was exposed to so many jobs – working in merchandising, hospitality, customer service, set-up and de-rigging. The days were long, filled with hard work accompanied by the spirit of cooperation and punctuated by laughter. There was certainly never time to be bored. The best thing about the week was meeting all the other people who help to make this event so great. So many of the volunteers come back year after year and know each other well. I was very nervous (and a bit jet-lagged) when I walked in on my first day not really knowing

anybody. My fears were unfounded as everyone welcomed me as a new member of the community and happily shared their extensive knowledge of both the Proms and the classical music world.

Working at Proms helped me to understand all the different roles needed to put on a successful festival. It also helped me to realise some of my strengths and weakness and to learn and put into practice important skills in customer service, interpersonal skills and event planning. Having been thrown into this community of dedicated volunteers, I also learned the importance of finding people’s strengths. It is imperative to give people work they will succeed at rather than any work lying around.

A good internship should teach you about the job at hand as well as about yourself. Proms at St Jude’s was a super internship and I wish them a Happy 25th Birthday!

Sabrina Silverman, Crew 2016

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. As you can see by the testimonies of three

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

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

The Trust has just published its supplementary design guidance for hardstandings and paving in front gardens.

The illustrated guide, available on our website, contains examples of a variety of hardstandings and pavings – paying attention to both scale and materials. It is a supplement to our wider Design Guidance, which is also available on our website.



For advice on hardstandings, paths or any other external alterations to your property, please contact the Trust office for a site visit from one of our architectural team. We do not charge for these visits as the cost is covered by the Management Charge or the Trust's own income. Please note, whether under the Scheme of Management or the terms of the lease, owners normally require the prior written consent of the Trust to make external changes to a property – please contact us for more information if you are unsure.

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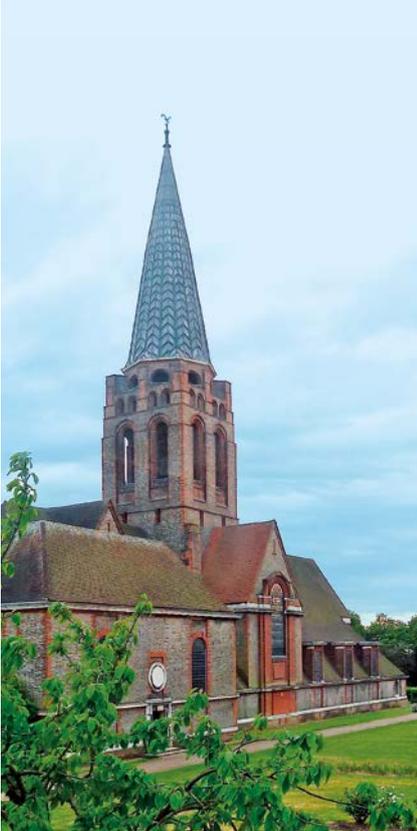
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ST JUDE-ON-THE-HILL

Hampstead Garden Suburb



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A very warm welcome to you from the congregation of St Jude's, a church that was recently described in a report commissioned by Historic England as a building of national significance decorated with one of the most important and extensive schemes of early 20th century wall paintings in the country. The congregation is delighted to host Proms at St Jude's and to extend its heartfelt congratulations for your 25th season. The already substantial contribution Proms adds to the cultural life of this community continues to grow each year.

Last year we outlined in some detail our proposals for this magnificent building of St Jude's. We were aiming to ensure that it is fit for purpose for at least the next 100 years and that it remains not only, and most importantly, a centre for worship but that it also becomes a building providing benefits and facilities for the whole community. Currently, the fabric of the building is suffering and we need to get a programme of works going to address the most urgent issues. To do this we need financial help. In fact, we need to start fundraising in earnest to cover the costs.

Following applications made to the Heritage Lottery Fund last December, we were recently advised that, 'Whilst we considered that your project did qualify for support and noted the improvements made from the previous submission in terms of the fundraising plans and volunteer time, the Board considered that project risks remained high due to the complexity of the project and the large fundraising gap during delivery. As a result, your project was considered to be higher risk than others under consideration at the meeting and, due to the limited available budget, the Trustees decided not to award a grant'. The steering group will be

having a follow-up meeting with the Heritage Lottery Fund at the end of June and we will discuss with them the best way forward which will include phasing of the works. We feel that it will be imperative to demonstrate our ability to secure matching funding in order to mount a successful bid.

We will also be looking to raise sponsorship for the restoration of the striking and historic murals: either per mural or per square foot or metre for the larger murals. By adopting a pro-active approach to fundraising, we will stand a much better chance of getting the bid approved. We need to get moving and we hope that the Proms community will join our campaign! We all want St Jude's to be hosting the Proms' Golden Jubilee in 2042!

We have mounted a small exhibit in the box office tent outlining our proposals. We are open to suggestions about how you can help and please feel free to contact: The Reverend Alan Walker vicar@stjudeonthehill.com David White restoration@stjudeonthehill.com.



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TOYNBEE HALL



Youngsters enjoy being part of Toynbee Hall's Make It! project

Proms at St Jude's has been supporting Toynbee Hall for 18 years, with this year marking more than £600,000 raised for us. This constant source of support has enabled Toynbee Hall to deliver innovative youth services that have a long-lasting impact on the lives of young people who need it most. This is so important when, across the capital, more than one in three young people live below the poverty line. In Tower Hamlets and Newham, where our youth work operates, this figure rises to 40%. Recent research shows that a staggering one in five children living in poverty feels like a failure while one in three is not optimistic about the future. This has a knock-on effect on their aspirations and beliefs about their abilities.

The Proms' and Toynbee Hall's joint commitment to improving the wellbeing of young people in the capital has enabled youngsters

on the Make it! project to flourish. In the last three years alone, more than 130 13-year-olds have graduated from Make it!, building confidence in group work sessions, developing critical thinking skills in one-on-one mentoring sessions and learning how to solve problems together on community projects and residential trips.

However, it's the difference it makes to young people like Eli that gives the project an impact far beyond the school year. Before Eli was selected to join the programme, he had just moved from the countryside to the city and was left feeling isolated and angry. With no-one to connect to, he began cutting himself off from his peers and talking about how much he hated his family. His anti-social behaviour erupted at school, and he was at risk of exclusion.

Through working with his mentor, Eli was able to discuss his difficult home life and set goals for how he

could improve his relationships and outlook. Through group sessions, he was able to learn from peers who had lived in the city all their lives and to control his own attitude to his life. Through volunteering at Cody Dock garden project, he was able to take on a sense of responsibility and create a lasting change to a disused section of London landscape, while building friendships with the other young people he worked with at the dock.

Now, Eli has settled into his new life in Tower Hamlets. He has softened his approach to his home life and sees himself as able to contribute to his community, build his aspirations and remain positive for the future.

Thanks to Proms at St Jude's, 48 young people like Eli will be graduating from the Make it! project this year from schools across East London, while we look forward to inspiring more young people this September.

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NORTH LONDON HOSPICE



Celebrating 25 years of inpatient care at North London Hospice

Both North London Hospice and Proms at St Jude's have something big to celebrate this year. This special year sees North London Hospice celebrating 25 years of inpatient care and Proms at St Jude's will be holding its 25th season of concerts.

The Hospice and Proms have had a close relationship from the beginning. In 1993, two separate orchestras offered concerts in aid of the Hospice, and at the same time St Jude-on-the-Hill had launched an organ appeal. The two were put together and the idea of Proms at St Jude's was born. Over the 25 years Proms has raised almost £200,000 for the Hospice and has provided a platform to address audiences

and profile its vital work. Pam McClinton, chief executive officer, North London Hospice comments, "Without the support of our community and especially longstanding events at the heart of close-knit communities like Proms at St Jude's, we would not be able to carry out our vital work in serving people with life-limiting illnesses and their families."

Our work in supporting patients, families and friends during an inpatient stay will continue. As public expectations change we will need to keep improving and developing our relationship with patients and their loved ones to ensure that we are meeting their needs. We know that the number of people who want Hospice

care will increase and so we need to be thinking about how we will accommodate this increase in numbers.

The focus for the Hospice has always been to allow people to live their lives to the full, helping people live with their illness, controlling their symptoms and ultimately allowing people to live the best quality of life they can, surrounded by the people they love. The majority of Hospice patients are cared for in their own homes. The Hospice continues to expand its community service and last year cared for 1,973 people, enabling 60% of these patients to die at home.

North London Hospice is extremely grateful for all the support and donations that have been generated over the past 25 years via Proms at St Jude's and would like to thank all those who have contributed to this event and continue to do so.



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PROMS' COMMITMENT TO EDUCATION



Our aim is increase young people's awareness, appreciation and involvement in the world of music



Toddlers take part in the first Teeny Prom



Archer Academy pupils performing in the 2016 schools' concert



© MICHAEL ELFEATHERADAS

Children from Wessex Gardens School in 2016

**'The right to culture for every child must be a cornerstone of our national cultural and educational policy. We must ensure equal access for all children and young people to quality arts, cultural and creative learning opportunities'.
The Cultural Learning Alliance, 2015**

Over the past five years, more than 1,600 young people have attended Proms concerts and hundreds have experienced the thrill of participating in its arts activities. The festival makes for the perfect opportunity to involve children and young people at many levels – participatory, in the audiences and in the background, gaining experiences as volunteers in various capacities, from selling programmes to helping with sound

and lighting, developing confidence and new skills along the way.

2017 has seen the creation of the first Proms Education Committee, which plans a wide range of education initiatives to enhance the Proms experience and make the best of the wonderful opportunity that the Proms offers young people. Some of the ideas were piloted last year, a number will be implemented this year and some will take a year or two to develop.

BABIES AND TODDLERS

Around 50 tiny people attended last year's Teeny Prom and much fun was had by toddlers and carers alike. Led by an experienced teacher of early years music and accompanied by a saxophonist and a guitarist, the

children clapped, played instruments and sang songs, to the delight of the grown-ups.

This year we are adding a Teddy Bears Picnic on Tuesday 27 June after the Teeny Prom with more opportunities to sing and dance over picnic lunches and yummy, healthy treats from Bear Nibbles. We're hoping this will be held on the Square, but if the weather doesn't cooperate, we will have it in the Church Rooms.

SCHOOLS

2016's Schools Prom with Apollo5 was such a success that we asked them to work with us again; we look forward to another fantastic concert featuring several hundred children from local schools who will perform both as solo groups >



Young musicians are helped by the DaCapo Music Foundation

and together on Thursday lunchtime 29 June. This follows half-day workshops led by this wonderful a cappella ensemble a couple of weeks before the performance. The lucky schools taking part include Brookland, Garden Suburb, St Anthony's School for Girls, St John's and Wessex Gardens primaries, and Archer Academy, Henrietta Barnett and Whitefield secondaries.

There are also opportunities for children from local schools to attend rehearsals for the evening concerts, including the Nevill Holt Opera Company's *Tosca*.

Investec, Toyne Hall and Proms are jointly sponsoring a poetry competition for young people from schools in the East End. Students from three schools will compete to see who will perform their pieces after the interval on the Charlie Chaplin evening (Thursday 29 June). Musicians from the Orchestra of St Paul's will accompany the poetry.

OLDER CHILDREN AND FAMILIES

Albert's Band is a versatile group of musicians from The Royal

Albert Hall. They put on bespoke performances and workshops for all ages, both at the Hall and in the community. This is a fantastic opportunity to see them put on a concert especially for children at lunchtime on Saturday 24 June, including some of the best classical music related to animals.

The Elstree Band, performing at lunchtime on Saturday 1 July, plays a high standard of music from a wide range of repertoire and is an entertaining ensemble that has been around for over 20 years. They play at venues in and around London. The Band's performances have been broadcast internationally through the BBC World Service.

AND MORE...

Of course all concerts taking place throughout the week are open to young people and offer opportunities to hear music both familiar and new.

Do take a look at the fabulous range in the programme and make your choice!



FAMILY CONCERTS FOR 2017

**SATURDAY 24 JUNE
12.45PM IN ST JUDE'S**

**ALBERT'S BAND
PRESENTS...
A SYMPHONIC
SAFARI**

See page 31

**TUESDAY 27 JUNE
11.00AM IN ST JUDE'S
CHURCH ROOMS**

**TEENY PROM
followed by
Teddy Bears' Picnic**

See page 57

**THURSDAY 29 JUNE
12.45PM IN ST JUDE'S**

**SCHOOLS'
CONCERT WITH
APOLLO5**

See page 85

**SATURDAY 1 JULY
12.45PM IN ST JUDE'S**

**CARTOON FUN
WITH
BBC ELSTREE
CONCERT BAND**

See page 105

ALL FREE!



DEVONSHIRE HOUSE PREPARATORY SCHOOL

2 Arkwright Road, Hampstead, NW3 6AE



A co-educational IAPS Prep and Pre-Prep School for children from 3 to 13 with its own Oak Tree Nursery for children from 2½ to 3½

OPEN MORNINGS
Wednesday 11th and Thursday 12th October 2017
For more information contact Admissions: 020 7435 1916
enquiries@devonshirehouseprepschool.co.uk
www.devonshirehouseschool.co.uk @DHSPrep



The Youth Music Centre in Bigwood House NW11 7BD is celebrating its 50th anniversary with a spectacular concert on 18th June at 6 pm at St Jude's (entry free).

You can now enrol for September in:
Musicianship for children from 2 - 6 years
Orchestras and Chamber ensembles
Beginner instrumental classes for:
violin, viola, cello, bass, recorder and flute
Voice/aural training, theory
Children's Choir

Assessment day for instrumentalists who would like to join an orchestra is on 25th June at N3 2JL

For more information please contact:
Tel: 020 8450 9290
youthmusiccentre@btinternet.com
www.youthmusiccentre.org
Assisted places given

Delighting in musical and literary excellence since 1889

The  Hall

.....
HAPPY TO
SUPPORT PROMS
AT ST JUDE'S 2017
.....

bursaries for academic year 2018 now available.
Please contact
admissions@hallschool.co.uk

THANK YOU FOR THE MUSIC!



Last year's Proms included an instrument 'amnesty' and several generous donations were made. We received a couple of flutes, some violins, a trumpet and some interesting percussion. The instruments have been donated to The Wessex Children's Orchestra, a venture by The DaCapo Music Foundation to build an orchestra with children from Wessex Gardens Primary School, NW11. We are hoping that this year more unused instruments may find their way to the orchestra.

More than 30 children are learning an instrument and are a part of a weekly orchestra based at Wessex Gardens. The children are aged 6

to 11 and many come from families who cannot afford instruments or lessons. They celebrated their first year with a concert at Whitefield School at the end of March, playing six pieces and ending with an impressive rendition of the finale from the William Tell Overture (with a little help from their teachers).

If you have an instrument that you no longer need we would be very grateful - strings, woodwind and brass are all welcomed. The instruments will be owned by DaCapo and lent to the children for as long as they need them.

The orchestra experience develops instrumental skills and supports the regular lessons; it also builds

confidence in performing and develops skills in listening, cooperation, memory and empathy. It offers children a sense of belonging, and research has linked this to increased wellbeing.

Making music in an orchestra can also raise young people's aspirations, broaden their achievements and provide wider personal life skills and benefits. This is what we want for Wessex! Thank you in advance and anticipation.

The instruments can be brought to St Jude's at any concert or get in touch with DaCapo who will arrange to collect.

For more information, see contact details below.



T: 020 8207 2047

www.dacapo.co.uk • jam@dacapo.co.uk

The DaCapo Music Foundation. Registered Charity No: 1136051



MUSIC FOR CHARLIE CHAPLIN

Carl Davis on Scoring 'The Mutuals'



Carl Davis

In 2003 and 2004 the British Film Institute released 12 comedy shorts by Charlie Chaplin. 'The Mutuals', named after the company that produced them, were created at the contractual rate of one a month across 1916-1917. They are often the first glimpse that people have into the art of Chaplin. In 1989, after successfully transcribing the orchestral score and parts of the 1930 recorded soundtrack of *City Lights* for a live performance at London's Dominion Theatre, I found myself conducting *City Lights* around the world. I continued my Chaplin repertoire with *The Gold Rush* and *The Kid*. So in 2003 when I discovered that the BFI were planning this release, out of sheer enthusiasm, I declared my interest and our collaboration began. The experience of immersing myself in Chaplin's own music, held and lovingly preserved in a

huge underground vault in a suburb of Geneva, gave me what I felt was a valid approach to scoring a Chaplin. As far as I know Chaplin himself never scored a Mutual, but the first-class scores he created for *City Lights* and *The Gold Rush* led the way. Chaplin instinctively knew what the right music was for his films. Amazing, considering he had no formal musical education. He relied on an assistant, to whom he 'La, la, la'd' his tunes.

I am a firm believer in childhood influences. Chaplin's parents were performing vocalists of some talent and London was bursting with theatres and music halls. His musical tastes, formed in the years leading up to 1913 and his arrival in Hollywood, would include his parents' repertoire of Victorian parlour ballads and music hall marches, polkas and waltzes for comedy and other dance routines. Popular operatic arias and classical ballet were also performed. The dancers from Ballet Russe even appeared to increase their meagre salaries. This period also saw the birth of jazz and its influence adding to Charlie's range. Lifting chunks of classical music for cinema also became commonplace as the industry became professional. Chaplin quotes classics in his scores for *The Great Dictator*

(1939) and his 1942 recut of *The Gold Rush*. So it was valid for me to quote from Gilbert & Sullivan's *A Policeman's Lot is not a Happy One* as Chaplin's cop patrols the disorderly streets of a slum in *Easy Street*.

While composing these scores, I began to discern an overall form, a defining shape to the material. Just as Chaplin employed a small group of actors of contrasting size, shape and disposition across the whole cycle, I, too, could use a handful of themes which could jump from film to film. Seeking further insights into the material, I divided his output into early, middle and late periods. The three early period films are very heavily plotted - Victorian melodrama even - all set to suitably sinister music. The fun is in the next stuff when Chaplin makes the plotting of secondary interest and focuses instead on the gags. The 'middle period' films are held together more by their theme rather than plot: a portrait of early Hollywood, a drunken swell struggling with his rebelling house, a tailor's assistant invading a posh costume ball.

Chaplin really hits his stride in the final group; the plot and the jokes are in perfect balance. These films are his acknowledged masterpieces, *The Cure*, *The Immigrant*, *Easy Street* and *The Adventurer*. >



© CHARLIE CHAPLIN™ © BUBBLES INCORPORATED S.A.



Charlie Chaplin

Other hints for scoring included Chaplin's use of source music (that is I see where the music is coming from and try to convince the viewers of the accuracy of my guess), for instance, a small marching band confronting Charlie's street violinist in *The Vagabond*, a restaurant scene in *The Immigrant* and party orchestras in *The Count* and *The Adventurer*. I am inclined to obey these images and provide the correct sounds - which takes me to the matter of sound effects.

With sound effects, there is always the question of should we provide all, none, or a select few. I returned to Chaplin's soundtrack for *City Lights* where a choice is made.

The obvious ones are there, a gunshot, an excited crowd and a boxing ring bell. Mostly, however, they are omitted, paving the way for the music and the audience's imagination. I gave myself the added limitation of only using effects that I could create using the main orchestral instruments and players. I use a consistent orchestra line-up, which I designate 'not quite an orchestra'. A handful of wind, brass, piano and percussion and a string quartet plus bass give sufficient sound to bridge the sparseness of the solo piano or organ to the lushness of Chaplin's post-1930 scores.

The Mutuals now have an extensive 'live' career from curtain-raisers to

full 'Mutual' evenings. My early performances were a precursor to the currently thriving practice of stripping the scores from the soundtracks of all manner of sound films and performing them live. In recent years I have also been using them as the basis of a lecture with clips illustrating Chaplin's extraordinary life story. Using only clips from these films, if I choose selectively, I can create a mini-biography: the destitute childhood in the slums of South London, the years in *Variety*, the voyage to America and learning his film craft in early Hollywood and the creation of the iconic figure of the Tramp.

Carl Davis CBE



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 7th July 2017
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 14th and
Monday 17th July 2017**
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

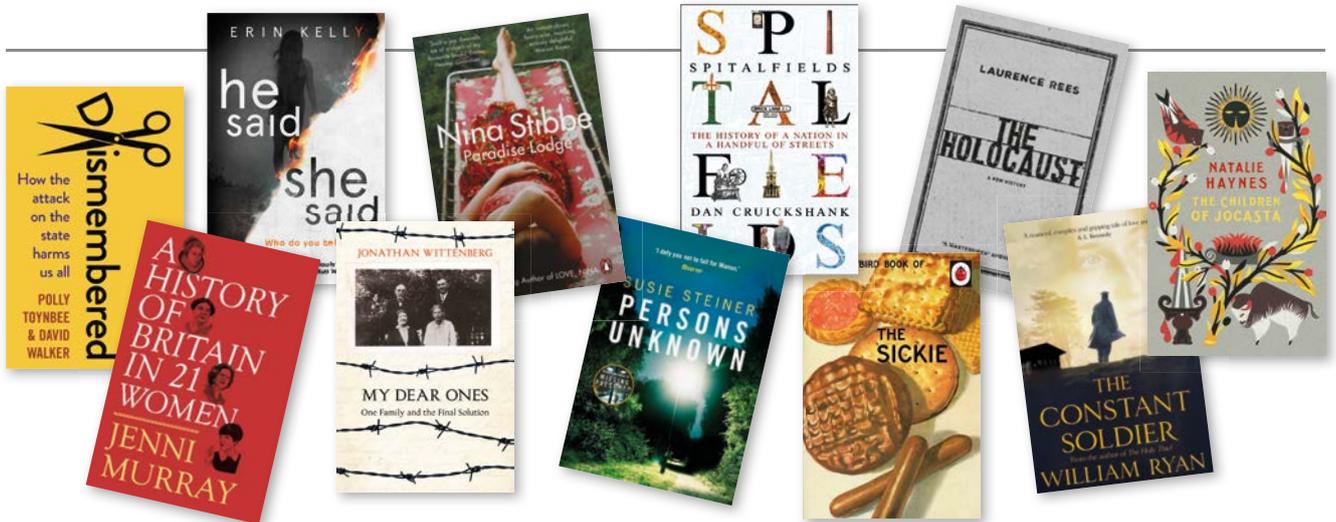
Whether you are hosting a meeting, mounting a play or concert, throwing a wedding reception or looking for teaching space, our facilities can offer a flexible solution.

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.

PROMS AT ST JUDE'S LITFEST

In association with The Henrietta Barnett School



Welcome to our 6th LitFest weekend and to some sparkling sessions. This year our fiction writers treat us to a variety of topics: light comedy; a reinterpretation of a Greek myth for the 21st century; a lesson in pastiche and the skills behind crime writing. Our non-fiction authors explore events which have shaped the history of the recent past; the preservation of our architectural heritage; the fragility of the social state and the role played by eminent women throughout. All our authors are in conversation with carefully

selected interviewers and each session ends with an opportunity for you to ask questions and to buy books.

The LitFest café, with its delicious home-made food and welcoming atmosphere, is the place to meet between sessions. Its lively buzz draws authors and visitors alike.

Our thanks go to authors and interviewers who have kindly given up their time for free this weekend and also to our bookselling partner, West End Lane Books, who organise 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**

© EVA NUNNEY



Nina Stibbe



Hannah Beckerman

11.00am-12 noon

NINA STIBBE

with Hannah Beckerman

NINA STIBBE

Originally a series of letters to her sister, *Love Nina* recorded the life of an au pair to the children of a literary editor among whose neighbours were Alan Bennett and Jonathan Miller. Nina Stibbe's unsophisticated yet confidently witty account of that bohemian life won her Non-Fiction Book of the Year at the 2014 National Book Awards. Her novel *Man at the Helm* was shortlisted for the Bollinger Everyman Wodehouse prize for comic fiction. The paperback of *Paradise Lodge* was published in April.

