

Proms at St Jude's



MUSIC & LITERARY FESTIVAL 2015

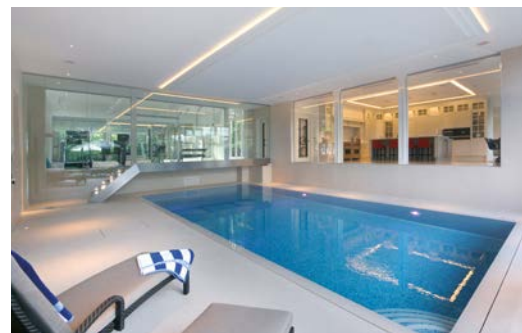
20-28 June

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HON PRESIDENT'S MESSAGE OF WELCOME



Every season in our lovely garden suburb is special, but early summer is perhaps the most magical time of all as the fruit trees blossom and Proms at St Jude's bursts forth in all its glory.

There is no doubt that Proms keeps this corner of the capital at the forefront of the festival scene and brings some of the best music and literature to our fine buildings.

Every year we entertain thousands, support up-and-coming artists and feature international stars.

We also raise tens of thousands of pounds for Toynbee Hall, helping disadvantaged teenagers, and the North London Hospice, caring for those with life-limiting conditions.

It's a full-time endeavour for the scores of volunteers who make it possible year after year. And it's a life-changer, too, for the charities who benefit from their hard work and your generosity.

So I'd like to welcome you all – old Proms hands and first-time visitors. Thank you for coming and thank you for supporting this very special event.

Now it's time to sit back and enjoy a great feast of music, literature and entertainment in some magnificent surroundings.

I hope you enjoy all we have to offer and I thank you once again for your support.

Alan Walker

The Reverend Alan Walker

HON PRESIDENT, PROMS AT ST JUDE'S.
VICAR OF ST JUDE-ON-THE-HILL

CHAIRMAN'S GREETING



Thank you for attending this Proms event – this is our 23rd season and we hope it will be as successful as last year when, thanks to the generosity of so many, we donated £60,000 to our chosen charities.

There is a wonderful buzz all around this part of Hampstead Garden Suburb throughout the festival. We are delighted to welcome more than 5,000 people and to see our local community come together and enjoy excellent concerts, interviews with authors and guided walks.

Please do not forget to drop into our free lunchtime concerts, many of which feature very talented young performers at the start of their careers. Our lunchtime programme includes two family concerts and our annual schools' concert – these are hugely popular each year and full of the sounds of happy children enjoying what may be their first exposure to live classical music.

If this is your first visit to Proms, I hope you will feel very welcome and enjoy the event – we hope to see you again along with our many supporters who attend so regularly and enthusiastically and create such a special atmosphere throughout the festival.

Thank you to all who support Proms – Friends, sponsors, advertisers, performers, patrons, volunteers, staff and ticket holders. And thank you to all on the various committees who have produced such an exciting programme and made this festival happen.

Niamh O'Donnell-Keenan

Niamh O'Donnell-Keenan

CHAIRMAN, PROMS AT ST JUDE'S

Please give generously to the bucket collections after each concert.
All donations increase the amounts we can give to the two charities we support:
Toynbee Hall and the North London Hospice

Channing School wishes Proms at St Jude's a very successful season

“The quality of the pupils’ achievements
and learning is exceptional”

Read our latest ISI Report, April 2015 on our website, channing.co.uk



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*LitFest: Doors open 30 minutes before scheduled start time • Concerts: Doors open 45 minutes before each performance.
Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances.
Programme details correct at time of going to press. Please do not photograph or record the artists/authors.*

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Central Square Tennis Courts



The Hampstead Garden Suburb Trust is in the process of refurbishing two tennis courts at Central Square for the use of residents.

One court is ready for use, having been cleaned and re-painted, and we expect the other court to be refurbished in 2015/16.