Nina will be in conversation with Hannah Beckerman.

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.



Joel Morris & Jason Hazeley

© IDIL SUKAN



Ian Davidson

2.00pm-3.00pm

Ladybird Books for Grown-ups

JOEL MORRIS & JASON HAZELEY

with Ian Davidson

When the first Ladybird Books for Grown-ups were published in 2015, no-one predicted that a pastiche of 'Sixties and 'Seventies simple reading books for children would become a publishing phenomenon. This comedy duo, who write for Mitchell & Webb, Charlie Brooker and Miranda Hart, have hit on a formula that seems set to run and run. Everyday problems from hangovers to mid-life crises, from meetings to writing a 'sickie' are specially presented to help grown-ups cope with the world about them.

IAN DAVIDSON

The writing duo will discuss the art of pastiche with fellow scriptwriter and local resident, Ian Davidson. Ian got his first writing credit on TW3, was script editor for *The Two Ronnies* and wrote for Barry Humphries for 50 years. In *Monty Python* he was the Dead Red Indian on a pile of dung. >



Natalie Haynes



Nicholas Clee

3.30pm-4.30pm

NATALIE HAYNES

with Nicholas Clee

NATALIE HAYNES

Natalie Haynes is a writer and broadcaster. In 2015 she was awarded the Classical Association prize for her work in bringing classics to a wider audience. A second series of *Natalie Haynes stands up for the classics* will be broadcast on Radio 4 next year. She can be frequently heard reviewing for *Front Row* and *Saturday Review* and has been a judge for the Man Booker and other literary prizes. Audiences hold no fear for Natalie who worked for ten years as a stand-up comedian.

She will be in conversation with Nicholas Clee about her new book, *The Children of Jocasta*, published in May.

NICHOLAS CLEE

Nicholas Clee is a journalist and author. A past editor of *The Bookseller*, he is currently joint editor of *BookBrunch*, a book industry website and newsletter. His books are *Eclipse: The story of the Rogue*, *The Madam* and the *Horse that changed racing*, a cookbook entitled *Don't Sweat the Aubergine* and a memoir, *Things I am ashamed of*.



Jenni Murray



Marie-Elsa Bragg

5.00pm-6.00pm

JENNI MURRAY

with Marie-Elsa Bragg

JENNI MURRAY

Known to millions as the owner of 'the most beautiful voice on radio, ever', Jenni Murray has been talking to us since her debut on local radio in Bristol in 1973. She was a presenter on *Newsnight* on BBC 2 and *Today* before taking over the *Woman's Hour* chair from Sue MacGregor in 1987. Her broadcasting accolades are many including an OBE in 1999, a lifetime achievement award from the Media Society and a Sony Gold for an outstanding and exemplary career. Her latest book *A History of Britain in 21 Women* was published last year. In 2011 she became Dame Jenni Murray.

She will be in conversation with with Marie-Elsa Bragg.

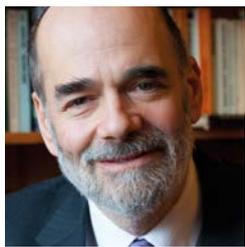
MARIE-ELSA BRAGG

Half-French, half-Cumbrian, Marie-Elsa Bragg is a writer, lecturer and spiritual leader with a particular interest in women's issues. She is a priest in the Diocese of London and duty chaplain of Westminster Abbey. Her debut novel *Towards Mellbreak*, published by Chatto & Windus in April, is a hymn to the landscape of Cumbria and to a disappearing world. >

© DAVID FICHER



Laurence Rees



Jonathan Wittenberg



Erin Kelly



Susie Steiner



William Ryan

12.30pm-1.30pm

LAURENCE REES

with Jonathan Wittenberg

LAURENCE REES

Laurence Rees is a British historian. He is a documentary film-maker and author and the former Creative Director of History Programmes for the BBC for whom he wrote several award-winning series on the Nazis and the Second World War. His book on Auschwitz won the History Book of the Year at the British Book Awards. His latest book *The Holocaust*, published in January, is 'the best single-volume account of the atrocity ever written' as quoted in the *Telegraph*.

JONATHAN WITTENBERG

The session will be chaired by Jonathan Wittenberg, rabbi, teacher, broadcaster and writer. He is an active participator in interfaith dialogue as president of the Council of Christians and Jews and a member of the council of Imams and Rabbis. The paperback of his latest book *My Dear Ones* was published in May.



2.00pm-3.00pm

ERIN KELLY SUSIE STEINER WILLIAM RYAN

Conversations about Crime

ERIN KELLY

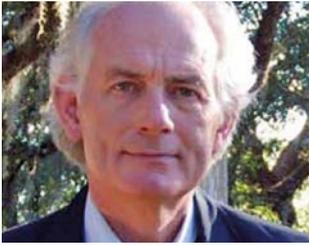
Erin Kelly's first novel *The Poison Tree* was a Richard & Judy bestseller, long-listed for a Crime Writers Award in 2011 and adapted for a major ITV drama. Three other novels followed, as well as the novelisation of the BAFTA-winning *Broadchurch* series. Erin continues to work as a journalist and teacher of creative writing.

SUSIE STEINER

Before becoming a full-time writer, Susie Steiner was a commissioning editor for *The Guardian* weekend magazine. Her first novel *Homecoming* was published in 2013, followed by *Missing, Presumed* in which she introduced DI Manon Bradshaw, who features again in her new novel, *Persons Unknown* published in June.

WILLIAM RYAN

William Ryan, an Irish writer living in London, worked as a City lawyer before taking up writing full-time. His novels *The Holy Thief*, *The Bloody Meadow* and *The Twelfth Department* are set in 1930s Stalinist Russia and have appeared on many award shortlists. The paperback of his latest novel *The Constant Soldier* was published in June. >



Dan Cruickshank



Sue MacGregor

3.30pm-4.30pm

DAN CRUICKSHANK

with Sue MacGregor

DAN CRUICKSHANK

An architectural historian, BBC TV presenter and author, Dan Cruickshank was a founder member of Save Britain's Heritage and campaigned to save Georgian houses in East London from demolition - sometimes squatting in the properties. He is an active member of the Georgian Group and is an Honorary Fellow of the Royal Institute of British Architects. His television programmes include the recent BBC series, *The Country House Revealed*. He lives in a Georgian house in which many of the original features have been preserved. The paperback of *Spitalfields* was published in June.

Dan will be in conversation with Proms patron Sue MacGregor CBE.

SUE MACGREGOR

Sue MacGregor 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.



Polly Toynbee & David Walker



Liz Thomson

5.00pm-6.00pm

POLLY TOYNBEE & DAVID WALKER

with Liz Thomson

POLLY TOYNBEE & DAVID WALKER

One of *The Guardian's* most well-known columnists, Polly Toynbee was formerly BBC social affairs editor, columnist and associate editor of the *Independent*, co-editor of the *Washington Monthly* and a reporter and feature writer for *The Observer*. She and David Walker, a contributing editor to the *Guardian Public* and former director at the Audit Commission, wrote the bestseller *Cameron's Coup* in 2015. They have followed it up with *Dismembered*, a devastating critique of the Conservative Government which was published in May. They will be in conversation with Liz Thomson.

LIZ THOMSON

Liz Thomson has contributed articles and interviews to newspapers and magazines around the world and has published a number of books. She is co-founder of the folk music charity Square Roots Productions and, in New York, of The Village Trip, a festival celebrating the history and culture of Greenwich Village. A contributing editor to *The ArtsDesk.com*, she is also a frequent broadcaster.

PROMS HERITAGE WALKS



Lester Hillman



Richard Payne



Tamara Rabin



Charlotte Curtis

MONDAY 26 JUNE

10.30AM & 2.30PM

THE BABBLING BROOK IN THE NEXT VALLEY

Traces the buried Fleet River to Kentish Town City Farm in Gospel Oak. Plunging down hidden farm lanes, it will take in the newly reconfigured ponds and reveal famous people and colourful dramas. Led by **Lester Hillman**, an urban planner, lecturer and accredited guide.

Meet in Pond Square Highgate Village N6 6BA nr Bus Terminus South Grove.

TUESDAY 27 JUNE

10.30AM

HAMPSTEAD'S HEATHLAND AND WETLAND HABITATS

Richard Payne, Heath Conservation and Supervisor, focuses on the natural history of the Heath and takes a look behind the scenes at the construction process and benefits of the newly-completed ponds project. Walking shoes advisable.

Meet at Golders Hill Park café NW3 7HD.

WEDNESDAY 28 JUNE

10.30AM

KENWOOD'S LANDSCAPES AND LADIES

Tamara Rabin, English Heritage volunteer guide, describes the genius of landscape gardener Humphrey Repton and the lovely grounds. Inside the House, she will talk about some of the ladies portrayed in the Music Room.

Meet in the Kenwood car park NW3 7JR.

2.00PM

THE SUBURB AND THE GREAT WAR

Charlotte Curtis, HGS Trust's Planning Assistant looks at how the Great War affected the development of the Suburb. She will talk about the decline in building activity, supplies and labour and the establishment of hospitals for servicemen and accommodation for working women.

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



© MIKE LEFTHERIADES



Gordon Wolffe



Marjorie Galbinski



Paul Capewell



Julia Male

THURSDAY 29 JUNE

11.15AM

THE EVOCATIVE HIGHGATE CEMETERY

Gordon Wolffe, volunteer guide, shows you the most impressive architectural features of the secluded and historic West Cemetery, with its sinuous winding paths and ivy clad monuments. Walking shoes advisable as there are steep steps. Not suitable for children under eight years old.

Meet outside the West Gate N6 6PJ.

2.00PM

1967 AND THE BIG CONSERVATION CONVERSATION

Marjorie Galbinski, HGS Trust's Assistant Architectural Adviser, explores how a 1967 Parliamentary Act has protected and enhanced valued places, and how the Trust operates to maintain the character of the Suburb.

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

Left: Elegant flats and communal gardens on the Suburb
Top right: Strolling on the Long Walk on the Heath Extension
Bottom right: Highgate Cemetery

FRIDAY 30 JUNE

10.30AM

SIR EDWIN LUTYENS AND THE SUBURB

Paul Capewell, HGS Trust's Information and Communications Assistant, leads a tour that highlights what Lutyens and his followers brought to the Suburb and explores some of his unrealised plans for the area.

Meet at the Free Church car park NW11 7AG.

SATURDAY 1 JULY

10.30AM

HAMPSTEAD'S HEROES AND HEROINES

This walk is based on the Heath and Hampstead Society's and English Heritage plaques. You pass houses lived in by the Du Mauriers, artists Mark Gertler and Constable and many others. Blue Badge guide **Julia Male** unravels the patchwork quilt of Hampstead's artists, scientists and writers.

Meet outside Garden Gate at Burgh House, Well Walk NW3 1LT.



© MIKE ELFEATHERADES



Join the Hampstead Garden Suburb Residents Association

Become a member of a lively growing community.

Be active or simply support us by signing up.

Why not join online now?



Hampstead Garden Suburb
Residents Association

www.hgs.org.uk

SATURDAY 24 JUNE 12.45PM

FAMILY CONCERT: ALBERT'S BAND PRESENTS... A SYMPHONIC SAFARI

Supported by the Hampstead Garden Suburb Residents Association

Kevin Hathway *presenter, trombone and percussion*

Sophie Lockett *violin* • **Paul Munday** *trumpet* • **Caroline Woodhouse** *clarinet*

Mike Poyser *tuba* • **Claire Riches** *percussion*



Kevin Hathway, centre, with musicians from Albert's Band

Musicians from the Royal Albert Hall with Kevin Hathway playing works specially for children including some of the best classical music related to animals.

PROGRAMME

The band's programme will include:

**GEORGE BRUNS, JOHN DEBNEY,
TERRY GILKYSON, RICHARD SHERMAN &
ROBERT SHERMAN**

- Jungle Book Medley

AARON COPLAND (1900-1990)

- Hoe-Down from *Rodeo*

JOHN PHILIP SOUSA (1854-1932)

- The Stars and Stripes Forever

CAMILLE SAINT-SAËNS (1835-1921)

- The Elephant from *Carnival of the Animals*

GIOACHINO ROSSINI (1792-1868)

- William Tell Overture

JULIUS FUČÍK (1872-1916)

- Entry of the Gladiators

GEORGE BOTSFORD (1874-1949)

- Black and White Rag

GEORGES BIZET (1838-1875)

- Toreador Song from *Carmen*

ARAM KHACHATURIAN (1903-1978)

- Sabre Dance

Nevill Holt Opera presents

Noye's Fludde (Noah's Flood)

by Benjamin Britten



Set in the stunning grounds of the Nevill Holt Estate,
featuring over 100 children from Northamptonshire,
Leicestershire and Rutland

Saturday 1st and Sunday 2nd July 2017, 2pm and 5pm

To secure your tickets, visit www.nevillholtopera.co.uk

Adults **£12**, Children **£6**

Nevill Holt, Medbourne, Market Harborough, Leicestershire



Illustration by Finlay Bent, age 8



Saluting an appreciative audience – members of Albert's Band

ALBERT'S BAND

Albert's Band, an established favourite at Proms at St Jude's, is the Royal Albert Hall's resident Education & Outreach ensemble.

A versatile and highly skilled group of musicians, Albert's Band puts on bespoke performances and workshops, both at the Hall and in the community.

Throughout the year, the ensemble takes various different forms to work with thousands of participants of all ages through a variety of projects and events.

As a performance ensemble, Albert's Band performs regular interactive family concerts in the Hall's Elgar Room in the half-term holidays and has also performed at festivals around the country including St Jude's and Camp Bestival at Lulworth Castle, Dorset.

The band, drawn from a pool of about 50 talented musicians, also runs workshops throughout the year and can be found in a variety of different settings. Activities range from visiting schools to

introduce children to classical music to running rock and pop song-writing workshops with Teenage Cancer Trust patients and to taking isolated elderly residents on trips down memory lane through the band's highly successful Royal Albert Hall Songbook programme.

The band's themed programmes have been a great hit with past audiences at Proms at St Jude's and this year's programme motif of animals in music is sure to be another hit.

As a charity, the Royal Albert Hall is dedicated to giving access to all by running a thriving Education & Outreach programme working with children, teachers, schools, young people, families and community groups.

The programme delivers a wide range of exciting opportunities linked to the Hall's calendar of events and the unique characteristics of the building. These include specifically created tours, workshops, projects and

school matinées as well as the outreach work which takes the extraordinary magic and passion of the Royal Albert Hall beyond the building to those who cannot experience it first-hand.

The goal is to make the Hall accessible to everyone, regardless of their age, background or ability. The Education & Outreach programme, primarily focusing on music with a secondary focus on the arts and sciences, runs alongside the main auditorium programme and is at the heart of the Hall's remit of engaging new participants and inspiring the next generation of audiences and performers.

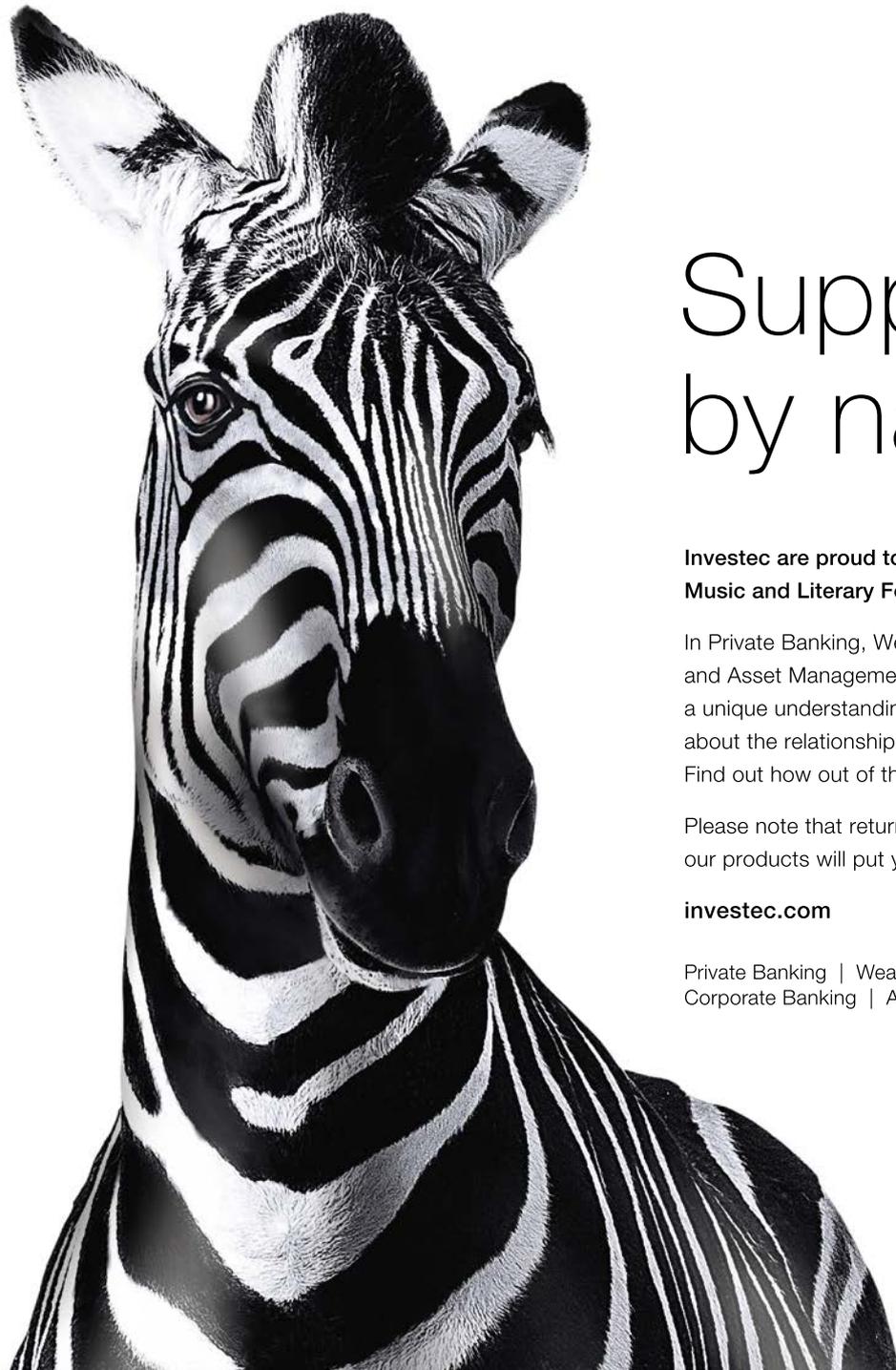
For more information about the Royal Albert Hall's Education & Outreach work, please visit

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KEVIN HATHWAY *director*

Kevin Hathway is one of Britain's most respected percussionists and educators. As a member of the Philharmonia Orchestra since 1979 he has toured extensively, playing in some of the world's finest concert halls with leading international conductors. His education roles have included leading the percussion faculty at the Royal College of Music, being head of wind, brass and percussion at the Purcell School and serving as a diploma examiner for the ABRSM. His unique micro-orchestra, Albert's Band, is very much part of his mission to bring to children the enjoyment of the classics.

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OPERA NIGHT WITH NEVILL HOLT

TOSCA

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Nicholas Chalmers *conductor* • **Sarah Sew** *leader* • **Giselle Allen** *soprano*
Carlos Fidalgo *tenor* • **Paul Carey Jones** *baritone* • **Jonathan Lemalu** *bass-baritone*
Tristan Hambleton *bass-baritone*

PROGRAMME

GIACOMO PUCCINI (1858-1924)

- *Tosca*: an opera in three acts
Concert performance in Italian with surtitles

Giselle Allen *soprano*

(Floria Tosca, a celebrated singer)

Carlos Fidalgo *tenor*

(Mario Cavaradossi, a painter and republican)

Paul Carey Jones *baritone*

(Il barone Scarpia, Chief of Police)

Tristan Hambleton *bass-baritone*

(Cesare Angelotti, an escaped political prisoner/
Sciarrone, a police officer)

Jonathan Lemalu *bass-baritone*

(Il Sagrestano)

William Morgan *tenor*

(Spoletta, a police agent)

Wesley Biggs *baritone*

(Gaoler)

TBC

(Shepherd Boy)

Soldiers, police agents, noble ladies and gentlemen, citizens



© MARK PINDER

Nicholas Chalmers

INTRODUCTION

Tosca was Puccini's fifth opera, premièred in Rome in 1900 and consolidating the success of his previous two – *Manon Lescaut* (1893) and *La Bohème* (1896). With its combination of melody, drama and vivid orchestral colour, it confirmed Puccini's position as the leading Italian opera composer of the time. The inspiration for *Tosca* was a melodrama – loosely based around historical events in 1800 during the Napoleonic Wars – by the French playwright Victorien Sardou (1831-1908), whose works were sources for a number of operas by other 19th-century composers. Sardou's play *La Tosca*, first seen in 1887, provided Sarah Bernhardt with one of her greatest roles; she chose it in 1899 to open the theatre in Paris that still bears her name. It could hardly have been a more popular and topical subject for Puccini's new opera, set to a highly effective libretto by Giuseppe Giacosa and Luigi Illica, who had previously provided the libretto for *La Bohème*.

Thomas Radice >

THE STORY IN BRIEF

The action takes place in Rome on 17-18 June 1800 during the occupation of Rome by forces of King Ferdinand of Naples after the defeat of the short-lived Roman Republic set up by Napoleon in 1798.

ACT I

Cavaradossi, a painter known for his republican sympathies, helps Angelotti, a former consul of the Roman Republic and now a fugitive, to hide. Floria Tosca, a celebrated singer who is Cavaradossi's lover, suspects that Cavaradossi has been meeting the Marchesa Attavanti, whom he has used as a model for his painting of Mary Magdalene. The dreaded Chief of Police, Baron Scarpia, lusts after Tosca and inflames her jealousy in the hope that she will lead him to Angelotti's hiding-place. He sends his agent Spoletta to follow Tosca. Unable to find Angelotti, Spoletta arrests Cavaradossi.

ACT II

Tosca arrives in Scarpia's room as Cavaradossi is led off to the torture chamber; his cries and Scarpia's threats force her to reveal where Angelotti is hiding. As the price for Cavaradossi's life, she agrees to give herself to Scarpia. A mock execution is arranged and Scarpia writes a safe conduct pass for Tosca and Cavaradossi. As Scarpia approaches her, Tosca kills him.

ACT III

In the prison of Castel Sant'Angelo Tosca tells Cavaradossi that the firing squad will fake the execution. Shots ring out and Cavaradossi falls. But Scarpia has tricked her: Cavaradossi is dead. Shouts reveal

that Scarpia's murder has been discovered; Tosca jumps from the battlements.

A longer synopsis of the opera is available free of charge to holders of the festival programme.

Adapted with permission from a Royal Opera House programme (1990s).

NEVILL HOLT OPERA

With a mission to nurture the finest operatic talent and support emerging artists in the UK, Nevill Holt Opera has established a national reputation since its first season in June 2013 producing Mozart's *The Magic Flute*. It was a critical success and a sell-out show both at its Leicestershire base and on tour.

That has been the continuing story for the annual productions which followed, many of them enjoyed by audiences at Proms at St Jude's.

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

NHO also operates an education programme created in partnership with music, design and theatre teachers. This has reached more than 1,000 children in the local area.

Artistic director Nicholas Chalmers' determination to provide opportunities for young singers, combined with his artistic vision for building a festival which represents the region, has led to the commissioning of the UK's first new opera house in ten years.

The new house at Nevill Holt, designed by award-winning architects Witherford, Watson Mann, will be completed for the 2018 season.

NICHOLAS CHALMERS conductor

After studying music at Oxford, Nicholas worked as an organist at St Paul's Cathedral and Westminster Abbey and as chorus master at, among others, English National Opera, The London Symphony Chorus and The BBC Singers. He is director of music at St Jude's at which he has conducted sell-out Proms Opera Nights with Nevill Holt Opera in past years.

One of the most versatile and imaginative conductors of his generation, his repertoire stretches from Handel to Thomas Adès.

In 2011 Nicholas began his long relationship with Northern Ireland Opera as its conductor. Acclaimed engagements have included *The Turn of the Screw*, *Noye's Fludde*, *The Magic Flute*, *Salome* and *Don Giovanni*. As the artistic director >



Nicholas Chalmers

and conductor of Nevill Holt Opera since its first independent production in 2013, Nicholas has been a driving force in its success and growing reputation founded on performances of *The Magic Flute*, *La Bohème*, *The Turn of the Screw*, *Carmen*, *Rigoletto* and *The Elixir of Love*.

With Oliver Mears (director of opera, The Royal Opera House) and producer Abigail Toland, Nicholas is a founding artistic director of Second Movement which is at the forefront of developing new operatic work in the UK.

Nicholas has regular engagements with The Ulster Orchestra and the BBC Singers and his concerts are broadcast on Radio 3.

'Once again, the outstanding element is the conducting of its Artistic Director Nicholas Chalmers, who leads a small but forceful orchestra.'

The Telegraph

'Above all, it was the orchestra, under Chalmers' reliable control, that ensured excellence ... well-thought-through changes of



Giselle Allen

tempo, subtle rubato and nuanced dynamic adjustments revealed a mastery of an impassioned and fast-moving score.'

Opera Magazine

GISELLE ALLEN *soprano*

Belfast-born soprano Giselle Allen has been acknowledged as 'a singing actress of the first order'. Her repertoire encompasses Puccini, Janáček, Wagner, Strauss and Britten. After award-winning studies at the Guildhall School of Music and the Royal Academy of Music, she went on to appear at many UK festivals and major opera houses including the Glyndebourne Festival, English National Opera, Welsh National Opera and Northern Ireland Opera and she is a regular visitor to Opera North. She has also appeared at opera houses throughout the world, including La Monnaie, Canadian Opera and the Komische Oper in Berlin. On the concert platform she has worked with conductors, including Sir Simon Rattle and Sir Mark Elder.



Carlos Fidalgo

'It's hard to praise Giselle Allen enough - her Salome was an unstinting portrayal, physically and emotionally, but subtle enough to convey an initial grubby innocence transformed into monstrous sexual awakening.'

Opera Now

CARLOS FIDALGO *tenor*

Born in Leon, Carlos studied singing in Spain, Switzerland, France, Belgium and Italy winning prizes along the way before being given a grant from the Royal Opera House Covent Garden to study at the National Opera Studio in 2011-12.

Since then Carlos has appeared at festivals throughout the UK and Europe, among them Les Concerts du Cloître de Cimiez in France, Mitjanit in Sitges in Spain and the Circolo degli Ufficiali in Italy.

He has sung with orchestras and opera companies including Scottish Opera, English National Opera, Opera Wroclawska, Opéra en plein air in France and the Opera Project in Valladolid. ▶



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Paul Carey Jones

PAUL CAREY JONES
baritone

Trained at the Royal Academy of Music and the National Opera Studio, Welsh baritone Paul Carey Jones was joint winner of the 2013 Wagner Society Singing Competition. He sang with Scottish Opera and Northern Ireland Opera as well as at festivals across Europe before making his Royal Opera debut last year singing with the ensemble in *The Nose*.

Opera engagements have included roles with Welsh National Opera, Northern Ireland Opera, Scottish Opera, and Teatro Comunale, Bologna.

Paul performs regularly in recital with the pianist Llŷr Williams and has given world premières of works by, among others, Emily Hall, Sadie Harrison and Richard Elfyn Jones.

‘Jones [as Scarpia] portrayed a man absolutely sure in his use and abuse of power... his



Jonathan Lemalu

singing was equally sure and communicative, every word conveyed with absolute and often chilling conviction.’

The Irish Times

JONATHAN LEMALU
bass-baritone

New Zealander Jonathan Fa’afetai Lemalu has been making his mark in the UK since 2002 when he won the Royal College of Music’s gold medal award and the Kathleen Ferrier Award. In 2004 he won the Royal Philharmonic Society’s award for Young Artist of the Year and in 2010 was a co-recipient of the Grammy Award for Best Opera Recording for his work on Britten: *Billy Budd*.

His opera performances of Mozart, Handel and Britten have taken him to major venues including the Royal Opera House, Glyndebourne and the BBC Proms, to the Metropolitan



Tristan Hambleton

Opera and Opera of Chicago, the Salzburg Festival, Opera Frankfurt, Theatre du Capitole, Teatro Real and further afield including Opera Australia.

He has worked with such conductors as Sir Andrew Davis, Sir Simon Rattle, Sir Charles Mackerras, Zubin Mehta, Nikolaus Harnoncourt and Sir Roger Norrington.

‘...a major talent. His voice defies easy categorisation, combining the depth and authority of a bass with the flexibility and vocal colouring of a baritone.’

Gramophone Magazine

TRISTAN HAMBLETON
bass-baritone

London-born Tristan Hambleton was an award-winning student at the Royal Academy of Music. After graduating from the Opera School in 2015, he made his professional debut creating the role of Karl in the world première of David Bruce’s *Nothing at* ▶



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Glyndebourne, a joint commission with the Royal Opera House.

To date Tristan has performed with companies such as Glyndebourne, the Orchestra of the Age of Enlightenment, the Hallé and the

London Mozart Players in major venues throughout the UK and further afield.

Performances in the 2016-17 season include Sergeant in Hartmann's Simplicius

Simplicissimus with Independent Opera at Sadler's Wells, B Minor Mass with Bristol Bach Choir, Colline (cover) La Bohème and Bonze (cover) Madama Butterfly both for Welsh National Opera.

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Robert Max *director/cello* • Sophie Lockett *violin* • Danny Driver *piano*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Concerto for Violin, Cello and Piano in C major
Op 56. *The Triple Concerto*
 - *Allegro*
 - *Largo*
 - *Rondo alla polacca*

INTERVAL

HECTOR BERLIOZ (1803-1869)

- *Symphonie fantastique* Op 14
 - 1 *Rêveries – Passions*
(Daydreams – Passions)
Largo – Allegro appassionato assai
 - 2 *Un bal* (A ball)
Allegro non troppo
 - 3 *Scène aux champs* (Scene in the fields)
Adagio
 - 4 *Marche au supplice* (March to the scaffold)
Allegretto non troppo
 - 5 *Songe d'une nuit du sabbat*
(Dream of a witches' sabbath)
Larghetto – Allegro



Covent Garden Chamber Orchestra

COVENT GARDEN CHAMBER ORCHESTRA

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CGCO has become known for its bold programming, performing unusual gems alongside contemporary repertoire (such as the world première of *The Fallen Elm* by Graham Ross with violinist Jamie Campbell) as well as much-loved chamber orchestra staples.

The musicians come from many different professions drawn together by a commitment to music-making of the highest possible standard and the desire to create and share great music.

They have worked with many fine young artists at the start of their careers including Nicholas Collon, Andrew Gourlay, Harry Ogg and Tamsin Waley-Cohen. Over its long history, CGCO has built lasting >

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Robert Max



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Sophie Lockett

musical relationships with artists such as Peter Stark, Robert Max, Rafael Wallfisch and Nicholas Daniel, providing a testament to the ongoing quality of its performances.

Recent artistic partners have included 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 in spring 2019.

'What an intrepid band!'

Clemency Burton-Hill, BBC Radio 3

ROBERT MAX *director/cello*

Robert Max's distinguished career weaves together solo performance, chamber music, conducting, recording and teaching. He is principal cellist of the London Chamber Orchestra and cellist of the acclaimed Barbican Trio, with whom he has performed on four continents and recorded for ASV, Black Box, Chandos, Dutton and Guildmusic.

He has conducted the Covent Garden Chamber Orchestra and the Marryat Players on many occasions. Other conducting roles have included the London Chamber Orchestra, the BBC Concert Orchestra and the Oxford Sinfonia. He has recently been appointed conductor of the North London Symphony Orchestra.

His travels abroad have included regular visits to Romania where he conducts the Arad and Oradea Filharmonic Orchestras. He has conducted the Kazakh State Symphony Orchestra in Almaty. His three visits to Tambov in Russia to conduct, give recitals and direct week-long chamber-music academies led to his being awarded the title of Honorary Professor by the Rachmaninov Institute.

He has been musical director of the Oxford Symphony Orchestra since 2005 and his lifelong interest in education has seen him in such roles as musical director of Pro Corda, the national school for young chamber music players. He now coaches chamber music at MusicWorks and is president of the North London Music Festival

and a member of the International Board of Governors of the Jerusalem Academy of Music and Dance.

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The Times

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Gramophone

SOPHIE LOCKETT *violin*

Sophie Lockett regularly performs as guest principal 2nd violin with the Royal Philharmonic Orchestra, Royal Northern Sinfonia and English Chamber Orchestra.

She joined the Barbican Piano Trio in 2009 and her diverse career has included playing with many UK orchestras as well as performing on recordings, in music videos and on television with artists including Frank Ocean, Bastille, McFly, Alison Moyet and John Barrowman. She has also recorded many film scores including *Macbeth* (2015) and the Harry Potter movies.

Her work in bringing music to the younger generation includes being leader of the Royal Albert Hall's ensemble Albert's Band ▶



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(a returning favourite to Proms at St Jude's this year), directing the York Young Soloists Chamber Orchestra, coaching at Junior MusicWorks, Pro Corda and teaching at the Junior Royal Academy of Music.

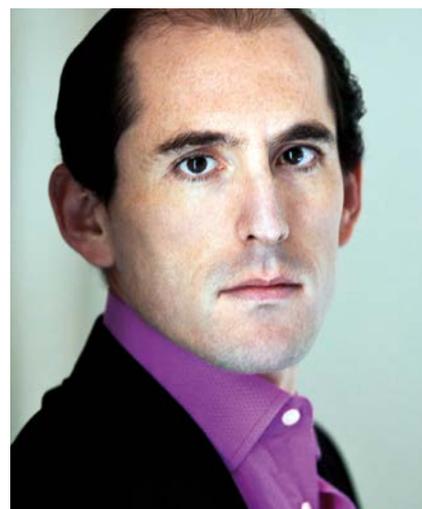
DANNY DRIVER *piano*

The international critical acclaim that Danny Driver's recordings and performances have generated has cemented his reputation as one of Britain's most respected and versatile pianists, with two *Gramophone* Award nominations, a National Public Radio Top 10 Award and *Limelight Magazine's*

Instrumental Recording of the Year 2014 Award for his recording of Handel's Eight Great Suites.

Recent concerto appearances have included the Orchestra of the Age of Enlightenment, Minnesota Orchestra, Royal Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra and American Symphony Orchestra.

He has appeared twice at the BBC Proms, most recently with the Royal Philharmonic Orchestra under Charles Dutoit. Highlights of 2016-17 include recitals in Canada, the United States, Japan, France, Switzerland and London.



Danny Driver

Danny is a professor of piano at the Royal College of Music and a lecturer in performance at Goldsmiths University of London. >



COVENT GARDEN CHAMBER ORCHESTRA

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Violas Eleanor Beiamond-Pepler, Ed Barrett, Michael Hall, Kate Ryle, Sofia Greaves, Roger Mears

Cellos Tim Burton, Alison Atkinson, Ollie Blackwell, Kathryn Shepping, Monica Vincent

Double bass Clive Brown, Sam Barton, Will Mesher • **Harps** Alex Thomas, Chris Jones

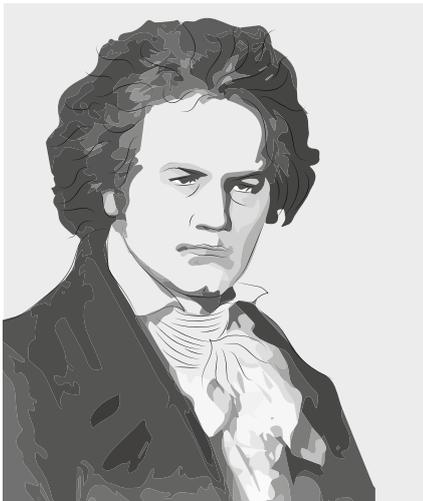
Flute Caroline Welsh, Jemma Bogan (piccolo) • **Oboe** Nick Theobald, Lara Ward (cor anglais)

Clarinets Jill Anderson, John Cook (E flat) • **Bassoons** Rosanna Fairhead, Kriskin Allum, David Outhwaite, Lowri Richards • **Horns** Roger Price, Jeremy Garside, Keith Maries, Jim Allen • **Trumpets** John Hackett,

Luke Davies, Tom Deakin • **Cornets** John Hackett, Steve Tomalin • **Trombones** Phil Cambridge,

Rich Hubbard, Dave Taylor • **Tuba** Aine Jackson • **Percussion** Richard Souper, Tony Lucas, Ben Martin, Andrew Cumine, Chris Ramble

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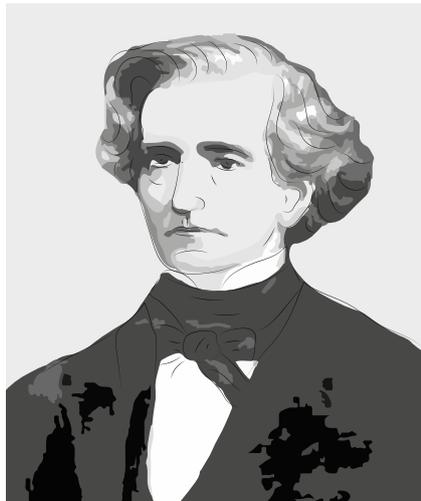
Ludwig Van Beethoven

PROGRAMME NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

- Concerto for Violin, Cello, and Piano in C major Op 56 (1803)
 - *Allegro*
 - *Largo*
 - *Rondo alla polacca*

Beethoven composed this work, commonly known as the *Triple Concerto*, around the same time as the *Eroica* Symphony, the *Waldstein* and *Appassionata* piano sonatas and the first of the 'Razumovsky' string quartets. The choice of the three solo instruments effectively makes it a concerto for piano trio; it is the only concerto Beethoven ever composed for more than one solo instrument. Beethoven's early biographer Anton Schindler claimed that the concerto was written for Beethoven's royal pupil, the Archduke Rudolf of Austria. The Archduke, who was to become an accomplished pianist and composer under Beethoven's tuition, was only in his mid-teens at this time and it is likely that Beethoven's idea was to



Hector Berlioz

create a showy but relatively easy piano part that could be backed up by two more mature and skilled soloists. However there is no record of Rudolf ever performing the work; it was not performed in public until 1808, at the Augarten summer concerts in Vienna, and the published score bore a dedication to a different patron, Prince Franz Joseph von Lobkowitz.

Beethoven's friend and pupil Carl Czerny summed up the *Triple Concerto* as 'grand, tranquil, harmonious and lively'. In this work Beethoven is not seeking to impress his listeners with new ideas; instead, the concerto can be regarded, in the best possible sense, as a piece of salon music written for an evening's entertainment. Its most innovative aspect is the central role of the solo cello which Beethoven uses to introduce many of the themes in the work. The high-spirited finale is in the form of a polonaise, a dance popular in aristocratic circles during the Napoleonic era.

Thomas Radice

INTERVAL

HECTOR BERLIOZ (1803-1869)

Symphonie fantastique Op 14 (1830)

- 1 *Réveries - Passions*
(Daydreams - Passions)
Largo - Allegro appassionato assai
- 2 *Un bal* (A ball)
Allegro non troppo
- 3 *Scène aux champs*
(Scene in the fields)
Adagio
- 4 *Marche au supplice*
(March to the scaffold)
Allegretto non troppo
- 5 *Songe d'une nuit du sabbat*
(Dream of a witches' sabbath)
Larghetto - Allegro

In 1827 France was in the throes of restoring a reactionary monarchy and a revival of revolutionary pressures. Memories of the French Revolution and the Napoleonic wars were still fresh in the minds of the public, especially in Paris. Although not understanding a word of English, Berlioz attended that year in Paris a production of *Hamlet*, in which the Irish actress Harriet Smithson played the part of Ophelia. After the performance, he was smitten by hopeless passion for Harriet and wandered about all night racked by frustration and desire which went on for the next five years.

After failing to win Harriet's love by writing letters, Berlioz had the idea of conquering her with his music - the idea emerged as the *Symphonie fantastique* (originally titled *Épisode de la vie d'un artiste, symphonie fantastique en cinq parties*), based on an >

autobiographical tale (which Berlioz later repudiated) and haunted by a motto-like melody representing the beloved and described by the composer as an *idée fixe*. Fired with inspiration, Berlioz took only a couple of months to compose the Symphony (February-May 1830) – a painful task, as he had just come out of a bout of depression that had started six months previously. In 1829, in one of his letters, Berlioz pleaded: ‘Can you explain this power of emotion, this sense of suffering that is killing me?’

Harriet Smithson did not attend the première and Berlioz persuaded himself that he had now managed to exorcise the infatuation. He became engaged to a young pianist, Marie Moke. Returning to Paris in 1832 (after the stormy break-up of their engagement, Marie Moke having decided to marry Camille Pleyel, the famous piano manufacturer), Berlioz organised a concert in which the *Symphonie fantastique* was followed by an eccentric work, *Le retour à la vie* (*The Return to Life*), written as a sequel to the Symphony and later renamed *Lélio*. Besides a whole generation of young Romantic writers and artists, the audience included Harriet Smithson and Heinrich Heine.

Overwhelmed by the performance, Harriet finally gave in to the

composer’s renewed attentions. Both sets of parents were strongly opposed to a marriage.

A complicated and fraught situation lasted for a year. Berlioz begged and pleaded, tried to poison himself in Harriet’s presence and finally their marriage took place in Paris in October 1833. If the story had ended there, it could well have been remembered as the finest, barely credible, love story of the 19th century. But Harriet, whose theatrical fame was in decline, was jealous of her husband’s travels; she had left Britain for good and was a disappointed woman. She became cantankerous, ageing prematurely through failing health and alcoholism. They did not remain a couple for long, but Berlioz supported her for the rest of her life (she died in 1854).

Passages in Berlioz’s *Mémoires* that deal with Harriet’s last illness and death are among the most moving pages in French literature.

Berlioz’s programme for the *Symphonie fantastique* was much influenced by Thomas De Quincy’s *Confessions of an English Opium-Eater*. The programme tells of a young musician who, in a fit of amorous despair, poisons himself with opium. This plunges him into a deep sleep, accompanied by hallucinations in which his beloved is represented by a persistent melody – the *idée fixe*. The five

movements trace the hero as he falls in love; meets the object of his affections at a ball; thinks of her as he wanders through the countryside; dreams in a nightmare that he has killed her and must go to the gallows; and finally attends the rites of a *Witches’ Sabbath*.

To convey a drama of such vividness and power, Berlioz made pioneering use of every resource of the orchestra. Taking his inspiration from the opera house, he developed an orchestral style that would have astonished Beethoven (dead only three years earlier). He deployed instruments in extraordinary new combinations to achieve novel sound effects – for example in his use of the shrill E flat clarinet (in the witches’ manic dancing), of deep bells (familiar to opera-goers but unknown in the concert hall) and a substantial *batterie* of percussion.

Long after his death, Berlioz’s treatise on orchestration (*Grand traité d’instrumentation et d’orchestration modernes*), originally published in 1844, was still a widely consulted textbook and inspired Rimsky-Korsakov’s equally celebrated *Principles of Orchestration*, begun in 1873 and completed after his death.

Thomas Radice
(with acknowledgments to Wikipédia [France] and Making Music)

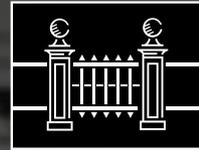


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Marie Sato *flute* • Tony Ingham *piano*

PROGRAMME

C.P.E. BACH (1714-1788)

- Flute Sonata in A minor H 562

EUGÈNE BOZZA (1905-1991)

- *Agritudine*

FRÉDÉRIC CHOPIN (1810-1849)

- Nocturne Op 48 No 1 in C minor

GABRIEL FAURÉ (1845-1924)

- Fantaisie for Flute Op 79

CLAUDE DEBUSSY (1862-1916)

- *Syrinx*

FRANÇOIS BORNE (1840-1920)

- *Fantaisie Brillante sur Carmen*



Marie Sato

MARIE SATO *flute*

Aged 17, Marie, currently a student at The Henrietta Barnett School, is principal flute of the National Youth Orchestra and of the junior department Symphony Orchestra at the Royal College of Music. She has been a student at the RCM since 2009 and studies with Simon Channing. In 2015 Marie won the Marjorie Humby Memorial Competition and last year won the Gordon Tuner Memorial Competition as well as being a finalist in the woodwind section of the BBC's Young Musician competition.

TONY INGHAM *piano*

Tony Ingham studied at the Royal Academy of Music and the Royal College of Music where he now regularly works as piano accompanist at the junior and senior departments for competitions, exams and recitals. Tony has performed as collaborative pianist at London venues such as Wigmore Hall and the Royal Festival Hall and around the UK and Europe. He enjoys supporting young musicians in their journey as professionals, often helping them reach the category finals of the BBC Young Musician competition. He is also a dedicated teacher based at Westminster Cathedral Choir School.



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MONDAY 26 JUNE 7.45PM

BOOKENDS: A TRIBUTE TO SIMON & GARFUNKEL

FEATURING LEOS STRINGS

Supported by Godfrey & Barr

Dan Haynes • Pete Richards

PROGRAMME

Bookends, described as the one of the world's greatest tribute bands, play a range of Simon & Garfunkel hits such as *The Sound of Silence*, *Mrs Robinson* and *The Boxer*. The duo also perform early folk gems such as *Sparrow* and *Bleecker Street*, music from Simon's and Garfunkel's solo careers and Bookends' own rendition of *Bridge Over Troubled Water*.

The duo is accompanied by the quartet Leos Strings.

BOOKENDS

Tonight's performance is part of the 2017 nationwide tour including 23 consecutive shows in August at the Edinburgh Festival where musicians Dan Haynes and Pete Richards have enjoyed annual sell-out successes since 2014.

Dan and Pete met at secondary school, where they discovered a shared interest in music. They met up again at college and, recognising their natural gift for close harmonies, began singing together.

Encouraged by their reception at college, they began to perform to wider audiences. Their mutual passion for Paul Simon's music led them to learn Simon & Garfunkel's songs, paying particular attention to the perfect harmony, timing and diction of the original >



Pete Richards & Dan Haynes

Amanda Huberman

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The Leos Strings quartet

and live recordings. Encouraged by friends and family, the pair began to perform to wider audiences, originally naming themselves The Sounds of Silence.

Up to a point, their beginnings mirrored those of Simon & Garfunkel - who had been school friends in the 'fifties, shared a love of music, were inspired by a close-harmony country-rock duo - the Everly Brothers - and formed a band named Tom & Jerry. Differences ensued, the band folded and Paul and Art went to different universities, not meeting up again until 1963.

Dan and Pete continued to perform as The Sounds of Silence until 2008 when their lives took different courses. Pete, wanting to pursue his interest in the natural world, went to university while Dan, who had written an album of his own, began performing as a solo artist. In 2011, after meeting at a

Paul Simon concert, Dan and Pete decided to begin singing the songs of Simon & Garfunkel again, renaming themselves Bookends.