The courts are for use by Suburb residents and are available for hire free of charge to all residents and their guests.

Please book your time on the courts online via the Trust website:
tinyurl.com/hgstc

Please note that these courts are only to be used by those people who have booked for a specific time period. They are not to be used for tennis coaching, by non-residents, or for any other purpose.

Should you have any queries, please contact the Trust office.

HAMPSTEAD - GARDEN - SUBURB - TRUST

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TOYNBEE HALL

The generosity of the supporters and committee of Proms at St Jude's has enabled us to help disadvantaged young people to escape the cycle of poverty which consumes London's East End.

Rapid socio-economic changes have significantly impacted on them, leaving them feeling marginalised and anxious about their futures. This causes them to retreat into their shells and disengage from their school and home lives.



Toynbee Hall's youth programme, *Make It!* – an extension of *Aspire* which you may remember from last year – works with 11 to 13-year-olds who are often overlooked in school. These are not the exceptionally talented and not the behaviourally challenging – but those who fall through the gaps and often go unnoticed. We provide an intensive programme of 124 hours of direct support for each young person.

Make It! is unique in that it combines 16 weeks of one-to-one mentoring with group work sessions and a residential trip to Jamie's Farm in Wiltshire. One-to-one mentoring tends to be offered to slightly older people who are not in education, employment or training, to young offenders and to those with behavioural and academic problems. However, we find that working with the younger children making the transition into secondary school gives them the strongest start to their teenage years and a solid foundation for the future.

Mentoring provides them with a safe space to explore their thoughts and emotions while group sessions help them to develop a stronger rapport with their peers. The trip to Jamie's Farm – the first time out of London for many – solidifies this learning and helps young people to discover their interests and passions and to develop well-rounded skills which benefit them in educational and employment endeavours as well as socially.



Aspire project youngsters meet lambs for the first time at Jamie's Farm

Last year we worked with Kamrul, who, since his father died, had been looking after his mother. She doesn't speak any English and, as Kamrul is her interpreter, she became very dependent on him. This was a lot of responsibility for a 13-year-old and Kamrul developed high levels of anxiety and very low self-confidence. He became withdrawn from his peers and wouldn't make eye contact in class.

We worked with Kamrul to build his confidence in himself and other people. Once he learned to trust us, Kamrul confided that he was passionate about drama and that his dream was to act on stage.

We encouraged him to take part in activities where he could practise his drama skills. He compèred a Circus Show with his peers, performing in front of 30 family and friends. Kamrul's confidence went from strength to strength and last summer he spoke at Proms at St Jude's. He was articulate, moving and made everyone laugh – and he loved it.

Towards the end of the summer, Kamrul told us that the confidence he had built while with us had given him the courage to audition for a TV show. He got the lead part!

Thanks to Proms at St Jude's, this academic year we have worked with 36 young people like Kamrul, helping them to build a brighter future for themselves.

TOYNBEE HALL

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NORTH LONDON HOSPICE

North London Hospice is a vibrant, forward-looking charity dedicated to providing the highest standard of skilled, compassionate care, including end-of-life care, when a person has a life-limiting illness. The hospice can support individuals through their illness offering emotional, spiritual and practical support to them, their families and carers across the boroughs of Barnet, Enfield and Haringey.

The continued support from Proms at St Jude's has helped the hospice to achieve many exciting developments over the past year. We undertook an extensive refurbishment of our In-Patient Unit to create a more uplifting feel. It involved developing patients' rooms, ward kitchens and clinical rooms, purchasing new riser recliner chairs and increasing capacity to 18 rooms. This has not only enabled the clinical staff to improve the care of the patients but has also meant that the hospice can offer families a calm relaxing environment in which to share the final days with their loved ones.

We have also been able to fund the redevelopment of the patient garden area which now provides individual private patio space for patients and families within a tranquil environment.

In 2013, there was a 20% increase in demand for our services, especially in the community. In the National Bereavement Survey in 2012, 81% of patients stated they would prefer to be cared for at home. In response to this increasing demand, we have expanded our provision to Haringey community and undertaken a partnership to increase community care across Barnet and Enfield. Our community service now incorporates clinical nurse specialists, doctors, physiotherapists and social workers as well as offering an out-of-hours telephone service to offer palliative care advice as needed.

In addition, following the construction of a new building in Enfield, we have expanded to include outpatients and therapies service at both the Enfield and Finchley sites. This means that patients can seek advice and support earlier on.



A message to Proms at St Jude's from North London Hospice

All of these developments have enabled us to care for more patients across our community. We have cared for more than 1,250 patients in their own homes, more than 300 at the hospice and a further 200 through therapies – in all, more than 1,400 individual patients who may have used one or more of our services. All of this would not be possible without the continuing support of the community.

North London Hospice would like to express our sincere thanks to all those attending Proms at St Jude's and would like to thank you in advance for your support. It is with your dedication and unwavering support that we can continue our work and ensure that everyone in our diverse community affected by a potentially life-limiting illness has access to our service to optimise their quality of life.

NORTH · LONDON HOSPICE

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Registered Charity No. 285300



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WALTER STARMER WAR ARTIST

By The Reverend Alan Walker

Walter Starmer considered his murals and stained glass window at St Jude's Church, Hampstead Garden Suburb to be the major achievements of his artistic career. Indeed, in art directories published in the 1950s he makes no mention of his previous careers as a political cartoonist, book illustrator or war artist.

Starmer came to St Jude's as a result of meeting the first vicar, the Reverend Basil Bouchier, in Arras in 1918, and he was initially employed to decorate the Lady Chapel as a war memorial. Bouchier presented him to the parish as an 'expert artist', but gave no examples of any previous commissions. He said, however, that Starmer's 'success in the adornment of certain public buildings... marks him off as a man of remarkable artistic gifts'.

The author of an early history of St Jude's makes it clear these public buildings were in France and that they were places 'where men and officers congregated'. Starmer's decorations brought 'a little cheer and colour into their lives – a pleasant contrast to their usual drab surroundings'.

A single photograph in the YMCA archives in Birmingham shows that such decoration could take a substantial form. On the entire end wall of a large hut set up for meetings and entertainments, Starmer has placed a series of panels illustrating



Reconstruction
© YMCA ARCHIVE CADBURY RESEARCH LIBRARY BIRMINGHAM UNIVERSITY

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Tree of Life at St Peter's Church
Piccadilly
Right: Title page Old Man's Beard



scenes of post-war reconstruction in agriculture, science, commerce and manufacture. The project can be dated to 1917 when Lloyd George's Government set up a Ministry of Reconstruction, designed, at least in part, to ensure that the public desire for social change after the war be directed towards rebuilding rather than revolution.

The realistic style of the murals (which appear to be on canvas panels) is one that would reappear in later works such as The Tree of Life at St Peter's Church Piccadilly and show Starmer to be a more 'contemporary' artist than the St Jude's scheme might suggest. The latter are more in the tradition of the children's book illustrations he was producing in the early 1900s. In this they reflect Henrietta Barnett's rather simplistic idea that 'beautiful as is the church... it could be improved... if the great facts of Christianity could be dumbly told by those silent preachers, the artists'.

Several mural schemes in the more modern style, and showing the development of his work after St Jude's, were unfortunately all destroyed in the Blitz or in later redevelopment.

Nor is any mention made by Bouchier of the extensive series of watercolour sketches made by Starmer during his five-year service as a Red Cross and YMCA volunteer. Eleven of these were published in 1919 in monochrome reproduction in an account of the war work of the YMCA. With one exception, these were all donated to the Imperial War Museum, together with a further unpublished 11, in the same year. The museum was sufficiently impressed with Starmer's work to purchase eight more directly from him in 1931.