Forty years earlier, Simon & Garfunkel were splitting after an extraordinary few years of superb songs and worldwide fame. In 1963 they had begun singing in folk clubs and, in 1964, calling themselves Simon & Garfunkel, began a recording career. The 1968 album *Bookends* was their fourth and Paul's soundtrack for *The Graduate* including *Mrs Robinson* really launched their career. It came to an end within three years - *Bridge Over Troubled Water* (1970) was their last album, but it was an astonishing one. In the UK it topped the charts for 35 weeks and remained in the Top 100 for 285 weeks from 1970 to 1975. It has sold more than 25 million copies worldwide.

But by 1971 the rift had become both personal and professional.

Spencer Leigh, author of the biography, *Simon & Garfunkel: Together Alone*, says: 'Pigs may fly and maybe Simon & Garfunkel will get back together. The public would love it but over the years, they have both blown hot and cold ... and they have rarely both been for it The likelihood of seeing them again ... is slight, so more power to Dan Haynes and Pete Richards who have nailed those harmonies and perform some of their lesser-known gems as well as the big favourites.'

'One of the greatest tribute shows anywhere in the world'.

Stuart Cameron, BBC and ITV Broadcaster

'Closing your eyes, that could really be Simon & Garfunkel'.

BBC Radio

LEOS STRINGS

Leos Strings was founded in 2008 by cellist Rachel Shakespeare at the Royal Northern College of Music. Today, with their extensive repertoire from Bach to Gershwin to singer-songwriter Matt Bellamy's music for Muse, the dynamic young professional players are in much in demand at events for UK-wide clients including Manchester City Football Club, The Co-Operative, HSBC, Granada ITV and Finnair.

Some of their work, including Rachel's solo playing of Laurence Chapman's Nocturne No 1 for Solo Cello and John Pickup's *Deep Depression*, can be heard on SoundCloud.

www.leos-strings.com

www.simonandgarfunkelbybookends.com

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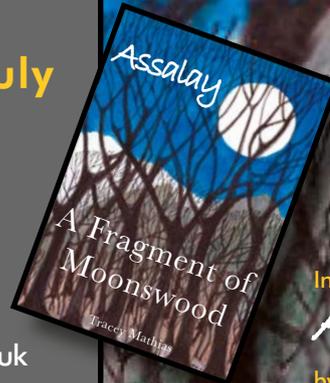
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The songs are short and easy for adults to quickly learn how to sing. They will be sung several times with a build-up of activities for the children to enjoy.

Each one has a particular musical focus and there are varied accompaniments that have been carefully written to bring out the character of each song for movement, props, singing and percussion.



Rachel Groves

The musicians will also play a few short pieces for the children and adults to listen to.

The instruments and props for the session will be provided, but you are welcome to bring your favourite cuddly toy to join in!

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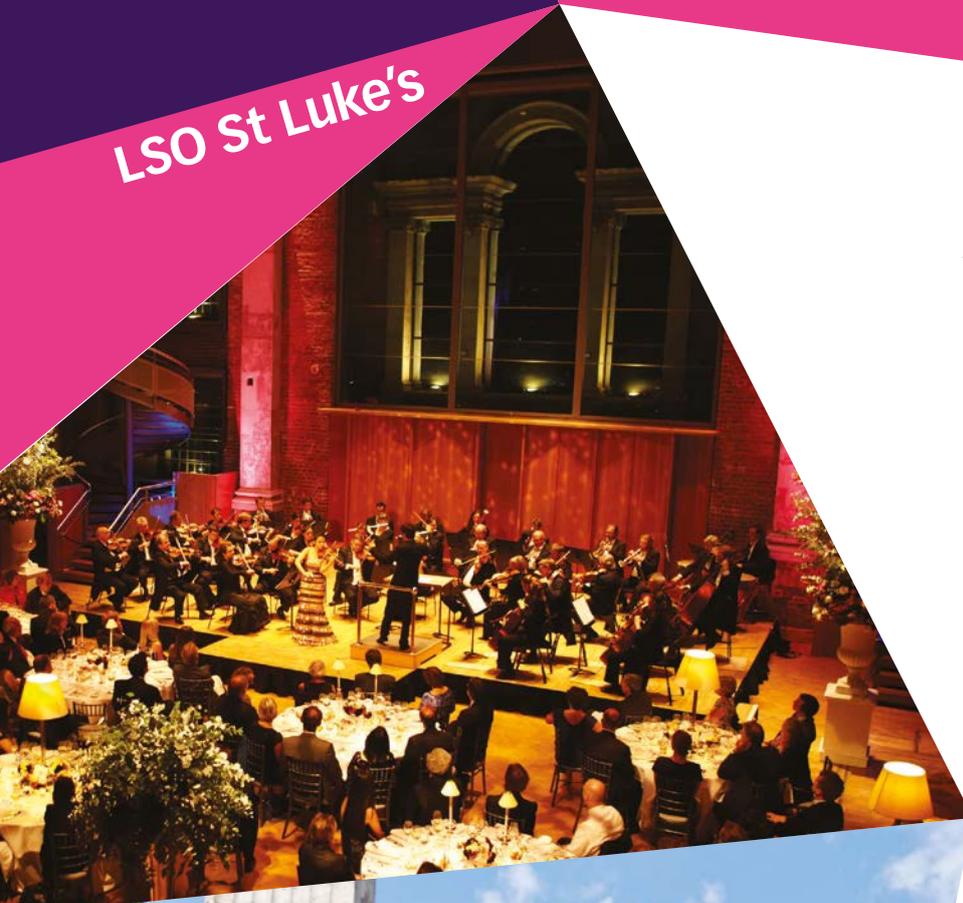
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We're not just a beautiful concert hall. We also have a welcoming café and bar in the crypt (open before every concert), a fully equipped sound production studio, a specially designed Gamelan room and meeting spaces.



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Fri 15 Sep – 10 Nov 1pm
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Chamber music featuring an **Artist Spotlight** series and a focus on **Dmitri Shostakovich**.

Sat 7 Oct 11am–4.30pm
SINGING DAY
Come and spend the day getting to know **Bernstein's Chichester Psalms** with LSO Choral Director **Simon Halsey**.

Sun 29 Oct 11am–5pm
LSO DISCOVERY DAY
An open rehearsal with **Gianandrea Noseda** plus a more in depth look at the music of **Prokofiev**.

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THE PURCELL SCHOOL

Supported by the Hampstead Garden Suburb Residents Association

PROGRAMME

GYÖRGY LIGETI (1923-2006)

- Six Bagatelles

Flute Daniel Swani

Oboe Elen Morgan Williams

Clarinet Thomas Gant

Horn Cameron McDonnell

Bassoon Shona Cameron

LUDWIG VAN BEETHOVEN (1770-1827)

- Three Marches Nos 1 & 3

Pianos Juliana Niu, Lily Petrova

JOHANNES BRAHMS (1833-1897)

- Piano Trio No 1 1st movement

Piano Bradley Ng

Violin Jack Highley

Cello Willard Carter

ANTONÍN DVOŘÁK (1841-1904)

- Slavonic Dance Op 46 Nos 2 & 7

Pianos Bunny Liu, Kira Frolu

HEINRICH BIBER (1644-1704)

- Battalia à 10 in D major C 61

Harpsichords Francesca Lauri, Oliver Franks

Violins Evie Rogers, Sybren Holwerda, Olivia Ziani

Viola Michael Temporal Darrell

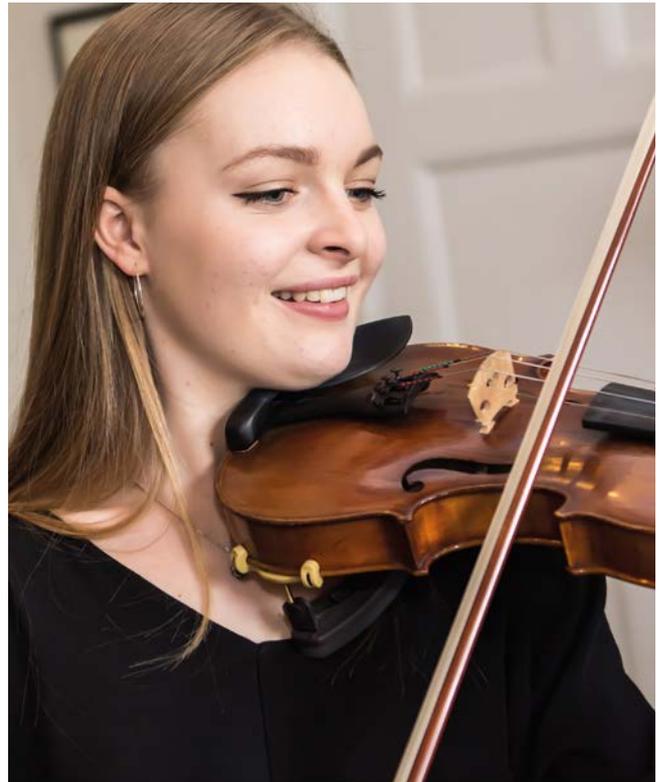
Cello Nick Drey

Bass Alex Ross

Recorders Daniel Swani, Leah Saltoun

Oboe Elen Morgan-Williams

Percussion Joe Parks



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Alexander Sitkovetsky *1st violin* • Benjamin Marquise Gilmore *2nd violin*
Philip Dukes *viola* • Thomas Carroll *cello* • Lynda Houghton *double bass*
Daniel Jemison *bassoon* • Richard Watkins *horn*

PROGRAMME

FRANZ SCHUBERT (1797-1828)

- *Der Hirt auf dem Felsen*
(The Shepherd on the Rock) D 965
Lied for Soprano, Clarinet and Piano

WOLFGANG MOZART (1756-1791)

- Quintet in A major for Clarinet and Strings
K 581 (1789)
 - *Allegro*
 - *Larghetto*
 - *Menuetto - Trio 1 - Trio 2*
 - *Allegretto con variazioni*

INTERVAL

FRANZ SCHUBERT

- Octet in F major D 803
for Clarinet, Horn, Bassoon, Two Violins, Viola,
Cello and Double Bass
 - *Adagio - Allegro*
 - *Adagio*
 - *Scherzo: Allegro vivace - Trio*
 - *Andante con variazioni*
 - *Menuetto: Allegretto*
 - *Andante molto - Allegro*

MICHAEL COLLINS *conductor/clarinet*

Michael Collins is one of the most complete musicians of his generation. With a continuing distinguished career as a soloist, he has in recent years also become highly regarded as a conductor and in 2010 took the position of principal conductor of the City of London Sinfonia.

Recent guest conducting and play-directing highlights have included engagements with the Philharmonia Orchestra, Academy of St Martin in the Fields, Ulster Orchestra and the HPAC Orchestra in Kyoto.

Highlights this season include a return to the Philharmonia Orchestra as conductor for a regional >



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Michael Collins

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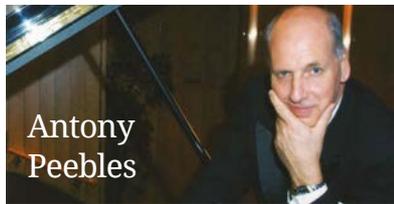
FRIDAY 14TH OCTOBER 2017

PIANO RECITAL

Schubert - Sonata in E flat (D. 568)
Schubert (transcribed by Liszt) 3 Songs
from "Schwanengesang"

INTERVAL

Beethoven - Appassionata sonata
Ravel - Ondine
Balakire - Islamay



Antony
Peebles

Antony has played concertos with most of the leading orchestras and broadcast frequently on the BBC.

SUNDAY 17TH DECEMBER 2017

CHRISTMAS CONCERT DINNER

C.M. von Weber - Trio Op 63: Allegro moderato,
Schafers Klage, Finale
Gabriel Pierné - Sonata da Camera Op 48:
Prelude, Sarabande, Finale

INTERVAL

Friedrich Kuhlau - Grand Trio Op 119 for flute
cello and piano: Allegro moderato, Scherzo,
Adagio patetico, Rondo
Phillipe Gaubert - Pièce Romantique
Alan Brown performs two piano solos
Balfour H. Gardiner - Noel
Leroy Anderson - Sleigh Ride
Franz Xavier Gruber - Silent Night (Stille nacht,
heilige nacht)
Hugh Martin, Ralph Blane - Have yourself a
merry little Christmas
Encore: Tchaikovsky - Mirlitons from the
Nutcracker Ballet

Trio Pierné



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tour, a Royal Festival Hall concert with violinist Alina Pogostkina and performances worldwide include Finland, South Africa, Australia and Japan.

As a soloist he will work with the Charlotte Symphony and the City of Birmingham Symphony Orchestra. Future plans include OSESP São Paulo, as well as a return to the Adelaide Symphony Orchestra.

Michael Collins has been committed to expanding the repertoire of the clarinet for many years. He has given premières of works such as John Adams' *Gnarly Buttons*, Elliott Carter's Clarinet Concerto (for which he won a *Gramophone* award for his recording on Deutsche Grammophon), Brett Dean's *Ariel's Music* and Turnage's *Riffs and Refrains* which was commissioned by the Hallé Orchestra.

He has a regular relationship with the Wigmore Hall and was one of their Artists in Residence in 2015/16.

Michael Collins records exclusively for Chandos and has covered a wide range of repertoire in his prolific recording career.

Recent releases include a disc of British clarinet concertos with the BBC Symphony Orchestra which features Michael Collins as soloist and conductor, as well as a disc of Brahms and Reinicke Clarinet Sonatas with pianist Michael McHale.

Collins's 50th birthday was celebrated with a Chandos release of Weber concertos conducted and performed by himself with the City of London Sinfonia.

'Michael Collins...brilliant playing in every sense.'

Classic FM



© STEFAN SCHWEIGER

Grace Davidson

GRACE DAVIDSON
soprano

Grace grew up in the Suburb. She sang in St Jude's choir and at Youth Music Centre and Finchley Children's Music Group before winning a scholarship to study singing at the Royal Academy of Music.

While at the RAM she won the Early Music Prize and has since carved out an international career working with all the leading Baroque ensembles. Grace's vocal versatility and exceptional purity of tone have also allowed her to enjoy singing a wide repertoire and she features on many movie soundtracks including *The Hobbit* and *Pirates of the Caribbean*.

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*



Michael McHale

and the Lutheran Masses of Bach. She is also the soloist for a recording of Fauré's *Requiem* by Tenebrae/Nigel Short and the LSO.

This year sees the release of two recordings, both on Signum records - John Dowland's *First Book of Songs* with lutenist Dai Miller and a disc of Handel's music including his *Gloria*, *Salve Regina* and *Silete Venti*.

'Grace Davidson sings with gorgeous purity and warmth and hits some extraordinarily ethereal high notes.'

Classic FM

'Grace Davidson's Pie Jesu is matchless.'

Richard Morrison, BBC Radio 3 CD Review

MICHAEL McHALE *piano*

Since completing his studies at Cambridge University and the Royal Academy of Music, Belfast-born pianist Michael McHale has >



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developed a busy international career as a solo recitalist, concerto soloist and chamber musician.

He has performed at such venues as Suntory Hall, Tokyo, Lincoln Center, New York, Symphony Hall, Boston, Wigmore Hall, London and Konzerthaus, Berlin as well as at the Ushuaia, Chopiniana and Tanglewood Festivals.

His debut solo album *The Irish Piano* was selected as CD of the Week by critic Norman Lebrecht who described it as 'a scintillating recital ... fascinating from start to stop'.

He has performed as soloist with the Hallé, Minnesota, Bournemouth Symphony and Moscow Symphony orchestras and all five of the major Irish orchestras in repertoire ranging from Mozart and Beethoven to Gershwin, Prokofiev and Rachmaninov.

2015 saw the release of a second solo CD, *Miniatures and Modulations*, of music by Philip Hammond on the Grand Piano label (awarded a five-star review by BBC Music) and a disc of clarinet sonatas by Brahms and Reinecke with Michael Collins for Chandos (Editor's Choice in *Gramophone*).

A commitment to new music has seen Michael give first performances and recordings of music by composers including Arvo Pärt, Valentin Silvestrov, John Tavener, Luke Bedford and Ian Wilson, as well as concerto world premières by Irish composers Garrett Sholdice and Philip Hammond.

'The singing sensibility of McHale's sensitive and polished pianism.'

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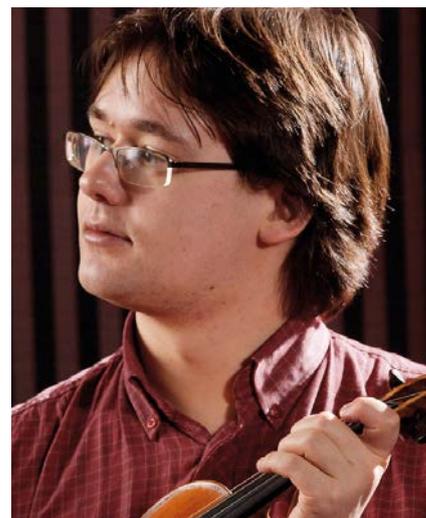
Alexander Sitkovetsky

ALEXANDER SITKOVETSKY 1st violin

Alexander Sitkovetsky made his concert debut in his native Moscow at the age of eight. The same year he came to study at the Menuhin School, performing on several occasions with Lord Menuhin. He went on to perform with the Netherlands Philharmonic, the Philharmonia, Royal Philharmonic, English Chamber Orchestra, Academy of St Martin's in the Fields and the BBC Concert Orchestra among many others.

Alexander has recorded for Angel/EMI, Decca and Orfeo including the Bach Double Concerto with Julia Fischer. Orchestral invitations and festival appearances have taken him to venues throughout Europe, to Russia, Japan and the USA.

This season Alexander made his debut with the Lithuanian Chamber Orchestra at the Melbourne Arts Festival and has upcoming dates with the Brussels Philharmonic, Konzerthausorchester Berlin, I Virtuosi Italiani, the Basel



Benjamin Marquise Gilmore

Kammerorchester and the Aargauer Symphony Orchestra.

Together with Wu Qian and the cellist Leonard Elschenbroich, Alexander performs in the Sitkovetsky Piano Trio, regularly giving performances at the Wigmore Hall all around England and across Europe.

BENJAMIN MARQUISE GILMORE 2nd violin

The son of musicologist Bob Gilmore and grandson of conductor Lev Markiz, with whom he has performed many times, Benjamin Marquise Gilmore seemed born to play music.

He studied at the Yehudi Menuhin School and at the Vienna Conservatory and has since appeared at festivals such as Kuhmo, IMS Prussia Cove, Ravinia's Steans Music Institute and Styriarte.

His chamber music partners have included Frans Helmerson, Janine Jansen, Natalia Gutman, Gary Hoffman, Elisabeth Leonskaya, >

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Philip Dukes

Benjamin Schmid, Mischa Maisky and Gerhard Schulz.

As a soloist he has performed with the Amsterdam Sinfonietta, the NDR Hannover, the Rotterdam Philharmonic and the Munich Chamber Orchestra. He has been the recipient of several awards and prizes. Since 2011 he has been a member of the Chamber Orchestra of Europe and was appointed concertmaster of the Scottish Chamber Orchestra in 2016.

PHILIP DUKES *viola*

As a concerto soloist Philip Dukes has appeared with the BBC Philharmonic, London Philharmonic, City of Birmingham Symphony, Royal Philharmonic, The Hallé, The Philharmonia, The Royal Scottish National Orchestra, Bournemouth Symphony, London Mozart Players, Northern Sinfonia, BBC Scottish Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and the BBC National Orchestra of Wales.

In 1995 Philip made his BBC Proms debut as a soloist returning again in 1999, 2005 and 2007. Philip has



Thomas Carroll

recorded a wide range of solo CDs, most notably the complete works for viola by Rebecca Clarke for Naxos and, for Deutsche Grammophon, of the Triple Concerto by Sir Michael Tippett recorded live at the BBC Proms with the BBC Symphony Orchestra conducted by Sir Andrew Davis.

Philip also appears on the complete set of Mozart Viola Quintets for Hyperion Records with the Nash Ensemble, recently released to critical acclaim.

THOMAS CARROLL *cello*

Welsh cellist Thomas Carroll's career took off when he won both the Young Concert Artists Trust (London) and the Young Concert Artists (New York) competitions in 2001. Since then he has performed in major venues on five continents and appeared as concerto soloist with the London Symphony Orchestra, Philharmonia, BBC Orchestras, Royal and London Philharmonic as well as the Vienna Chamber, Melbourne Symphony and Bayerische Rundfunk.



Lynda Houghton

His passion for contemporary music has led to premières of works written for him by Michael Berkeley, Joe Dudell, Halli Cauthery and Malcolm Singer. His love of chamber music has resulted in collaborations with Yehudi Menuhin, Gidon Kremer, Ivry Gitlis, Steven Isserlis, YoYo Ma, Heinrich Schiff, Mischa Maisky, Michael Collins, Julian Rachlin and the Belcea, Chilingirian and Endellion Quartets as well as his regular duo partner Llŷr Williams.

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The Strad

LYNDA HOUGHTON *double bass*

Lynda Houghton is principal double bass with the Academy of St Martin in the Fields, with whom she has played for over 25 years on many recordings and world tours.

Having studied at the Royal Academy of Music and at the Banff Centre for Fine Arts in >



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Canada, Lynda established a reputation as an exponent of contemporary music and is very much in demand with the London Sinfonietta.

She is principal bass with the City of London Sinfonia and Orchestra of St John's and was the first woman bassist invited to play with the London Symphony Orchestra.

As well as many appearances at the Edinburgh Festival, she has played at festivals in France and Germany. As an enthusiastic period instrumentalist she has toured and recorded with Trevor Pinnock's English Concert and with John Eliot Gardiner's English Baroque Soloists.

Her playing engagements encompass not only the world of contemporary, symphonic and chamber music but also of films and popular music.

DANIEL JEMISON *bassoon*

Daniel Jemison is principal bassoon with the London Symphony Orchestra and Professor of Bassoon at the Guildhall School of Music and Drama. He studied music at Clare College, Cambridge before deciding to pursue a career as a bassoonist. He was taught by Sergio Azzolini, Robin O'Neill and Graham Sheen.

Before joining the LSO, Daniel was principal bassoon with English National Opera, the Royal Philharmonic Orchestra and the Bournemouth Symphony Orchestra and co-principal bassoon with the Deutsche Kammerphilharmonie. Daniel has recorded the Mozart



Daniel Jemison

bassoon concerto with the RPO, and can be heard on many film soundtracks including Harry Potter, Jason Bourne and the *Marvel Captain America* films.

RICHARD WATKINS *horn*

Richard Watkins is one of the most sought-after horn players of his generation and is well known as a concerto soloist and chamber music player. He is a member of the Nash Ensemble and a founding member of London Winds.

Richard has appeared at prestigious venues in the UK, Europe and the USA. His extensive discography includes recordings of the Horn Concertos by Mozart, Glière, Malcolm Arnold and Ethel Smyth as well as Mozart's *Sinfonia Concertante* and chamber music for horn by Schumann, Schubert and Poulenc. Recent releases



Richard Watkins

include a Wigmore Live Disc of the Britten *Canticles* with Mark Padmore.