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© KIRBY COLLECTION



Devastation

It was, however, unable to persuade him to part with the director's personal favourite that shows the art gallery in Douai after it had been looted by the Germans. This appears on the cover of my book. A further donation in 1958 brought the total in the War Museum to 30. None is on display.

'Other, less precisely executed, images represent the devastation and destruction of areas closer to the Front, or rather the in-between spaces en route there'

At first sight, many of Starmer's images of recreational facilities close to, but removed from, the Front seem to be sylvan scenes of stillness and calm, but on reflection they can be seen to be characterised as much by melancholy and absence.

Foregrounds are usually empty or occupied only by vacant chairs and benches. Only a few fighting men are portrayed, outnumbered, as often as not, by non-combatants including, for example, representatives of the many Chinese workers employed by the British Army as labourers. Other, less precisely executed, images represent the devastation and destruction of areas closer to the Front, or rather the in-between spaces en route there. These have an altogether different quality and often seem to contain references to Christian religious imagery of death and resurrection.

Although his pictures were used to illustrate the work of the YMCA, they do so by emphasising the movement's presence rather than its activities.

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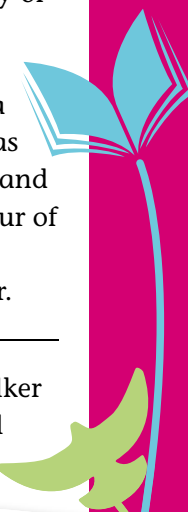


Marquee

The YMCA's red triangle emblem becomes a kind of sacramental counterpoint to the twisted crosses that punctuate the broken landscape. If the Red Cross offered bodily relief and repair, the red triangle promised a more personal and spiritual source of healing.

Starmer was a shy man and as an artist he sometimes seems removed from his subject matter. He described himself as 'ice-bergy' and was clearly not at ease even in relatively small social gatherings. Yet he was described by an old boy of his school (Norwich High), then serving as a lieutenant in the Royal Flying Corps, who happened to find himself next to Starmer in a YMCA hut in France in the summer of 1917, as 'a thoroughly good and conscientious worker' and one who was wearing the well-deserved honour of the 1914 ribbon given only to those who had volunteered in the first few months of the War.

Walter P. Starmer Artist 1877-1961 by Alan Walker is on sale throughout the Proms at the special price of £15.



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ALICE'S ADVENTURES IN WONDERLAND

By Jennifer Radice

Lewis Carroll was the pen name of Charles Dodgson (1832-1898), a lecturer in mathematics; his lectures, according to a contemporary, were 'boring and humourless'. He was the son of a clergyman and one of 11 children. He never married but was fond of children and in particular the three daughters of Dr Liddell, Dean of Christ Church Oxford, one of them being the 'Alice' of the books. He used to invent stories to tell to the girls and it was during a rowing trip up the Thames in July 1862 that the idea of *Alice's Adventures in Wonderland* (originally, in a shorter version, *Alice's Adventures Under Ground*) was conceived. Alice was ten at the time, although the 'Alice' of the book is seven. Some years later, Carroll was to write *Through the Looking Glass and What Alice Found There* as well as other books, nonsense poems, parodies and (as Charles Dodgson) some mathematical treatises.

Alice's Adventures in Wonderland, published in 1865, revolutionised children's literature with its fantastic plot and brilliant use of nonsense. Characters such as the White Rabbit, the Caterpillar, the Ugly Duchess, the Cheshire Cat, the Mad Hatter and the March Hare, and the Gryphon and Mock Turtle, all of whom are encountered by Alice after her descent down a rabbit-hole and her attempt



Charles Dodgson



Alice Liddell

to get through a tiny door into a rose-garden, had never before been created for the amusement of children without any moral purpose whatever.