Richard been associated with Aldeburgh Music since 1983 where he has performed concertos by Colin Matthews and Oliver Knussen as well as Britten's works for solo horn, the *Serenade* and *Canticles*. He is keen to promote contemporary music for the horn and recent premières have included music by Colin Matthews, James MacMillan, David Matthews, Mark-Anthony Turnage and Gerald Barry. >



Philippa Sian
PHOTOGRAPHY



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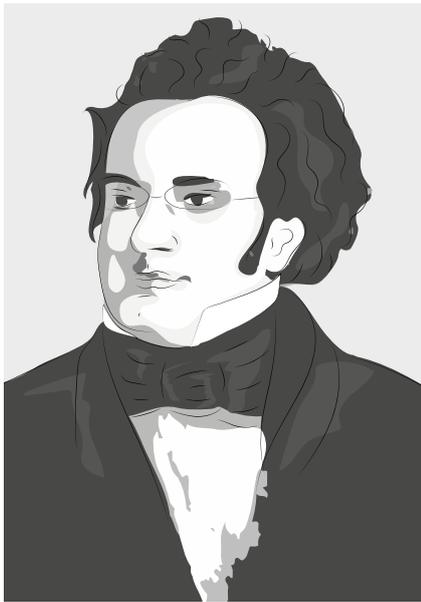


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Franz Schubert

PROGRAMME NOTES

FRANZ SCHUBERT (1797-1828)

- *Der Hirt auf dem Felsen*
(The Shepherd on the Rock)
D 965 (1828)
Lied for Soprano, Clarinet and Piano

Schubert wrote this piece within months of his death as a belated response to a request from a friend, the operatic soprano Pauline Anna Milder-Hauptmann. She had requested a showpiece that would allow her to express a wide range of emotions. It was published a year and a half after Schubert's death and she sang it for the first time in Riga in February 1830.

The Lied is in three sections with the clarinet and the voice given equally challenging parts. The first section (verses 1-4, by Wilhelm Müller) portrays the lonely young shepherd, high on the mountain top, listening to the echoes rising from below. The

second section (verses 5-6, probably by Helmina von Chézy) turns dark as the shepherd expresses his overwhelming grief and loneliness. The final section (verse 7, by Müller) is an expression of hope as the shepherd looks forward to the coming of spring and with it rebirth.

Wenn auf dem höchsten Fels
ich steh',
In's tiefe Tal hernieder seh',
Und singe,

*When I stand on the highest rock,
Look down into the deep valley
And sing,*

Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

*From far away in the deep dark valley
The echo from the ravines
Rises up.*

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

*The further my voice carries,
The clearer it echoes back to me
From below.*

Mein Liebchen wohnt so weit
von mir,
Drum seh'n' ich mich so heiß nach ihr
Hinüber.

*My sweetheart lives so far from me
Therefore I long so to be with her
Over there.*

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

*Deep grief consumes me,
My joy has fled,
All earthly hope has vanished,
I am so lonely here.*

So seh'n'd klang im Wald das Lied,
So seh'n'd klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

*The song rang out so longingly
through the wood,
Rang out so longingly through
the night,
That it draws hearts to heaven
With wondrous power.*

Der Frühling will kommen,
Der Frühling, meine Freud',

*Spring is coming,
Spring, my joy,*

Nun mach' ich mich fertig
Zum Wandern bereit.

*I shall now make ready
To journey.*

Translation by Richard Stokes

WOLFGANG AMADEUS MOZART (1756-1791)

- Quintet in A major for Clarinet and Strings K 581 (1789)
 - *Allegro*
 - *Larghetto*
 - *Menuetto - Trio 1 - Trio 2*
 - *Allegretto con variazioni*

By the late 1780s Mozart was facing problems in both his professional and personal life. His father, with whom he had had a troubled relationship since his marriage, died in 1787 and Mozart received much less than a fair share of his father's estate.

Beset by financial difficulties, he was reluctant to compose the kind of lighter, less substantial composition which might have been a more reliable source of income; instead he wanted to go on writing challenging and innovative works (as with the Haydn Quartets). His sense of frustration is evident from his description of the payment he received for some dances written for the >



Wolfgang Amadeus Mozart

Redoutensaal in Vienna as being 'too much for what I do, too little for what I could do'.

A period of intense creativity culminated in the composition of his last three symphonies during the summer of 1788; he then wrote little of significance until May 1789. It has been suggested that this decline in productivity was brought on by depression. However, by the summer of 1789, still in a state of worry about money and Constanze's health, he once again embarked upon serious composition, writing among other works the Clarinet Quintet, which he completed in September of that year.

Mozart composed the Quintet for the clarinetist Anton Stadler and referred to the work as 'Stadler's Quintet'. Stadler (1753-1812) was one of the leading musicians of his time and a friend of the composer. They were both Freemasons and performed together at Masonic gatherings. Mozart went on to

write other works for clarinet with Stadler in mind, the most important of which is the celebrated Clarinet Concerto of 1791. It is generally accepted that both the Quintet and the Concerto were written originally for the basset clarinet, an instrument invented by Stadler with an extended range (going down to low A, ten notes below middle C). The works were, however, published to accommodate what subsequently became the clarinet's standard range (with a bottom note, in the case of the A clarinet, of C sharp below middle C) and it is on this instrument that Michael Collins plays the work tonight.

The Clarinet Quintet is one of the supreme masterpieces of the chamber music repertoire. Particularly noteworthy is the way it blends the instrumental dialogue typical of chamber music with the soloistic display characteristic of *concertante* works. The first movement is in sonata form. In the slow second movement the clarinet sings in its lowest register while the strings are muted. The third movement is a minuet with two trios. In the first, in A minor, the clarinet is silent; it then joins the other instruments in the second. This second trio (back in A major) has the character of an Austrian *Ländler*. Mozart had originally planned a different finale, with an opening theme very close to one he would use for an aria in *Così fan tutte*. He opted instead for the present finale, consisting of a theme and five variations, the last of them in slow tempo leading to a lively coda.

INTERVAL

SCHUBERT

- Octet in F major D 803 (1824) for clarinet, horn, bassoon, two violins, viola, cello and double bass
 - *Adagio - Allegro*
 - *Adagio*
 - *Scherzo: Allegro vivace - Trio*
 - *Andante con variazioni*
 - *Menuetto: Allegretto*
 - *Andante molto - Allegro*

When Ignaz Schuppanzigh, the portly Viennese violinist whom Beethoven called 'Falstaff', brought together eight musicians to give the première of Schubert's Octet at a private gathering in Vienna, he was using much the same group that had given the première of Beethoven's celebrated Septet almost a quarter century earlier. The clarinetist, however, was now Ferdinand, Count Troyer, who is reported to have commissioned the Octet from Schubert on the understanding that it should closely resemble Beethoven's Septet (the composer's most popular work during his lifetime). Both works are in the divertimento tradition, with six rather than four movements and an overriding feeling of well-being and relaxation. Schubert maintains a similar key relationship between movements to those in the Beethoven. Like Beethoven, he includes both scherzo and minuet (though reversed in order) and chooses a theme and variations as the fourth movement. He follows Beethoven's lead by including a slow introduction to both first >

and last movements. In terms of instrumentation Schubert's only change is to add a second violin to Beethoven's single violin.

Schubert aimed to deliver a work that would appeal to its listeners but yet, despite its outward resemblance to the Beethoven Septet, still speak with a distinctive voice. Both works open with an 18-bar *Adagio* introduction. Schubert creates a sense of anticipation for what is to follow and helps to unify the two sections with a short dotted figure

common to both. In fact passages of dotted rhythm create a sense of unity throughout the work. The magical melody that opens the *Adagio* second movement is first heard on the clarinet, followed by adventurous modulations of the kind that are so characteristic of Schubert. The exuberant scherzo, with its rustic high spirits, looks forward to Bruckner. The melody of the variation movement that follows is shared between violin and clarinet (it began life as a love duet in Schubert's 1815 comic

opera *Die Freunde von Salamanka*). A graceful minuet then leads to the sombre and mysterious introduction to the finale. This culminates in a vigorous march-like theme. It provides a fitting conclusion to a work that, while conceived on a symphonic scale, maintains the cheerful grace of chamber music, to be played among friends.

It was another three years before the Octet received its first public performance.

Thomas Radice



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WEDNESDAY 28 JUNE 12.45PM

PIANO RECITAL

DANIEL LEBHARDT



Supported by the Hampstead Garden Suburb Residents Association

PROGRAMME

FRANZ SCHUBERT (1797-1828)

- Drei Klavierstücke D 946

WOLFGANG AMADEUS MOZART (1756-1791)

- Rondo in A minor K 511

SERGEI RACHMANINOV (1873-1943)

- Piano Sonata No 2 Op 36

DANIEL LEBHARDT *piano*

Hungarian Daniel has been impressing the music world since winning the 2009 Russian Music Competition in California at the age of 17. Building a successful career since has included winning first prizes at the Young Concert Artists auditions in Paris and New York in 2014, being selected by the Young Classical Artists Trust in London a year later and winning the Most Promising Pianist prize at last year's Sydney International Piano Competition.

Over the past two years he has been recording solo piano works for Decca's complete Bartók series.

Last year he made debuts at the Kennedy Center in Washington DC, the Merkin Concert Hall in New York and at major festivals in Germany. He continues to give recitals throughout the UK and this year performs Rachmaninov Concerto No 2 with the Auburn and Dearborn Symphony Orchestras in Washington state and Michigan.

'Power, poetry and formidable technique.'

New York Times

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Daniel Lehardt



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THE CHILINGIRIAN QUARTET

Supported by the Rothenberg Charitable Foundation

Levon Chilingirian *violin* • Ronald Birks *violin* • Susie Mészáros *viola*
Stephen Orton *cello* • Sarah Pring *mezzo-soprano* • Andrew Brownell *piano*

PROGRAMME

JOHANNES BRAHMS (1833-1897)

- Piano Quintet in F minor Op 34
 - *Allegro non troppo*
 - *Andante, un poco Adagio*
 - *Scherzo: Allegro*
 - *Finale: Poco sostenuto – Allegro non troppo – Presto non troppo*

INTERVAL

RONALD CORP (b. 1951)

- *Letters from Lony*
for Soprano, Piano and String Quartet

The world première of the song cycle
commissioned by Proms at St Jude's



Susie Mészáros, Levon Chilingirian, Ronald Birks & Stephen Orton

THE CHILINGIRIAN QUARTET

For over four decades the Chilingirian Quartet has thrilled critics and audiences around the world with its vibrant, virtuosic performances of classical and contemporary chamber music. It was founded in 1971 by Leon Chilingirian and cellist Philip De Groot. Today it is one of the most active and celebrated string quartets on the international scene with a repertoire spanning classical to contemporary works.

The quartet continues to build on its legacy with an energetic schedule that has encompassed tours to more than 50 countries on six continents and a series of acclaimed recordings for the Hyperion and Chandos labels.➤

LETTERS FROM LONY

Peter Lobbenberg and Ron Corp will be interviewed by Sue Fox about their collaboration on *Letters from Lony* in a free pre-Prom talk from 6.00 to 6.30pm at St Jude's, prior to the Chilingirian's concert. All welcome.



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The Chilingirian Quartet continues to nurture new generations of gifted musicians as the Quartet-in-Residence at London's Royal College of Music and through a close affiliation with Venezuela's Simón Bolívar Symphony Orchestra.

LEVON CHILINGIRIAN *violin*

Levon was born in Cyprus to Armenian parents and was introduced to music by his pianist mother and violinist great uncle. When the family emigrated to London in 1960, 12-year-old Levon concentrated on the violin, studying at the Royal College of Music where he is now a professor.

His long partnership with the late Clifford Benson was launched by winning the first prizes in both the 1969 BBC Beethoven Competition and the 1971 Munich Duo International Competition. Recital appearances took the duo to most European countries and their recordings include works by Schubert and Frank Bridge.

Levon also performs as a soloist with numerous orchestras and with other chamber music partners. He performed the Sinfonia Concertante on the *Amadeus* soundtrack with Sir Neville Marriner and was invited by Steven Isserlis to lead a performance of the Schubert Quintet to mark the end of the millennium at Wigmore Hall. He is also the artistic director of the Mendelssohn on Mull Festival and of the Pharos Festival in Cyprus.

Levon received the Cobbett Medal in 1995 and an OBE for services to

music in 2000. In Armenia he has organised two competitions for young string players and numerous chamber music festivals.

RONALD BIRKS *violin*

A highly regarded veteran of the global chamber music community, Ronald Birks became a member of the National Youth Orchestra in 1959 and, after three years at the Royal Manchester College of Music, a member of the Northern Sinfonia Orchestra in 1969. In 1971 he was invited to become second violin of the Lindsay String Quartet, with whom he remained until the quartet's retirement in 2005.

Highlights of Ronald's career with the LSQ include the performance of complete Beethoven cycles in many major cities of the world, recording two complete Beethoven cycles and all six Bartok quartets and working intensively with Sir Michael Tippett on the interpretation, performance and recording of his five string quartets. In late 2009 Ronald was invited to become a member of the Chilingirian String Quartet with a public debut at the Quartet's appearances in Venezuela in January 2010.

SUSIE MÉSZÁROS *viola*

Susie Mészáros studied at the Yehudi Menuhin School. She has been principal viola with the Camerata Salzburg as well as a regular chamber music partner of her teacher, violinist Sándor Végh. She made her Wigmore Hall

debut as a duo with Yehudi Menuhin in 1977 and performed with Vladimir Spivakov and Arthur Grumiaux. She won the Gold Medal at the Royal Over-Seas League competition, was a string finalist in the BBC Young Musician of the Year and played with many leading chamber ensembles including the Nash Ensemble.

Susie was leader of the Fitzwilliam Quartet and the Prometheus Ensemble and concert master of Kent Opera. She has performed as a guest principal with major orchestras including the Philharmonia, Britten Sinfonia, London Mozart Players and the Chamber Orchestra of Europe and has appeared as soloist on BBC Radio 3 on both violin and viola. Susie has taught at the Yehudi Menuhin School and is currently a teacher at the Purcell School. She is a professor at both Royal College of Music and Royal Northern College of Music teaching violin, viola and chamber music.

STEPHEN ORTON *cello*

Stephen, who studied at the Guildhall School of Music and Drama, has been principal cello with the Bournemouth Sinfonietta and the City of London Sinfonia and was a member of the Delme Quartet for ten years. He has acted as guest principal cello with the London Symphony Orchestra and Philharmonia.

Stephen has wide experience of chamber music and often played the Schubert Quintet with the Chilingirian Quartet. In 1985 he became principal cello with the ▶



Andrew Brownell

Academy of St Martin in the Fields and has played concertos with the orchestra. He is also a member of the Academy Chamber Ensemble, touring internationally and making numerous recordings. Stephen became cellist with the Chilingirian following the retirement of Philip de Groot in 2013.

ANDREW BROWNELL
piano

Born in Oregon, Andrew Brownell began his European career in 2002 by becoming the only American to win a prize at the International J.S. Bach Competition in Leipzig and went on to win prizes at the 2005 J.N. Hummel Competition in Bratislava and the Leeds Competition in 2006.



Ronald Corp

After his Bratislava success he achieved widespread recognition as 'one of the foremost Hummel interpreters of our time' to quote the Slovakian music journal *Hudobný Život*.

Highlights for the current season include solo appearances in Europe and North America in addition to numerous chamber music collaborations in London. Andrew's performances have been broadcast on BBC radio and television, Classic FM, CBC and Mitteldeutscher Rundfunk. He has been soloist with orchestras including the Hallé, Royal Liverpool Philharmonic, Slovak Philharmonic, and the Hermitage State Orchestra. An enthusiastic collaborative artist, Andrew has appeared in concert with principals of orchestras

such as the Philharmonia, Amsterdam Concertgebouw and Vienna Philharmonic.

RONALD CORP
composer and conductor

Ronald Corp has written an extensive body of works including cantatas *And all the trumpets sounded*, *Laudamus*, *Mary's Song*, *A New Song* and *The Hound of Heaven* as well as works for unaccompanied choir (*Dhammapada*, *Things I didn't say*). His instrumental compositions include a symphony, concertos for piano and for cello, three string quartets (number one titled *The Bustard*) and a clarinet quintet (*Crawhall*). His work for children's voices includes the opera *The Ice Mountain*. >

He has written more than 100 songs and recent cycles include *Fields of the Fallen* and *Dawn on the Somme* (settings of First World War poetry).

He is the founder and artistic director of the New London Orchestra and the New London Children's Choir and also musical director of the London Chorus and the Highgate Choral Society. He has worked with the BBC Singers, the BBC Concert Orchestra, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra and the Cape Philharmonic in South Africa.

Among an extensive discography with the New London Orchestra are award-winning Hyperion discs of *British Light Music Classics* and an acclaimed recording of Rutland Boughton's opera, *The Queen of Cornwall*.

His experience and expertise in choral directing are crystallised in the textbook, *The Choral Singer's Companion*. Ronald Corp was awarded an OBE in the New Year Honours List 2012.



FREE TICKETS

Free tickets for young people aged 8 to 25 inclusive provided by the Cavatina Chamber Music Trust, which concentrates on increasing awareness of chamber music among young people.



SARAH PRING mezzo-soprano

Sarah studied at the Guildhall School of Music and Drama and at the National Opera Studio. She began her career at Glyndebourne, gaining the Sir John Christie Award.

Her roles with the Royal Opera House Covent Garden have included Lise *Cyrano de Bergerac*, Berta *Il barbiere di Siviglia*, Madame Larina *Eugene Onegin*, Wellgunde *Götterdämmerung* and Annina *La traviata* with Renée Fleming in Richard Eyre's production which is available on Opus Arte DVD/Blu Ray.

Sarah has sung with most of the UK's major companies including English National Opera, as Alisa *Lucia di Lammermoor*; Scottish Opera, Mother *Hansel and Gretel*; Trigestra *The Fortunes of King Croesus*; Opera North, Concepcion *L'Heure espagnole*; and Welsh National Opera Marcellina *Le nozze di Figaro*.

Concert performances have included Mahler's Symphony No 2 with the Netherlands Symphony Orchestra at the Barbican Centre, and the Verdi Requiem at the Snape Maltings. Her broadcasts have included *Friday Night is Music Night* for BBC Radio 2.



Sarah Pring

Her current engagements include Marthe Faust and Cleaning Lady *The Makropulos Case* for Opera North, Mamma Lucia *Cavalleria Rusticana* for Opera Holland Park, further performances as Annina *La traviata* for the Royal Opera, Mary *Der fliegende Holländer* for Scottish Opera, Mahler's Symphony No. 2 in Truro Cathedral and Mozart's Requiem with the Royal Philharmonic Orchestra. >

“Knowledge is not wisdom.
Wisdom is not truth.
Truth is not beauty.
Beauty is not love.
Love is not music.
Music is THE BEST.”

Frank Zappa

We're not sure that we quite agree with all of the detail here
- in dealing with your real estate problems, we try to encompass information,
knowledge, wisdom (and some beauty and love),
but we do agree with Frank - Music is THE BEST.”



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PROGRAMME NOTES

JOHANNES BRAHMS (1833-1897)

- Piano Quintet in F minor Op 34 (1862-65)
 - *Allegro non troppo*
 - *Andante, un poco Adagio*
 - *Scherzo: Allegro*
 - *Finale: Poco sostenuto* -
 - *Allegro non troppo - Presto non troppo*

Brahms's Piano Quintet in F minor has an unusual history. It was originally conceived, and indeed completed, in 1862 as a string quintet. The first three movements were given to Clara Schumann in August 1862 to approve. She wrote to Brahms in a letter dated 3 September 1862: 'I do not know how to start telling you ... the great delight your quintet has given me. I have played it over many times and I am full of it When will the last movement be ready?'

On 18 December she wrote again: 'I think the last movement rounds the whole thing off splendidly: the introduction is beautiful ... and the interplay of themes is ingenious. In short, it is a masterpiece.'

On playing the quintet, Brahms's friend, the violinist Joseph Joachim, said 'this piece of music is certainly of the greatest importance and is strong in character' but went on to say that Brahms had asked too much of the stringed instruments, being insufficiently familiar with their capabilities. At this point Brahms lost interest in the work; he did however transcribe it as a sonata for two pianos. In this form

it was performed by Tausig and himself in April 1864, but with mediocre success.

Not long afterwards Clara Schumann (who had been so enthusiastic about the original version) wrote to him: 'Please, dear Johannes, just this once, rewrite the work again' At the same time his friend the conductor Hermann Levi urged him to rewrite it as a piano quintet. As a result of their advice the Piano Quintet emerged in its present form in the autumn of 1865. Brahms sent it to Levi in Karlsruhe and received an enthusiastic reply: 'The quintet is beautiful beyond words. Anyone who did not know it in its earlier forms would never believe that it was not originally thought out and designed for the present combination of instruments You have turned a monotonous work for two pianos into a thing of great beauty ... the like of which we have not seen since the year 1828' (the year of Schubert's death).

Sophie Prett

INTERVAL

RONALD CORP (b 1951)

- *Letters from Lony for Soprano, Piano and String Quartet World première of work commissioned by Proms at St Jude's*

Letters from Lony is a voice from the Holocaust - Lony Rabl-Fraenkel sent the letters from Nazi-occupied Amsterdam to her new-born grandson, Peter

Lobbenberg, in England before she perished in Auschwitz without ever seeing him. Peter found the letters after his mother's death in the 1970s and Ronald Corp set them to music.

Peter tells the full story in the accompanying brochure that will be available free of charge to ticket holders.

Ronald Corp adds:

Reading the letters from Lony to her grandson, Peter Lobbenberg, is a moving experience. They are a significant document of a woman's struggle to stay buoyant and strong as things around her deteriorate. They tell her story very powerfully. When Peter invited me to set them to music the first dilemma was how to condense them without losing significant details. Once I had proceeded with this task the musical setting could begin and I readily found a musical expression which is somewhere nearer *arioso* than recitative. The work is scored for mezzo-soprano.

The lullaby which Lony sings after the first letter is a textual interpolation and the musical setting of this acts as a *leitmotiv* throughout the piece, coming back touchingly at the close. Other musical themes are repeated throughout the work. Ultimately the words of the letters speak for themselves but I hope that the musical setting enhances the text and helps bring Lony's story to life.



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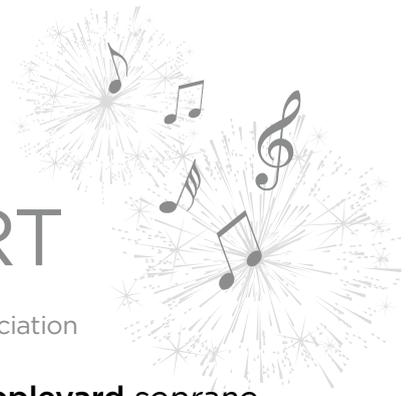
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THURSDAY 29 JUNE 12.45PM

SCHOOLS CONCERT

Supported by the Hampstead Garden Suburb Residents Association

APOLLO5 • Clare Stewart *director/soprano* • Penelope Appleyard *soprano*
Sam Jenkins *tenor* • Oliver Martin-Smith *tenor* • Greg Link *bass*



A concert of ensemble singing including pupils from Brookland, Garden Suburb, St Anthony's School for Girls, St John's and Wessex Gardens Junior Schools, The Henrietta Barnett School, The Archer Academy and Whitefield School, with Apollo5.

Members of the widely praised a cappella group Apollo5 have been helping pupils from today's schools to look at the skills involved in ensemble singing and learn new repertoire. In the concert each school will showcase their work and all will join Apollo5 in a massed performance.

APOLLO5

Apollo5 is part of the VCM Foundation and is involved in the foundation's innovative education programme aimed at inspiring creativity through music, which reaches 40,000 children every year in Europe, the USA and Asia. As ensemble-in-residence with Surrey Arts, the group works with children and adults with special needs. From the VCM's London base Apollo5 leads regular workshops, master classes and a children's concert series and also oversees an extensive outreach project in Hackney, Tower Hamlets and Newham.

The five outstanding vocalists are acclaimed entertainers as well as educators. With a repertoire ranging from classical through jazz to pop arrangements, they have given performances in London at venues including the Royal Albert Hall, Wembley Arena, the Houses of Parliament and Kings Place.

The group has worked in partnership with The Sixteen, The National Gallery and St Martin in the



Charlotte, Alex, Clare, Greg and Ciaràn

Fields, presenting the exciting festival *Sounds Sublime* and sung at the City of London Festival, The London A Cappella Festival and the Petworth Festival. Overseas the past two years have seen Apollo5 tour the USA, sing at the festival La Folle Journée, France and take part in the Taipei International Choral Festival. Apollo5 has broadcast live on BBC Radio 2 and Classic FM.

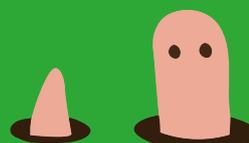
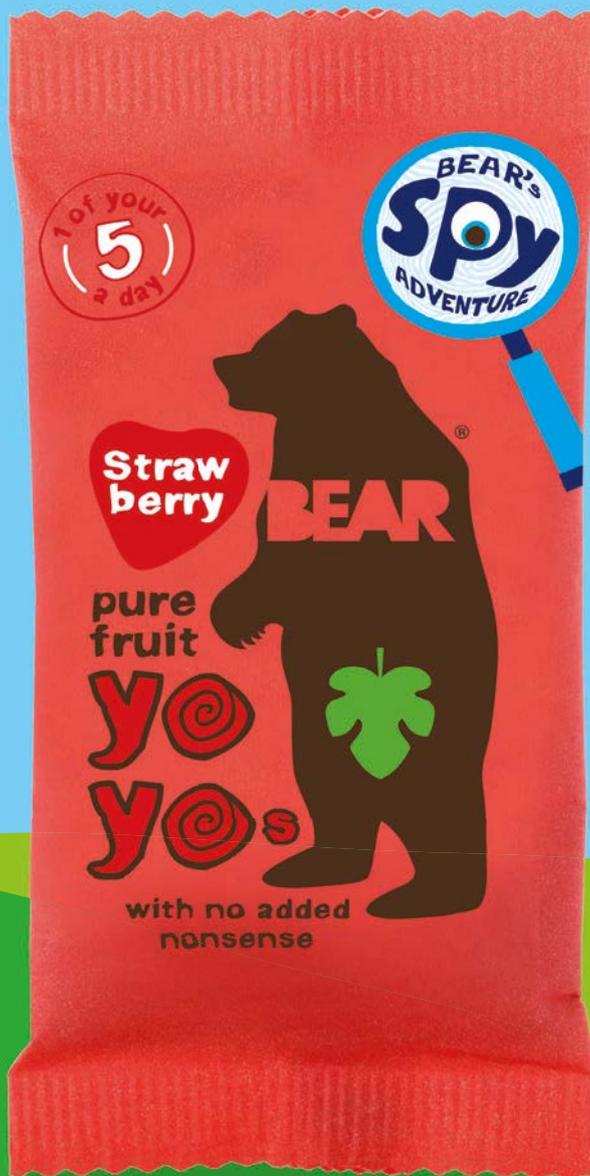
The group released their debut studio album *With a Song in my Heart* in 2015. They also feature on former King's Singer Paul Phoenix's EP *Journey* and they will soon release a disc of previously unrecorded music by the composer Josquin des Prez.

The group is grateful for the support of its sponsor Vivien of Holloway.

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ORCHESTRA OF ST PAUL'S • Ben Palmer *conductor* • Carl Davis *composer*

PROGRAMME

MUSIC BY CARL DAVIS (b. 1936)

Written and directed by Charlie Chaplin, 1917

- *The Cure*

Chaplin plays a drunk who checks into a health spa to dry out but brings with him a suitcase full of alcohol. The spa's inhabitants are inadvertently intoxicated when an employee throws the bottles into the swimming pool.

- *Easy Street*

The down-and-out Little Tramp takes a job as a policeman, leading to numerous run-ins with the local thieving bully.

- *The Immigrant*

Travelling on a steamer crossing the Atlantic to the United States, Chaplin is accused of theft and falls hopelessly in love with a beautiful young woman.



ORCHESTRA OF ST PAUL'S

Playing live to screenings of iconic films is a speciality of the OSP which has performed *Casablanca*, *Psycho*, *Peter and the Wolf*, *The Snowman* and Chaplin's *The Gold Rush* in venues such as the Royal Festival Hall, the Queen Elizabeth Hall, the Purcell Room and the Roundhouse. Tonight's screenings mark the centenary of the release of three of Chaplin's legendary short comic movies.

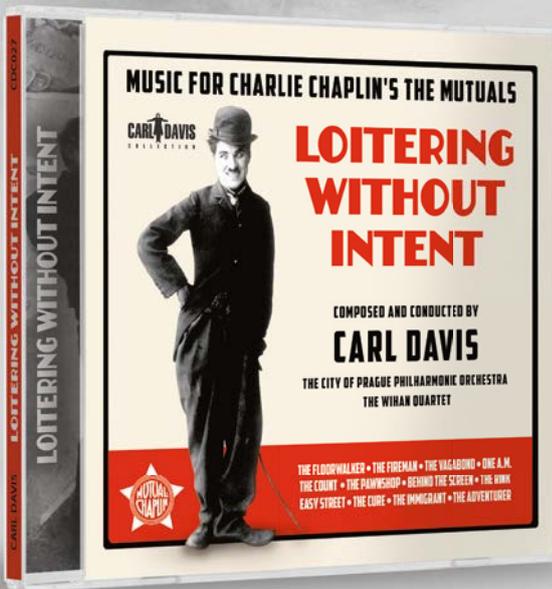
Under the baton of artistic director Ben Palmer, OSP has developed a reputation for imaginative programming and exciting, stylish performances, equally at home playing a Haydn symphony as accompanying a silent film.

Resident at 'the Actors' Church', St Paul's in Covent Garden, OSP performs regularly at London's leading concert halls. The current season has included music for strings by John Adams, Schoenberg and Richard Strauss, a DVD/Blu-ray recording and the live première of Neil Brand's score for Hitchcock's *The Lodger* and performances of *Messiah* and *The Creation*.

Concerts in 2017/18 include *The Creation* at St John's Smith Square (with Carolyn Sampson, James Gilchrist and Andrew Ashwin as soloists), and a screening in the Royal Festival Hall of *E.T. the Extra-Terrestrial*.

The orchestra's most recent recording, a disc of music by Antonio Lotti with chamber choir The Syred Consort, entered the Specialist Classical Chart at No 2, was chosen as the BBC Radio *Record Review* Disc of the Week, and was selected as one of Presto Classical's Top Ten discs of 2016.

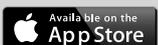
Based around a core of principal players, OSP adapts to each project, varying its layout, playing style and lineup, ranging in size from a small ensemble to an orchestra of 70 or more. The orchestra's patron is >



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BEN PALMER
conductor/artistic director

This February Ben Palmer celebrated ten years as artistic director of OSP and is increasingly in demand as a guest conductor both in the UK and abroad. From the 2017/18 season, he is chief conductor of the Deutsche Philharmonie Merck in Darmstadt. Recent guest conducting engagements have included the BBC Singers, the Deutsches Kammerorchester Berlin, the Royal Philharmonic Concert Orchestra, the Kazakh State Chamber Orchestra and Kharkov Philharmonic Orchestra.

In addition to conducting projects with the Royal College of Music Philharmonic and the period-instrument RCM Classical Orchestra, he is often invited to prepare the RCM Symphony Orchestra for visiting conductors including Bernard Haitink, Sir Roger Norrington, Jac van Steen, Thomas Zehetmair, John Wilson and Maxim Vengerov. Since 2011 he has worked closely with Norrington, acting as his assistant conductor for concerts, recordings and tours and at the BBC Proms.

Ben has made a speciality of conducting films live to screen with performances of *Psycho*, *Casablanca*, *Peter and the Wolf*, *The Snowman*, *The Battle of the Somme* and *The Gold Rush*.



© ANDY STAPLES PHOTOGRAPHY

Ben Palmer

Recent and forthcoming film-with-orchestra projects include *The Gold Rush* with the London Mozart Players, *E.T. the Extra-Terrestrial* in the Royal Festival Hall and Fritz Lang's *Metropolis*.

In addition to several CDs with OSP, Ben has recorded his own work, *Bach Dreams*, with the Deutsches Kammerorchester Berlin and is frequently in demand as a composer, orchestrator and arranger. He is more than halfway through his lifetime ambition to conduct all 107 Haydn symphonies.

www.benpalmer.net

CARL DAVIS composer

Born in New York in 1936, Carl Davis is known internationally in many spheres of music-making. His work for the theatre includes

composing scores for the Royal Shakespeare Company and the National Theatre.

In the world of dance he has worked with, among others, Sadler's Wells Royal Ballet, London Contemporary Dance Theatre, Northern Ballet, Scottish Ballet, English National Ballet and Birmingham Royal Ballet.

His music has reached a huge audience through TV and cinema. His vast output includes *The World At War*, *Hollywood*, *The Naked Civil Servant*, *Oppenheimer*, *The Rainbow* and *The French Lieutenant's Woman*.

The BBC series *Pride and Prejudice* (nominated for a BASCA Ivor Novello award for Best Music for a Television Production in 1996) has been one of his best-loved scores. >

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Music for silent films has been an enduring strand to Carl Davis's activities. His 1980 score for Abel Gance's 1927 *Napoléon* triggered an extraordinary revival of interest in the silent film. Davis's oeuvre of more than 50 scores for this medium, including *Ben-Hur*, *The Thief of*

Bagdad and *The Godless Girl*, has brought him international acclaim.

The *Phantom of the Opera* was the first silent film to be performed at the Royal Opera House (2006) conducted by the composer, while a project to revive the Chaplin films has focused on 'The Mutuals' – a

cycle of 12 short films including *The Cure*, *Easy Street* and *The Immigrant*.

Throughout his career Carl has composed concert works and there are also many concert suites derived from film scores, vocal music, choral works, instrumental and chamber music and opera.

ORCHESTRA OF ST PAUL'S

Violins Fenella Humphrys, Esther King Smith • **Viola** Stephanie Edmundson* • **Cello** Morwenna Del Mar
Bass Sophia Preston* • **Flute/Piccolo** Simon Gilliver • **Oboe/Cor Anglais** Jenni Britton
Clarinets David Campbell, Fiona Mitchell • **Bassoon** Rosie Burton • **Horns** Sam Pearce, Paul Cott
Trumpet Laura Garwin • **Trombone** Iain Maxwell • **Percussion** Keith Price • **Piano** Daniel King Smith*

* *Guest Principal*

List correct at time of going to print

PROMS AND POETRY

After the interval this evening three prize-winning poets from the Proms-funded Make it! youth project at Toynbee Hall will each read a short poem. This follows poetry workshops at three schools in East London with Anthony Anaxagorou, award-winning poet, writer and poetry educator, together with Curtis Worrell from Make it!. The culmination of the workshops was 28 young people presenting their poems on the subject of identity to an independent panel of judges, comprising volunteers from Investec and a member of the Proms Education Committee.

The competition was made possible by our generous Principal Sponsor Investec, whose staff

gave their time to select the winning entries and give constructive feedback. The standard of poetry was exceptionally high and topics included very challenging subjects – subjects that touch the young writers' hearts. We are delighted to present the winners to you and to give them an opportunity to showcase their poems. Please give these young poets a warm welcome and appreciate the courage it takes for them to present their work to you.

We hope that the experience of performing at Proms will be a special event, enjoyable and rewarding for each of them. We are sure it will be for the audience.

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HARP RECITAL IN THE FREE CHURCH

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Noelia Cotuna *harp*

PROGRAMME

JOHANN SEBASTIAN BACH (1685-1750)

- *Suite No 1 for Lute BWV 996*
trans. Marie-Claire Jamet

LOUIS SPOHR (1784-1859)

- *Variations sur l'air Je suis encore dans mon printemps*

MARCEL GRANDJANY (1891-1975)

- *Dans la forêt du charme et de l'enchantement...*

GIOVANNI CARAMIELLO (1838-1938)

- *Fantasia Brillante*

PAUL HINDEMITH (1895-1963)

- *Sonate*

HENRIETTE RENIÉ (1875-1956)

- *Danse des lutins*

CARLOS SALZEDO (1885-1961)

- *Concert Fantasy on Lara's Granada*



Noelia Cotuna

NOELIA COTUNA *harp*

Winner of the 2017 North London Camac Harp competition, 17-year-old Noelia Cotuna has been awarded more than 20 prizes at international competitions in Spain, Italy, Serbia and the UK.

Born in Spain, she started playing the harp at the age of six and two years later attended the Professional Conservatoire of Music of Valencia where she studied with Ana Martínez. She graduated in 2016 with the Professional Prize of Music in Harp and Chamber Music, and the Scholarship Prize of the RSEAPV. She was guest harpist of the Valencian Government's Youth Orchestra in 2013 and was appointed principal harp at 14. Noelia has been involved in Madrid Symphony Orchestra's Proyecto Talentos since being selected in 2015 and has benefitted from its mentorship scheme alongside OSM players.

At 15, she was offered a place at London's Trinity Laban Conservatoire of Music and Dance and is currently studying there with Gabriella Dall'Olio. Noelia is also a reserve in Gustav Mahler Jugendorchester for the 2017 season.

She made her solo debut in July 2016 playing Dittersdorf's *Concerto for Harp* alongside Valencia Orchestra and today performs regularly as a soloist and chamber musician throughout Spain, in London and other European cities. She has taken part in masterclasses with Fabrice Pierre, Marie Pierre Langlamet, Cristina Montes, Sylvain Blassel, Park Stickney, Maria Elena Bovio, Han-An Liu, Rachel Masters and Hugh Webb.

Noelia is supported by the Gladys Bratton Scholarship Fund.



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FRIDAY 30 JUNE 7.45PM

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

Supported by Mercedes-Benz Temple Fortune

Stephen Cleobury *director of music*

PROGRAMME

THOMAS TOMKINS (1572-1656)

- *O sing unto the Lord*
- *When David heard that Absalom was slain*

WILLIAM BYRD (1543-1623)

- *Ave Verum Corpus*
- *Haec dies quam fecit Dominus*

JOHANN SEBASTIAN BACH (1685-1750)

- Organ Prelude and Fugue in C major BWV 547

JOHANNES BRAHMS (1833-1897)

- *Warum ist das Licht gegeben Op 74 No 1*

ANTON BRUCKNER (1824-1896)

- *Locus iste a Deo factus est*

BRAHMS

- *Schaffe in mir, Gott, ein rein Herz Op 29 No 2*

INTERVAL

MAURICE DURUFLÉ (1902-86)

- Two motets from *Quatre Motets sur des thèmes grégoriens*
 - *Tota pulchra es, Maria*
 - *Tantum ergo sacramentum*

GABRIEL FAURÉ (1845-1924)

- *Requiem Op 48*
for Soprano and Baritone Soloists, Chorus and Organ
 - *Introit and Kyrie*
 - *Offertorium*
 - *Sanctus*
 - *Pie Jesu*
 - *Agnus Dei*
 - *Libera me*
 - *In Paradisum* >



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The Choir of King's College, Cambridge

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When we audition boys, we are looking for potential. A love of singing, musical aptitude and a desire to learn is more important to us than previous singing experience. We're happy to meet informally with families at any time of the year to offer advice and answer questions.

For more information, please contact Sarah Williams on **01223 761321**, or at choristers@kings.cam.ac.uk.

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The Choir of King's College, Cambridge

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

Founded in the mid-15th century, the Choir of King's College, Cambridge is today one of the world's best known choral groups. Every Christmas Eve millions worldwide tune in to *A Festival of Nine Lessons and Carols*, broadcast on BBC Radio since 1928, and to *Carols from King's* on BBC TV since 1954.

The choir's international fame and reputation, enhanced by an extensive recording catalogue, has led to invitations to perform around the world. Last season culminated in a live televised performance of Fauré's *Requiem* at the BBC Proms and performances in Hong Kong and China where the choir opened the NCPA Beijing Chorus Festival. Other highlights included performances at The Royal Concertgebouw in Amsterdam, Hatfield House Chamber Music Festival and a return to Sweden, marking the 80th anniversary of the choir's first ever international tour. This

spring the choir toured Canada and the USA and is performing at European festivals in the summer.

The choir launched its own record label in 2012 with *Nine Lessons & Carols*. In 2014 the choir's recording of Fauré's *Requiem* remained on the UK classical chart for 28 weeks, making it one of 2014's best-selling core classical albums.

The choir exists thanks to King Henry VI who, in founding the college in 1441, envisaged the daily singing of services in its magnificent chapel which remains the primary purpose of the choir's 16 choristers, 14 choral scholars and two organ scholars.

Since the choir's earliest days its services have been attended by the great and good – monarchs from Elizabeth I to our present Queen, political leaders such as Winston Churchill and Mikhail Gorbachev, and Charles Darwin, who loved the choir so much that he engaged the choristers to come and sing in his rooms when he was at Cambridge.

The choir owes much to the five musicians who have maintained its consistently high standards over the course of the last 140 years: A.H. Mann (1876), Boris Ord (1929), David Willcocks (1957), Philip Ledger (1974) and, since 1982, Stephen Cleobury.

'I would happily sit in King's College Chapel listening to this choir sing for the rest of my days'.

Richard Morrison, The Times

STEPHEN CLEOBURY director of music/organist

Stephen Cleobury has been organist and director of music at King's College, Cambridge since 1982 and since 1983 conductor of the orchestra and chorus of the Cambridge University Musical Society. Before going to King's he was sub-organist at Westminster Abbey and Master of Music at Westminster Cathedral.

Under his direction, King's College Choir, Cambridge continues the daily singing of chapel services during term time – the raison >

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d'être of the choir – and maintains a busy schedule of concerts, tours, recordings and broadcasts.

During his 30 years with the choir it has recorded a wide range of music for Decca and EMI, ranging from Byrd and Giovanni Pierluigi da Palestrina through Mozart, Rossini and Berlioz, to Zoltán Kodály, Benjamin Britten and Peter Maxwell Davies. In many of these recordings, as in its concert appearances, the choir has performed with leading soloists and orchestras.

Stephen complements and refreshes his work in Cambridge through his many other musical activities. As well as being dedicated to an approach to earlier music which is stylistically aware, he has commissioned many works for the choir from contemporary composers.

At King's, Stephen Cleobury has sought to maintain and enhance the reputation of the choir, developing its broadcasting, recording and touring and



© PAUL GROVER AND KING'S COLLEGE, CAMBRIDGE

Stephen Cleobury

introducing the annual festival, Easter at King's, which the BBC regularly broadcasts, and, in its wake, *Concerts at King's* a series of high-profile performances throughout the year.

From 1983 to 2009 Stephen Cleobury was conductor of the Cambridge University Musical Society (CUMS), a role in which he has not only conducted many orchestral works, but most of the major works for chorus and orchestra. Between

November 1995 and 2007 he was chief conductor of the BBC Singers and since then has been Conductor Laureate.

In addition to his work in Cambridge, Stephen Cleobury is active as a conductor and organist both in the UK and abroad, frequently visiting North America, Australia and Europe. As an organ recitalist, he has recorded J.S. Bach's *Clavierübung* Pt 3 and the *Leipzig Chorale Preludes* for BBC Radio 3. ▶

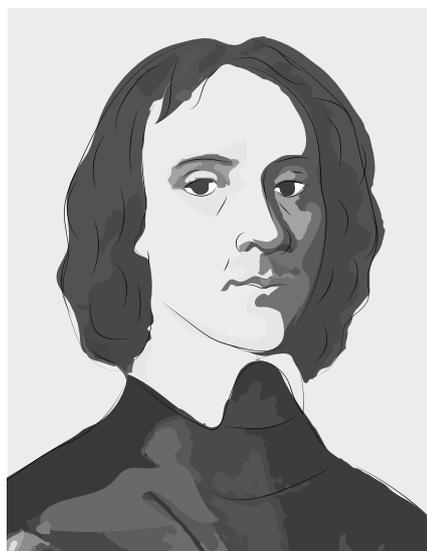
CHOIR OF KING'S COLLEGE, CAMBRIDGE

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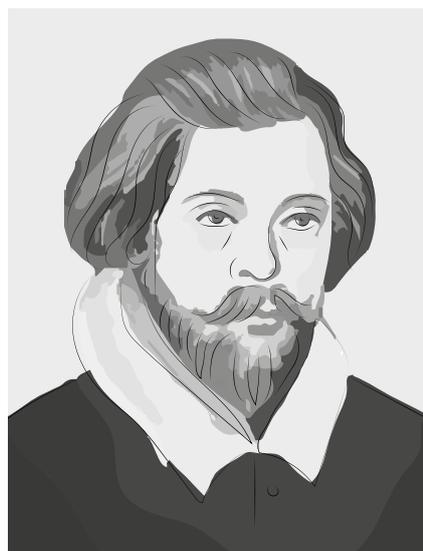
Choral Scholars: Altos Rupert Scarratt, Isaac Jarratt-Barnham, George Gibbon, Daniel Henderson
Tenors Harry Bradford, Jack Goulder, James Micklethwaite, Christopher Nehaul • **Basses** James Jenkins, Sebastian Johns, Stephen Whitford, Charlie Baigent, Zac Moxon, Trojan Nakade, Barney Wolstenholme

Organ Scholars Richard Gowers, Henry Websdale

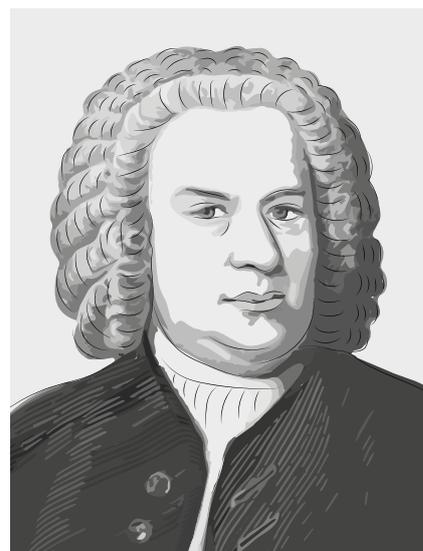
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Thomas Tomkins



William Byrd



Johann Sebastian Bach

PROGRAMME NOTES

THOMAS TOMKINS (1572-1656)

- *O sing unto the Lord*
- *When David heard that Absalom was slain*

Thomas Tomkins was probably the most prolific English composer of his time. As well as more than 100 anthems and five settings of the canticles, there are more than 20 madrigals and ballets, 30 consort pieces and nearly 70 keyboard pieces. A pupil of William Byrd, he lived and worked during three reigns and was organist of Worcester Cathedral and the Chapel Royal.

WILLIAM BYRD (1543-1623)

- *Ave Verum Corpus*
- *Haec dies quam fecit Dominus*

William Byrd, a pupil of Thomas Tallis, was organist at Lincoln Cathedral from 1563. From 1572 he held the post, jointly with Tallis, of organist at the Chapel Royal. In 1575 he and Tallis jointly published a collection of

motets, *Cantiones sacrae*, dedicated to Queen Elizabeth. A Roman Catholic at a time of anti-Papism, he seems to have been protected by his fame as a composer and by friends in high places.