Indeed, historians of children's literature universally agree that the publication of *Alice* marked the liberation of children's books from the restraining hand of the moralists. This was emphasised by Carroll's delightful parodies in *Alice* of the sanctimonious poems that were deemed suitable reading and learning-by-heart material for children in mid-Victorian times.

The *Alice* books are enhanced by Sir John Tenniel's wonderful illustrations. Interestingly, he was not Carroll's first choice. At first Carroll intended to use his own illustrations; he took a trial drawing on wood to a London blockmaker, asking him to improve it while cutting it.

Later, Carroll decided that he needed a professional illustrator and asked Tom Taylor, dramatist and writer for *Punch*, to recommend one. Taylor introduced him to one of the magazine's most accomplished cartoonists, John Tenniel, who, after reading Carroll's manuscript, agreed to illustrate the book (and subsequently *Through the Looking Glass*). Tenniel proved to be dilatory and publication had to be postponed more than once. Then he pronounced that he was dissatisfied with the printing of the pictures and the first 2,000 copies had to be scrapped.

But I think we can all agree that Tenniel's many drawings were well worth waiting for. They are perfect examples of the integration of illustration with text. My particular favourites are Alice offering a sweet to the Dodo; the Caterpillar sitting on the magic mushroom and smoking a hookah, watched by a very small Alice; and the Mad Hatter's Tea Party. At this point I cannot

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resist quoting the verse by the Victorian poet Austin Dobson:

Enchanting Alice! Black-and-white
Has made your charm perennial;
And nought save 'Chaos and old Night'
Can part you now from Tenniel.

Lewis Carroll's relations with Mrs Liddell, Alice's mother, were not always friendly. She burnt all Carroll's early letters to her daughter in later years and there have been speculations concerning a few missing pages from Carroll's diaries at a crucial point in his relationship with young Alice. We in the 21st century have sadly come to be suspicious about men who seem over-fond of children; but there is no indication that Carroll was conscious of anything but the purest innocence in his relations with little girls, nor is there a hint of impropriety in any of the fond recollections that dozens of them later wrote about them.

Inevitably there has been no shortage of theories concerning 'hidden meanings' in the *Alice* books, not to mention psychiatric interpretations. As for Freudian theories, I can do no better than quote Martin Gardner: "Any work of nonsense abounds with so many inviting symbols that you can start with any assumption you please about the author and easily build up an impressive case for it". One American psychoanalyst came up with the remarkable theory that Carroll had a "reversed



unresolved Oedipus complex": that is to say, he identified little girls with his mother, so that Alice herself is the real mother symbol.

I first read the two *Alice* books when I was seven, the same age as the heroine, and was absolutely fascinated by them. But it seems that some children today are bewildered and frightened by the sometimes nightmarish atmosphere of Alice's dreams – perhaps especially the long fall down the rabbit-hole at the start of the book and her frequent changes of size after drinking from a bottle of magic liquid or eating pieces from a magic mushroom on the advice of the Caterpillar. Things become more cheerful when we get to the unforgettable Mad Hatter's Tea Party, much quoted in our household when the kitchen table is in a mess after an influx of visitors.

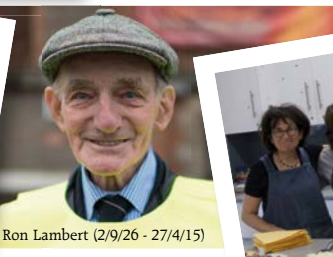
With grateful acknowledgements to the *Oxford Companion to Children's Literature* and *The Annotated Alice* by Martin Gardner

Alice Liddell Hargreaves died aged 82 in 1934 and was cremated at Golders Green. Her ashes are interred in the family grave in Lyndhurst, Hampshire.



THANK YOU

A big thank you to all the many volunteers who have helped to make Proms happen again this year.