JOHANN SEBASTIAN BACH (1685-1750)

- *Organ Prelude and Fugue in C major BWV 547*

Bach's *Prelude and Fugue in C major, BWV 547*, is strikingly different from much of the composer's work of this kind. Written apparently after his move to Leipzig in 1723, the Prelude opens with a three-voice contrapuntal composition for the manuals in 9/8 metre, with an unusual bass part for the pedals, including a distinctive rhythmic figure when it enters. The same rhythmic figure ends the Prelude. The first 48 bars of the fugue make no use of the pedals, which are used only in the concluding 24 bars, the last five and a half bars providing a tonic pedal-point. The first pedal entry

is in fact an augmentation of the opening of the fugal subject which itself is treated with the greatest contrapuntal ingenuity.

JOHANNES BRAHMS (1833-1897)

- *Warum ist das Licht gegeben Op 74 No 1*

Brahms composed the a cappella motet 'Warum ist das Licht gegeben' during the summer of 1877 at Pörtlach, Carinthia, at a time when the composer was putting the finishing touches to his Second Symphony. The first performance was given in Vienna on 8 December 1878.

After a severe and imposing four-part opening section in D minor ('Slowly and with expression'), there follows a canonic setting of 'Lasset uns' in six parts (divided sopranos and basses), its warm F major glow perfectly reflecting the underlying message of the words. The following section ('Siehe, wir') is in two halves, the second beginning at the words 'Die Geduld Hiobs', >

which develops into a repeat of the music for 'Lasset uns'. The motet is concluded by a four-part chorale setting to the words 'Mit Fried und Freud'.

ANTON BRUCKNER (1824-1896)

- *Locus iste a Deo factus est*

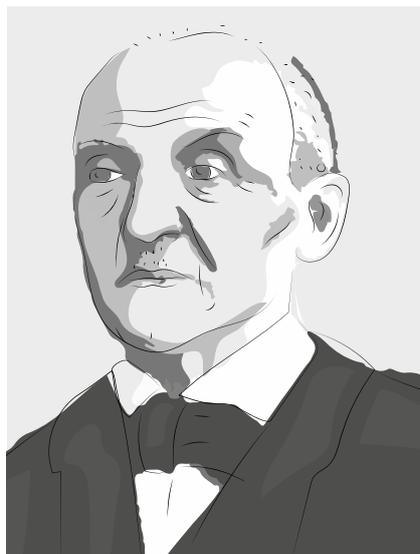
Austrian composer and organist Anton Bruckner was the son of a village schoolmaster. He showed precocious musical talent but had no expert teaching until he was 11.

After serving as a choirboy at St Florian's monastery, in 1840 he began training in Linz as a schoolmaster, with music remaining an absorbing sideline. Persisting with organ studies, he became a virtuoso of the instrument, especially in the art of improvisation. In 1845 he returned to St Florian as an assistant teacher but continued with his musical studies. In 1848 he became 'provisional' organist.

For some years he had been composing organ and choral music but 1849 saw the first recognizably Brucknerian work, the *Requiem* in D minor.

In 1851 he became official organist of St Florian and in 1855 was appointed organist of Linz Cathedral. Also in 1855 he decided to study harmony and counterpoint with Simon Sechter in Vienna, lessons which continued until 1861.

The following year he started to study orchestration in Linz with Otto Kitzler, cellist and conductor, who introduced him to the music of Wagner (later to become an absorbing passion).



Anton Bruckner

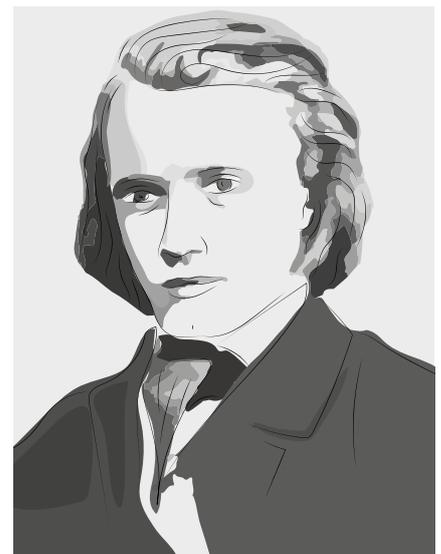
In 1868 he moved to Vienna, where he was to live for the next 28 years, succeeding Sechter as professor of harmony and counterpoint at the Conservatoire.

The charmingly simple but telling motet *Locus iste* was composed in 1869 and had its première at the dedication of the votive chapel of the newly-built Linz Cathedral. The text celebrates a sacred place, which for liturgical purposes would have been the new cathedral, but Bruckner may well have been thinking of St Florian - his true spiritual home, to which he often returned in later years.

JOHANNES BRAHMS

- *Schaffe in mir, Gott, ein rein Herz Op 29 No 2*

This motet, which Brahms wrote in 1856, was particularly admired by Clara Schumann and reflects the fruits of his studies of earlier masters of counterpoint. It is divided into three brief sections, each corresponding to a verse from Psalm 51.



Johannes Brahms

The first section in G major is based on a 'canon by augmentation' (a technique often used by JS Bach in which the notes in the following voice or voices are longer than those in the leading voice).

The second section is a chromatic fugue in G minor, while the final section concludes with a fugal section based on the motet's opening theme.

INTERVAL

MAURICE DURUFLÉ (1902-86)

- *Two motets from Quatre Motets sur des thèmes grégoriens (1960)*
 - *Tota pulchra es, Maria*
 - *Tantum ergo sacramentum*

Maurice Duruflé was first and foremost a professional organist; his fastidious and sparing output as a composer (he published only 14 works in 50 years) was a natural by-product of his principal career as performer and teacher. Born in Louviers, near the confluence of the Eure and the >



Maurice Duruflé

Seine, he attended Rouen cathedral choir school from the age of ten, where he learnt the piano and the organ.

In 1919 he moved to Paris to study under the celebrated organist Charles Tournemire, later becoming his assistant at the church of Sainte Clotilde.

He entered the Conservatoire in 1920, winning prizes for organ, composition, piano accompaniment and harmony, where his professors included Eugène Gigout (organ) and Paul Dukas (composition); he also had lessons with Louis Vierne and Charles-Marie Widor. In 1927 he left his post with Tournemire to become deputy to Vierne at Notre-Dame, a post which he held until Vierne's death in 1937 (he was sitting beside the older man when he dropped dead at the console).

Meanwhile, in 1929, he had been appointed principal organist of Saint-Étienne-du-Mont, the post that he held for the rest of his active life.

Besides his duties at Saint-Étienne-du-Mont, Duruflé held for

over 25 years the post of Professor of Harmony at the Conservatoire, to which he was appointed in 1943, having the previous year deputized for Marcel Dupré in the organ class. In 1947 (the year in which he composed the *Requiem*), he engaged as assistant organist a pupil of Dupré's, Marie-Madeleine Chevalier, some nineteen years his junior, whom he was to marry in 1953.

After his retirement in 1975 (forced on him by a car crash) she continued as organist of Saint-Étienne until 1998, a year before her own death (Duruflé himself having died in 1986). It was a partnership which won them universal esteem, internationally as well as in France.

Conservative by the standards of his contemporaries (including his friend and Conservatoire colleague Messiaën), Duruflé was out of sympathy with, even revolted by, late 20th century musical trends. In an article of 1980 he wrote: 'In the contemporary field of not only liturgical music but also of all kinds of music written today, one wonders anxiously what will happen tomorrow. Are we heading for a complete destruction of our musical civilisation?

'For the past 30 years all people have talked about *is musique concrète*, electronic, random, repetitive, experimental and electro-acoustic music, "music of our time", "new language", "research", etc ...Despite all this "research", they don't seem to have found anything yet. If this so-called

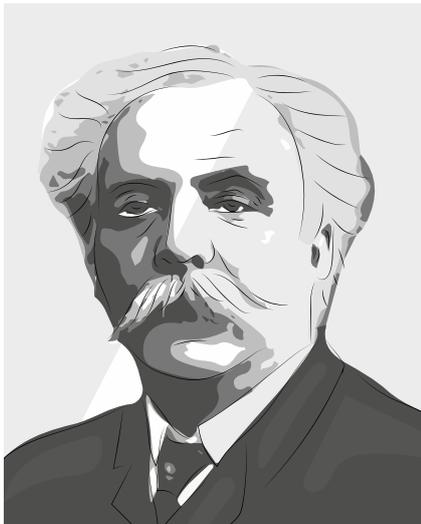
contemporary music is supposed to be the music of tomorrow, why do our conservatoires go on running classes in manuscript writing, harmony, counterpoint, fugue and composition, with teaching based firmly on classical, traditional writing?'

Unfashionable though such views may have been, they do not diminish Duruflé's reputation as a composer of integrity and dedication and indeed of not inconsiderable originality.

A number of Duruflé's works (including the well-known *Requiem*) were inspired by Gregorian chant. Duruflé once wrote: 'Gregorian art brought liturgical chant to such a point of perfection that it would have been a veritable catastrophe for the whole of Christian culture if it had disappeared'; and on another occasion: 'To separate Gregorian chant from the Catholic liturgy is to want to mutilate it. Its universal character is an aspect of the unity of the Church.'

Tota pulchra es, Maria (for women's voices) sets an old Catholic prayer, dating from the fourth century. It is one of the five antiphons for Second Vespers at the Feast of the Immaculate Conception. The title ('You are completely beautiful') refers to the Virgin Mary and her immaculate conception.

The text of *Tantum Ergo* consists of the final two stanzas of the Eucharistic Hymn *Pange Lingua*, written by St Thomas Aquinas for the Feast of Corpus Christi. It is traditionally used at the Benediction of the Blessed Sacrament. ▶



Gabriel Fauré

GABRIEL FAURÉ (1845-1924)

- *Requiem Op 48 (1877-1889)*
for Soprano and Baritone
Soloists, Chorus and Organ
 - *Introit and Kyrie*
 - *Offertorium*
 - *Sanctus*
 - *Pie Jesu*
 - *Agnus Dei*
 - *Libera me*
 - *In Paradisum*

During his early career as organist at a succession of fashionable Paris churches, Fauré built up a reputation primarily as an outstanding organist and teacher; it was only gradually that he won recognition as a composer with a distinct musical voice.

His heart was not really in writing conventional church music, nor in the daily routine of organ-playing, choir-training and private teaching

– all of which he abandoned after his appointment as director of the Paris Conservatoire in 1905, where he remained until deafness forced his retirement in 1920.

Of all Fauré's works, the *Requiem* is the one which has enjoyed perhaps the widest public success; yet it stands somewhat apart from the works for which he is otherwise best remembered, which (with the exception of the early *Cantique de Jean Racine* for chorus and organ) consist mainly of songs, solo piano pieces and chamber music.

Fauré's training at the École Niedermeyer was primarily as a church musician and it is possible to detect the influence of his study of plainsong and modal harmony on his later compositions, including the *Requiem*. He was introduced to contemporary music through the piano classes of Saint-Saëns, who also helped to launch him during the 1870s as a composer in Parisian salons such as that of the singer Pauline Viardot.

Unlike most of his contemporaries, Fauré avoided the influence of Wagner almost entirely, and during the 1900s his distinctive style became increasingly experimental. Already in the *Requiem* a more mature and idiosyncratic style can be heard.

Although well suited to liturgical use, the style of the *Requiem* is on a distinctly higher plane than the Gounodesque sentimentality of Fauré's more routine works for the Church.

It had a complicated history. Apart from the *Libera me* (1877) and *Offertorium* (1889), most of the work was composed in 1888, after the death of his mother – although Fauré later asserted that it was not composed in memory of a specific person but 'for the pleasure of it'.

Over the years he experimented with various orchestral settings: the original scoring was for a small orchestra of violas, cellos, basses, harp, timpani and organ, with a solo violin part in the *Sanctus*. Fauré intended the work to be intimate, peaceful and loving – he detested the colossal effects of Berlioz's 1837 *Grande Messe des Morts* – and that concept is reflected in his selective choice of texts from the requiem mass and the burial service (there is no *Dies irae*). Use of the organ instead of an orchestra to accompany the work is therefore an entirely appropriate choice.

Thomas Radice

Texts of the choral works performed at this concert are available free of charge to holders of the festival programme.

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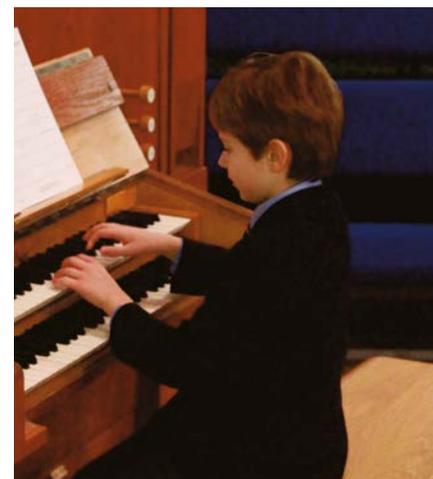
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Robert Benton *presenter*

PROGRAMME

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FRANK CHURCHILL

- Snow White and the Seven Dwarfs

LEIGH HARLINE

- Pinocchio

SHERMAN/GILKYSON

- Jungle Book (Part 1)

ALAN MENKEN

- Little Mermaid

ARR. JOHN MOSS

- Aladdin

HANS ZIMMER

- The Lion King

ARR. MICHAEL BROWN

- Pixar Movie Magic

SHERMAN/GILKYSON

- Jungle Book (Part 2)



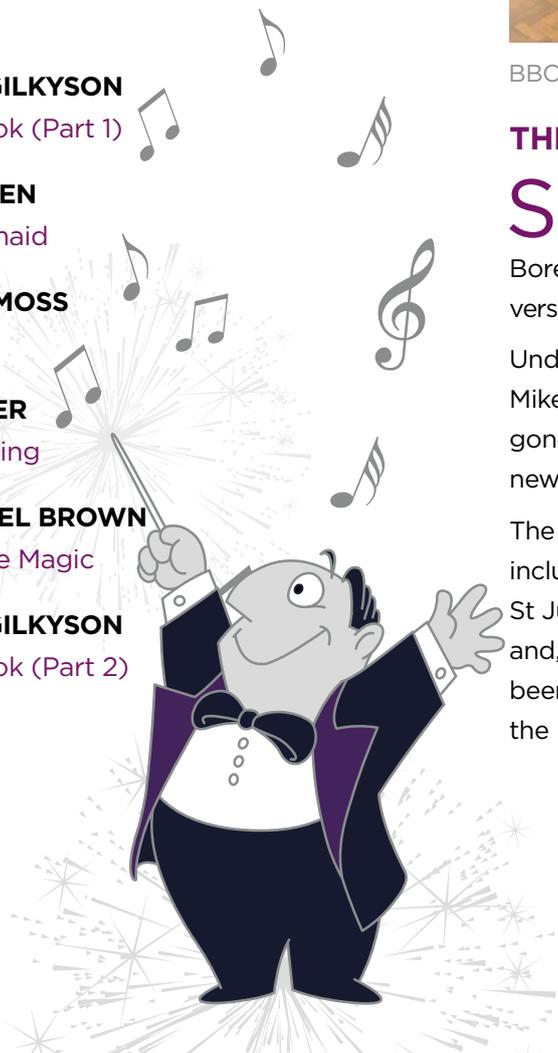
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Mark Dooley

MARK DOOLEY
guest conductor

Marc Dooley enjoys a busy musical life in several areas. He is music director of the Fulham Symphony Orchestra, principal conductor of the Kew Sinfonia and works regularly with several ensembles. Recent highlights include a performance of rarely-heard works by Edgard Varèse as part of the BBC Symphony Orchestra Total Immersion series. Marc enjoys working as an ensemble and chamber music coach with students of all ages. He is presently developing content for a major new digital project at the publisher Edition Peters, producing films, recordings and scholarly material with artists including Joanna MacGregor, Roy Howat and Richard Uttley.



Andrew Morley

ANDREW MORLEY
musical director

Andrew studied conducting and orchestration at Lancaster University and Trinity College of Music. He has worked with soloists Wissam Boustany, David Owen Norris, Tim Jackson, Simon Blendis and Stephen Hough and has given the première of a new work for DJ and ensemble by Gabriel Prokofiev which was unveiled at the BBC Proms. Andrew has prepared music for renowned film composer Debbie Wiseman and conductors Barry Wordsworth and Ed Gardner. Andrew has held teaching posts at Lancaster University, Junior Trinity and Oxford Brookes University and continues the roles



Robert Benton

of musical director with the Junior Trinity Symphony Orchestra and St Paul's Sinfonia as well as the BBC Elstree Concert Band.

ROBERT BENTON
presenter

His day job involves derivatives law but Robert Benton has much more fun in his spare time working in amateur theatre. He has been involved in more than 100 productions, usually in some technical capacity. He has written four pantomimes, one of which he also directed. He has also managed a venue and produced award-winning shows at the Edinburgh Festival Fringe. Robert is delighted to be presenting once again for the BBC Elstree Concert Band.

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- Bass Clarinet** Justin Wakefield • **Oboes** Henry Bettinson, Tony Freer • **Bassoons** John Robinson, Nick Hughes • **Saxophones** Adam Jobson, Sabina Raisin-Fielder, Lydia Hammond, Sam Duffy
- French Horns** Tim Costen, Catherine Davies, David Claydon, Richard Simper • **Trumpets** Mark Farrar, Ben Wong, Rob Ford, Andrew Holford, Francesca Treadaway • **Trombones** Roy Young, Mike Tucker, Phil Crossland • **Euphonium** Charley Brighton • **Tubas** Paul Clark, Kevin Spicer
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JAZZ NIGHT

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Gareth Lockrane *director, jazz ensemble* • Pete Churchill *director, jazz choir*

PROGRAMME

THELONIOUS MONK (1917-1982)

- Music from the 1959 recording *The Thelonious Monk Orchestra at Town Hall*

Transcription: Simon Marsh

- *Thelonious*
- *Friday The 13th*
- *Monk's Mood*
- *Little Rootie Tootie*
- *Off Minor*
- *Crepuscle With Nellie*

INTERVAL

TRINITY LABAN JAZZ CHOIR

- Jazz, gospel and folk standards accompanied by a rhythm section

SILVER JUBILEE SPIT ROAST – 6:30PM

Join us for our celebratory spit roast on Central Square before sitting down to enjoy an evening of Jazz. The delicious food includes a choice of lamb or pork and a selection of salad accompanied by drinks from our refreshments tent. This is a great way to start your evening at Proms!



Trinity Laban Conservatoire of Music & Dance

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

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Jazz is one of the areas in which it has an outstanding reputation for technical excellence and originality. Jazz studies over the years have produced a string of accomplished musicians.

Students form small bands and the conservatoire has three Big Bands and a Jazz Choir which provide performance experience. There are regular performances in the Beats in the Bar series at Blackheath Halls and Oliver's Jazz Club in Greenwich. Students also perform at prestigious venues such as London's Southbank Centre, Ronnie Scott's, the Pizza Express Jazz Club in Dean Street and The Vortex, as well as regular appearances at the London Jazz Festival. >



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Gareth Lockrane

GARETH LOCKRANE
director, senior jazz ensemble

Gareth Lockrane started playing music at the age of ten, discovered jazz at 14, enrolled on the jazz course at the Royal Academy of Music in 1994 and in 1998, he studied on the Lake Placid Jazz Course in New York with Joe Lovano, Dick Oatts and Jim McNeely.

Since his student days he has formed critically-acclaimed bands such as The Jazz System with Osian Roberts in 1997 which was a finalist in the Vienna Jazz Festival Grande Concours de Jazz.

In 2002, he formed Grooveyard with saxophonist Alex Garnett. Their CD *Put The Cat Out* won the Best European Jazz Group award in the 2003 Granada Jazz Festival. Grooveyard completed a successful Jazz Services tour of the UK in 2005 and in 2012 their album *The Strut* was named Jazz Album of the Year by *Mojo* magazine.

Gareth is also heavily involved in the music educational world. As well as being director of the Jazz



Pete Churchill

Choir at the Conservatoire he is course director of the prestigious junior jazz course at the Royal Academy of Music in London as well as regularly teaching at degree and post-grad level at the RAM and Guildhall School of Music & Drama and teaching flute at Kingsdale School in Dulwich.

Gareth also teaches regularly on the National Youth Jazz Collective courses across the UK, and every August on the residential Loire Summer School in France run by drummer extraordinaire Tristan Maillot.

PETE CHURCHILL
director, jazz choir

Originally trained in Canada, Pete has been based in England since 1985. Having completed almost 20 years teaching at the Guildhall School of Music, he is now Professor of Jazz Composition at the Royal Academy of Music in London while running the jazz choir at Trinity Laban.

His busy freelance career has included work as diverse as a year

in the West End as a Musical Director of *Five Guys Named Moe*, almost 15 years as the British accompanist for the legendary jazz-singer Mark Murphy and the conductor of the Kenny Wheeler Big Band.

As a performer, Pete has been featured at many festivals internationally working as a singer, pianist and conductor. He has been a member of both Kenny Wheeler's and Abdullah Ibrahim's vocal projects, travelled extensively as Mark Murphy's accompanist and has collaborated with, among others, Norma Winstone, Stan Sulzmann, John Taylor, Cleveland Watkiss, Julian Arguelles, Bobby Wellins and Tina May.

Pete has also released several critically acclaimed jazz albums under his own name and conducted the 80th birthday tour of the Kenny Wheeler Big Band - culminating in a critically acclaimed album, *The Long Waiting*.

As an educator and choral director, Pete is very much in demand abroad - teaching regularly in Australia and giving jazz workshops in the Far East and Finland.

It was during his years of teaching on the post-grad jazz course at the Guildhall that Pete developed his legendary harmony classes. Rejecting the accepted approach to jazz harmony teaching, Pete found more practical and lucid ways of leading students through the various harmonic pathways that they might take in their varied careers as improvisers. >



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Thelonious Monk

PROGRAMME NOTES

THELONIOUS MONK (1917-1982)

Thelonious Sphere Monk is one of the most influential figures in the history of jazz. Often mentioned with Charlie Parker

and Dizzie Gillespie as a founder of modern jazz, his more than 70 compositions are classics that continue to inspire artists in all genres of music. In the 1930's, at only 19 years old, Monk cut his teeth performing alongside Parker and Gillespie at Harlem's Minton's Playhouse. He went on to record with other jazz greats including Miles Davis, John Coltrane and Sonny Rollins. Formed in the late 1950's, the seminal Thelonious Monk Quartet, with John Coltrane on tenor saxophone, began playing regular gigs at the Five Spot in New York. The success of these performances led to critical praise and international tours including many performances at Carnegie Hall and the Newport Jazz Festival. In 1964, Monk

appeared on the cover of *Time* magazine, an honour that has been bestowed on only four other jazz musicians.

'Now Monk has arrived at the summit of serious recognition he deserved all along, and his name is spoken with the quiet reverence that jazz itself has come to demand. His music is discussed in composition courses at Juilliard, sophisticates find in it affinities with Webern, and French Critic Andre Hodeir hails him as the first jazzman to have "a feeling for specifically modern esthetic values" From the first startled chord, his music has the urgency of fire bells.'

Time Magazine 28 February 1964

TRINITY LABAN SENIOR JAZZ ENSEMBLE

Trumpet John Woodham • **Trombone** Madeleine Dowdeswell • **French horn** Jim Rattigan • **Tuba** Martin Thomson • **Saxophones** Alice Leggett (alto), Rob Griffin (tenor), Lewis Borland (baritone) • **Piano** James Pettinger • **Bass** Huw Bennett • **Drums** Charlie Maguire

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LAST NIGHT OF THE PROMS

THE LONDON INTERNATIONAL ORCHESTRA

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Toby Purser *conductor* • Victoria Simmonds *mezzo-soprano* • Edward Batting *organ*

PROGRAMME

MIKHAIL GLINKA (1804-1857)

- Overture to *Ruslan and Ludmila*

CAMILLE SAINT-SAËNS (1835-1921)

- Symphony No 3 in C minor Op 78 ('Organ')
 - Part I Adagio - Allegro moderato - Poco adagio
 - Part II Allegro moderato - Presto - Maestoso - Allegro

INTERVAL

GIOACHINO ANTONIO ROSSINI (1792-1868)

- From *The Barber of Seville*
 - Overture
 - *Una voce poco fa*

FRANZ LEHÁR (1870-1948)

- Gems from *The Merry Widow*
- *Meine Lippen, sie küssen so heiss* from *Giuditta*

HENRY WOOD (1869-1944)

- Fantasia on British Sea Songs
 - *The Saucy Arethusa*
 - *Tom Bowling*
 - *Hornpipe (Jack's the lad)*
 - *Rule, Britannia!*

HUBERT PARRY (1848-1918)

- *Jerusalem*

EDWARD ELGAR (1857-1934)

- *Pomp and Circumstance March in D Op 39 No 1*



London International Orchestra

THE LONDON INTERNATIONAL ORCHESTRA

The London International Orchestra (formerly the North West London Orchestra) was founded in 1986 by the late Dr Solly Aronowsky, an eminent South African musicologist and conductor, and Sarah Aaronson OBE.

The symphony orchestra is composed of dedicated musicians of all ages, nationalities, denominations and occupations, including doctors, students, lawyers, dentists, scientists, youth prizewinners, professionals and ex-professionals. They are united in their love of music and furtherance of charity. The orchestra has supported numerous charities and institutions; for further information on their charitable works, please visit the website.

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Toby Purser

TOBY PURSER *conductor*

Toby Purser is English National Opera Mackerras Conducting Fellow, artistic director of the Orion Orchestra and artistic director of the Peace and Prosperity Trust. From 2002 until 2011 he was principal conductor of the London International Orchestra and is delighted to return for this very special concert as its guest conductor.

In November 2014, he made his company debut at ENO conducting two performances of *The Marriage of Figaro* and most recently worked as assistant conductor to Mark Wigglesworth on its production of Alban Berg's *Lulu* and on the world première of Wigglesworth's *The Winter's Tale* last January. Next season he will be conducting performances of *La Traviata* and *The Turn of the Screw*. He has been a regular guest conductor at Grange Park Opera and his recent engagements include



Victoria Simmonds

working with Chelsea Opera and Bampton Classical Opera. Working for Pimlico Opera each winter since 2008, he has conducted productions in various prisons, with inmates performing alongside professionals in repertoire including *Sister Act*, *Les Misérables*, *Sugar*, *Sweeney Todd* and *West Side Story*. A CD of Bel Canto arias recorded with Mexican tenor Jesús León and the Royal Liverpool Philharmonic has recently been released.

In 2005 Toby Purser founded the Orion Orchestra, a stepping-stone orchestra for the most talented musicians leaving music college, which has developed into a leading organisation for young musicians. Other orchestras he has conducted include the Royal Philharmonic Orchestra, English Chamber Orchestra, London Concert Orchestra, L'Ensemble Orchestral de Paris, Kotorart Chamber Orchestra, the Orchestra of Opera North and the



Edward Batting

St Petersburg Camerata.

www.tobypurser.co.uk

VICTORIA SIMMONDS
mezzo-soprano

Victoria Simmonds studied at the London College of Music and the Guildhall School of Music and Drama and became a company principal at English National Opera, singing major roles across the opera spectrum from *Nixon in China* to *Figaro* and from *The Mikado* to *Don Giovanni* before pursuing her freelance career.

For Opera North she created the title role in Jonathan Dove's highly acclaimed *The Adventures of Pinocchio*. She has also sung for Grange Park Opera, Garsington Opera and Opera Holland Park and has sung the title role of *Carmen* at the Royal Albert Hall.

Abroad she has sung with the Netherlands Opera and Oper Stuttgart companies and >

Wellgunde/*Das Rheingold* with the Berlin Philharmonic under Sir Simon Rattle.

In concert she has sung in *Le Comte Ory* and the title role of *L'Enfant et les Sortilèges* at the Concertgebouw and has worked with the Philharmonia, the Hallé, the Salzburg and Edinburgh Festivals and for the London Symphony Orchestra under Sir Colin Davis at the BBC Proms.

Victoria created the role of Marie/Angel 2 in George Benjamin's *Written on the Skin* which has toured the Royal Opera House Covent Garden, six major cities on the Continent and the Lincoln Center New York. The ROH performance DVD and CD have won 17 awards including the Sky Arts Award for Opera in 2013.

www.victoriasimmonds.com

EDWARD BATTING organ

Edward Batting is a regular coach on the Jette Parker Young Artists Programme. He studied at the Royal College of Music where he was awarded the Haigh, Kistner and Canon Bark organ prizes and the Lofthouse prize for continuo.

At the age of 21 he became a Fellow of the Royal College of Organists. He is currently organist and director of music at St Alban's Holborn where he conducts and accompanies the professional choir in a wide repertoire comprising more than 250 mass settings and more than 600 other works.

As an organist he is much in demand as recitalist, accompanist and soloist. He has appeared at major venues including St Paul's

Cathedral, Westminster Cathedral and Westminster Abbey. He has played soloist in concertos by Poulenc, Leighton and Handel and performed and recorded with such choirs as the Exmoor Singers, Chantage and the National Youth Choir of Great Britain.

He recently gave the first ever organ recital in the Sala Nezahualcoyotl in Mexico City, returning for the solo organ part in Janáček's *Glagolitic Mass*, which he also recently performed at the Teatro Regio in Turin.

As a harpsichordist and continuo player notable appearances include continuo for Peter Schreier in both Bach Passions, and Bach's F minor concerto. Also highly in demand as a vocal coach and répétiteur, he has prepared singers for roles around the world. ▶

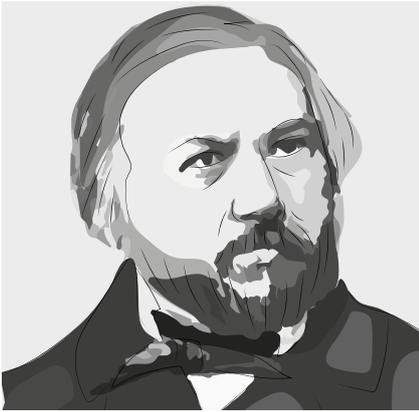
LONDON INTERNATIONAL ORCHESTRA

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* *Principal*

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Mikhail Ivanovich Glinka

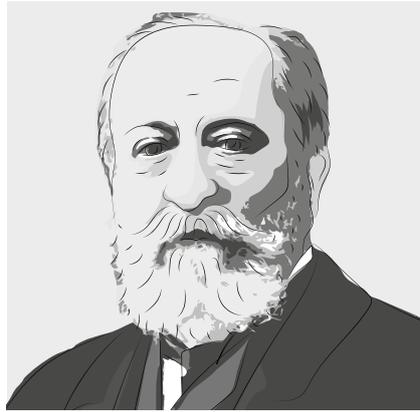
PROGRAMME NOTES

MIKHAIL IVANOVICH GLINKA (1804-1847)

- *Overture: Ruslan & Ludmila* (1837-42 rev 1846)

All the giants of late 19th-century Russian music owe an enormous debt to Glinka who, on his own, established a Russian national musical tradition – although his early music betrayed all the foreign influences, especially Italian, that dominated the Russian concert hall and opera house. After a period of study abroad in the early 1830s, Glinka returned to his homeland to compose the two operas, *A Life for the Tsar* and *Ruslan and Ludmila*, that made him the father of Russian music. *A Life for the Tsar*, first performed in St Petersburg in 1836, was influenced melodically and rhythmically by Russian and Polish folk-music and was an instant success: it was to be performed every season in both St Petersburg and Moscow until the 1917 Revolution.

The fate of *Ruslan and Ludmila* was less auspicious. It was based on a verse tale by Pushkin, telling



Camille Saint-Saëns

of the abduction of the beautiful Ludmila by the wicked dwarf Chernomor and her rescue by the brave knight Ruslan, aided by the Finn, a magician. Pushkin undertook to prepare a dramatic version for Glinka but was killed in a duel before he could do so. The subsequent libretto was the work of no fewer than five writers; much of Glinka's music was uneven and dramatically unconvincing and the opera had a mixed reception at its St Petersburg première in 1842. Nevertheless it provided a rich source of ideas and inspiration for later Russian composers, including the element of 'orientalism' that some of them favoured.

The Overture is a summarised account of the opposing forces encountered in the opera. It starts with a sequence of loud chords played by the whole orchestra followed by the main bustling theme given to violins, violas and flute. The wind instruments then playfully toss fragments of this theme to each other before violas, cellos and bassoon play the lyrical second subject which is then repeated by the full orchestra. All these ideas are expertly treated in

the development section before the recapitulation repeats them. A feature of the coda is a descending whole tone scale (long predating Debussy), representing the sinister character of Chernomor.

CAMILLE SAINT-SAËNS (1835-1921)

- *Symphony No 3 in C minor Op 78* ('Organ') (1886)
 - *Part I Adagio - Allegro moderato - Poco adagio*
 - *Part II Allegro moderato - Presto - Maestoso - Allegro*

When Camille Saint-Saëns entered the Paris Conservatoire as a thirteen-year-old prodigy, Chopin, Mendelssohn and Schumann were all alive and active. When he died in 1921 at the age of 86, as the grand and unreconstructed old man of French nineteenth-century music, eight years had passed since he had walked out of the dress rehearsal of Stravinsky's *Rite of Spring* in disgust, exclaiming that he had never been so insulted in all his life.

By his early twenties Saint-Saëns had become so famous for his organ improvisations that many of the great musicians of the period, including Liszt, Clara Schumann and Anton Rubinstein, came to Paris specially to hear him. By 1886, when he completed his third and last symphony, he was at the height of his powers. As with Beethoven's Ninth, the work was commissioned by the Royal Philharmonic Society of London. >

Saint-Saëns conducted both its London première in 1886 and its French one in 1887.

The symphony was substantially inspired by his friend, mentor and champion, Franz Liszt. Saint-Saëns had intended to dedicate the symphony to him, but he died ten weeks after the première and never got to hear it. When the work was published, the composer inscribed it *À la mémoire de Franz Liszt*.

In common with a number of works by Liszt, Berlioz, Franck and Saint-Saëns himself, the Third Symphony is cyclical in character and structure, rather than following traditional classical form. There is a motto theme, recurring throughout the work in various transformations.

Like Liszt, Saint-Saëns was a master pianist and organist, and the Symphony contains prominent parts for both piano and organ. Its nickname 'Organ Symphony' is a bit misleading, implying that the work is either for organ solo (as in the organ symphonies of Widor) or a concerto for organ with orchestra. In fact the organ is used in only two of the movements. The French title for the work, *Symphonie No 3 avec orgue* is a more appropriate way to describe the organ's role in the symphony. In addition, Saint-Saëns includes passages for piano (both two-hand and four-hand).

The Symphony opens with a brief introduction that leads directly into the motto theme, first played by the strings. This theme incorporates part of the *Dies irae* chant, already well-known to

audiences through its use in Berlioz's *Symphonie Fantastique* and Liszt's *Totentanz*. The organ makes its first appearance in the Poco adagio, mainly as an accompaniment to the woodwind and strings. The brief *Allegro moderato*, using fragmented versions of the motto theme, leads into the *Presto*, where Saint-Saëns uses brilliant scale passages on the piano to accompany another mutation of the motto. The rest of the movement displays great variety of mood and tempo before giving way to the grand opening organ chord that introduces the *Maestoso*. Here Saint-Saëns employs piano four-hand to underpin a lyrical string melody. The final Allegro starts fugally and eventually comes full circle, repeating and transforming the motto theme before the triumphant conclusion.

Although Saint-Saëns was to live for another three and a half decades after the 'Organ Symphony', he never returned to the symphonic genre. He said: 'With it I gave all I could give. I couldn't achieve again what I did (in it).'

INTERVAL

GIOACHINO ROSSINI (1792-1868)

- From *'The Barber of Seville'* (1816)
 - Overture

One does not need to know the plot of *Il Barbiere di Siviglia* to enjoy its sparkling overture, which in fact has nothing to do with the opera itself.



Gioachino Rossini

Apparently the score of the original overture was lost almost immediately and Rossini substituted an overture which had already served two previous operas, one of them being (improbably) *Elisabetta, Regina d'Inghilterra*, produced only a few months earlier. The purpose of the overture, essentially, is to get the audience into a good mood as they settle into their seats. It is full of typical Rossini touches and illustrates very well how he earned the nickname *Signor Crescendo*.

• Rosina's aria *Una voce poco fa*

In this celebrated showpiece aria, Rosina, the rich ward and intended wife of the elderly and unattractive Dr Bartolo, reflects on her new-found love, Count Almaviva, who has been courting her, disguised as a soldier and calling himself 'Lindoro'.

Una voce poco fa
 qui nel cor mi risuonò;
 il mio cor ferito è già,
 e Lindor fu che il piagò.
 Sì, Lindoro mio sarà;
 lo giurai, la vincerò.
 Il tutor ricuserà,
 io l'ingegno aguzzerò.
 Alla fin s'accheterà >

e contenta io resterò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.

*A voice echoed here in my heart
a short time ago;
my heart has already been pierced
and it was Lindoro who
pierced it.
Yes, Lindoro shall be mine;
I swore it, I shall win.
My guardian will repudiate me,
I shall sharpen my wits.
In the end he will calm down
and I shall be contented.
Yes, Lindoro shall be mine;
I swore it, I shall win.*

Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.
Ma se mi toccano dov'è il
mio debole
sarò una vipera e cento trappole
prima di cedere farò giocare.

*I am docile, respectful, obedient,
gentle and loving,
I let myself be ruled and guided.
But if they touch me on my weak
spot
I'll be a viper and lay
a hundred snares before I yield.*

Translated by Jennifer Radice

FRANZ LEHÁR (1870-1948)

- *Gems from The Merry Widow*

In 1871 Johann Strauss created a unique style of Viennese operetta. Strauss's operettas presented more exotic settings and scores than the French style of *opéra comique* that had emerged in the 1850s in the hands of Jacques Offenbach. Strauss's *Die Fledermaus* (1874) and Lehár's *Die Lustige Witwe* ('The Merry Widow') are two of the best-known examples of this Viennese tradition. When *The Merry Widow*

premiered in Vienna in 1905, producers were so certain it would fail that they used left-over sets and costumes to minimize their losses. But the operetta was a huge success; in its first year alone it ran for 778 performances in London and over 5,000 performances in the United States.

- *Meine Lippen sie küssen so heiß from Giuditta (1934)*

Giuditta was Lehár's last and most ambitious work, written on a larger scale than his previous operettas. It had the distinction of being the only work of his that was specifically commissioned by the Vienna State Opera. Of all his works it is the one that most approaches true opera. There is a strong resemblance between the story and that of Bizet's *Carmen* – a resonance heightened by an unhappy ending. First performed in 1934 – nearly 30 years after *The Merry Widow* – it was a piece of escapism for the Viennese public as the clouds gathered over Europe.

Period: 1920s; scene: the Alcazar, a luxurious night club in North Africa. The heroine, Giuditta, entertains her latest lover Lord Barrymore, a wealthy Englishman.

Ich weiß es selber nicht,
warum man gleich von Liebe spricht,
wenn man in meiner Nähe ist,
in meine Augen schaut und meine
Hände küsst.

*I myself do not know,
why they always speak of love. why
when men are near me,
they look into my eyes and kiss my
hands.*

Ich weiß es selber nicht,
warum man von dem Zauber spricht,
denn keine widersteht, wenn sie



Franz Lehár

mich sieht,
wenn sie an mir vorüber geht.

*I myself do not know,
why they speak of magic,
for no man can resist me,
when he sees me or passes by.*

Doch wenn das rote Licht erglüht,
zur mitternächt'gen Stund'
und alle lauschen meinem Lied,
dann wird mir klar der Grund.

*But when the lights glow red
at the midnight hour,
when they listen to my song,
then I understand why:*

Meine Lippen, sie küssen so heiß,
meine Glieder sind schmiegsam
und weiß.

In den Sternen, da steht es
geschrieben, du sollst küssen, du
sollst lieben.

*My lips kiss with such fire
My limbs are supple and white,
in the stars it is written:
you must kiss, you must love!*

Meine Füße, sie schweben dahin,
meine Augen, sie locken und glüh'n.
Und ich tanz' wie im Rausch, denn
ich weiß,
Meine Lippen, sie küssen so heiß.

*My feet float away,
my eyes enchant and sparkle,
and I dance as if possessed for
I know,
that my lips, they kiss with
such fire! >*

In meinen Adern drinn',
da läuft das Blut der Tänzerin,
denn meine schöne Mutter war
des Tanzes Königin im
gold'nen Alcazar.

*In my veins there flows
the blood of a dancer.
For my beautiful mother was
Queen of the Dance in the Golden
Alcazar.*

Sie war so wunderschön,
ich hab' sie oft im Traum geseh'n.
Schlug sie das Tambourin
so wildem Tanz, da sah man alle
Augen glüh'n.

*She was so beautiful,
I have often seen her in dreams.
When she beat her tambourine in a
wild dance,
all eyes smouldered!*

Sie ist in mir aufs Neu' erwacht,
ich hab' das gleiche Los.
Ich tanz' wie sie um Mitternacht
und fühl' das eine bloß:

*She has wakened new life in me,
I share her destiny.
Like her I dance at midnight,
and I feel just one thing:*

Meine Lippen, sie küssen so heiß, usw.
My lips, they kiss with such fire, etc.

Paul Knepler and Fritz Löhner

Anonymous translation
(ed. Jennifer Radice)

SIR HENRY WOOD (1869-1944)

- Selection from *Fantasia on British Sea Songs* (1905)
 - *The Saucy Arethusa*
 - *Tom Bowling*
 - *Hornpipe (Jack's the lad)*
 - *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



Sir Henry Wood

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.

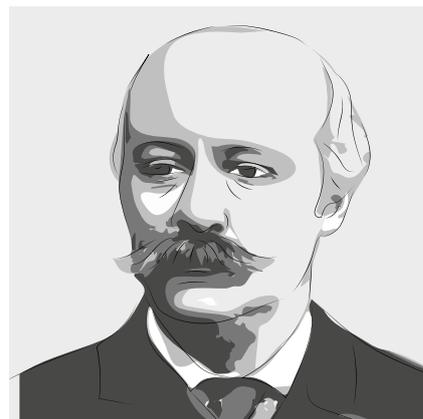
Chorus

Rule, Britannia!
Britannia, rule the waves.
Britons never, never, never
Shall be slaves.

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



Sir Hubert Parry

England as a child, and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse) accompanied by organ. The idea was suggested by the Poet Laureate, Robert Bridges, who wanted a simple setting 'that an audience could take up and join in' for a meeting of the patriotic wartime Fight for Right organisation.

The invitation to set Blake's idealistic poem would have appealed to Parry, who was a man of radical and decidedly un-jingoistic beliefs; the narrowly nationalist context of the first performance would have been less to his taste. He was therefore happier when his work was taken up by the Votes for Women movement, of which he was an enthusiastic supporter. He welcomed its adoption as the official Women Voters' Hymn.

Later, it was to become the national song of the Women's Institute movement, as well as finding a place in many hymn >

books. It already had something of the status of an alternative national anthem when Sir Malcolm Sargent first invited the audience to sing it at the Last Night of the Henry Wood Proms in 1953.

And did those feet in ancient time
Walk upon England's
mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!

I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

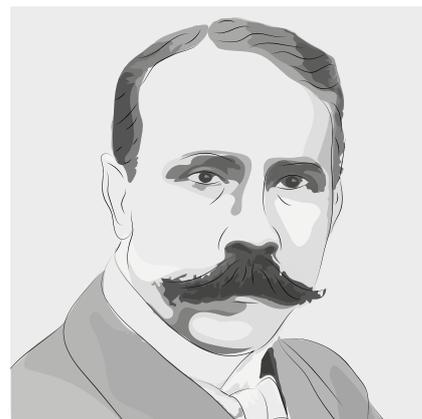
SIR EDWARD ELGAR (1857-1934)

- *Pomp and Circumstance March in D, Opus 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.



Sir Edward Elgar

Chorus

Land of Hope and Glory, Mother of the Free:
How shall we extol thee who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet -
God, who made thee mighty, make thee mightier yet.

Thomas Radice



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The Friends of Proms at St Jude's are 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 the North London Hospice.

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This list omits names of those whose Friends' applications were received after the programme went to press or those Friends who have asked to remain anonymous.

Also thanks to the many people who donated generously to Proms at St Jude's through the website.

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SPECIAL THANKS

We would like to extend warm thanks to the dozens of volunteers who help to ensure that Proms runs smoothly; including those who help in the refreshment marquees and in the LitFest café and those who act as stewards or security personnel, including:

Catering & bar

All the bar and catering teams in the marquees and the LitFest Cafe

Proms crew

Annabel Anisfeld, Jordan Balawi, Katie Balawi, Jemima Bird, Connor Duncan, Charlotte Eng, Georgie Fernando, Edward Gibbins, Ellie Gibbins, Will Knox, Henry Lewis, David Loxley-Blount, Helen Loxley-Blount, Alex Moss, Holly Price, Nicholas Roberts, Aishwarya Swaminathan Saravanan, Maria Shepard, Tabitha Tucker, Robert Veld

Junior crew

Jocasta Bird, Joe Coury-Reid, Sophie Lewis, Lily Price, Katerina Psyllides, Sophia Psyllides, Jonathan Veld, Leo Yagioka, Harriet Yap

Stewarding

Our team of Proms and LitFest stewards

Venues

The Reverend Alan Walker & the congregation of St Jude's; The Reverend Dr Ian Tutton & the congregation of the Free Church; Mrs Del Cooke & the staff and pupils of The Henrietta Barnett School

We would also like to thank those who have contributed to the success of Proms:

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(Cambridge Printers), Pentland,

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Laura Martin at St Anthony's Girls,

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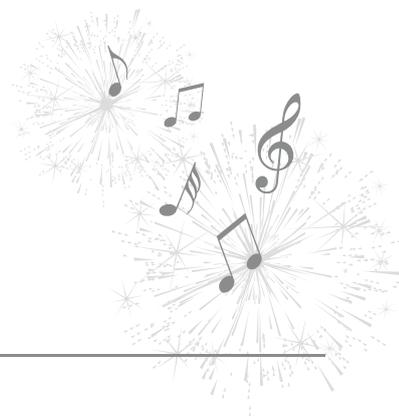
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Telephone booking at the Box Office **020 3322 8123**.

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 £35 – 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**.

P 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**.

H 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 Abacus.

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 café 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!

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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.

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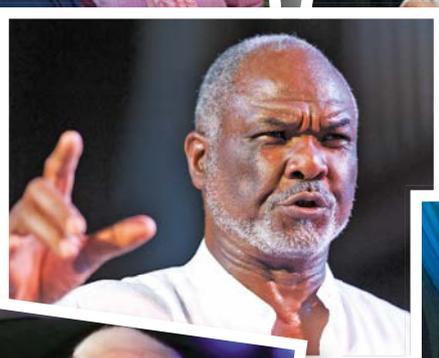
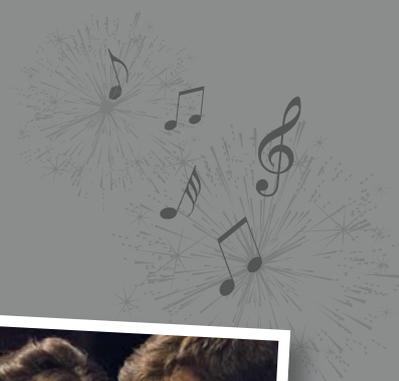
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