Would you like to help Proms? We need volunteers for a number of tasks in 2015-16. Expertise in marketing, IT and the use of social media would be particularly welcome. Proms volunteers have a great time – as you will see by the quotes from our young 'crew' volunteers which you will find scattered through the programme. So if you would like to get involved, please send a message to volunteering@promsatstudes.org.uk and one of the Proms Team will be in touch with you shortly.

20-28 JUNE



The Proms Committee

A YEAR AT THE PROMS

The Proms last just nine days... but bringing them to life is a year-round marathon run by scores of volunteers.

No sooner have the marquees come down and the church been cleared of tons of lighting and stage equipment than planning for next year's event begins.

Here, month by month, is how we do it.

July: Time to grab a bit of free time and catch up on sleep. But there's still work to do. The post-Proms leaflet – vital to secure more friends and sponsors next year – needs to be produced and printed. And thank-you letters have to go out to those who helped support us.

August: Discussions are well under way about next year's programme. The music planning committee is looking at availability of artists and perhaps trying to entice a few who were unable to take part last time.

September: A draft outline of next year's event is already emerging. The LitFest committee is scouring publishers' lists in the hunt for likely candidates.

October: All being well, a draft programme will now be agreed as well as a provisional timetable. Ticket prices are agreed and the first draft of our new leaflet is produced.

November: Smiles all round as we hand over cheques to the charities we support. Special lunch for our sponsors. Bookings are made for next year's equipment, such as marquees and loos.

December: No let-up for festivities. The website is revised and updated for the next year and a second draft of the leaflet is prepared.

January: Publicity switches into overdrive with e-letters to supporters and writing of press releases to local and national media. Performers are confirmed for our launch reception.

February: Lunch with local media. Lists compiled of volunteers who will help with day-to-day running in June.

March: Training for stewards and bar and catering staff. Launch reception held for sponsors and Gold and Silver Friends. Friends' tickets go on sale.

April: Hard at work organising the nuts and bolts. Lighting and video equipment to be ordered, licences obtained from Barnet Council, volunteer rosters confirmed. Tickets go on sale to the public.

May: Getting close now with a thousand details to be settled: transport, safety, first aid, refuse collection, further publicity. And there's the church and its surroundings to prepare for the imminent arrival of stage equipment, marquees and washrooms.

June: Time for steady nerves as opening night draws closer. Church rigged with lights, staging and video equipment. Stewards supplied with torches, sashes, ID badges and safety briefings. Catering team in a frenzy as food and drink starts to arrive... and we're off! Another Proms has hit the road.

The volunteer teams, now hundreds strong, will be on hand to make sure the next nine days go without a hitch. But, as the bunting and Union flags are cleared away after the Last Night concert, you can be sure of one thing.

Tomorrow morning it will all start again.

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

MARK YOUR CALENDARS FOR FUTURE EVENTS!

The Henrietta Barnett School is excited to present:

AN EVENING WITH JUDY REITH

Thursday 2 July, 7 – 9.30pm

7 Secrets of Raising Girls Every Parent Must Know

An interactive event led by Judy Reith, Author, Parent Coach, founder of darlingdaughters.org, mum of grown up 3 daughters, and HBS 'Old Girl'.

"Darling Daughters event is really worthwhile – GO if you get the chance"

Justine Roberts, Mumsnet Founder

Tickets £10 each or £15 per couple

AN EVENING WITH DAVID STARKEY

Celebrated historian, social commentator and creator and presenter

Monday, 21 September, 7pm

Well-known as the creator and presenter of popular historical TV programmes including Channel 4's Monarchy, The Six Wives of Henry VIII and The Churchills, David Starkey is also a regular debater on BBC Radio 4's Moral Maze and a controversial contributor to BBC1's Question Time. There are few more stimulating thinkers, and few who understand better the way the most powerful have thought throughout our history.

Tickets £10 each

20-21 JUNE

THE PROMS LITFEST

IN ASSOCIATION WITH
THE HENRIETTA BARNETT SCHOOL,
CENTRAL SQUARE

As the fourth LitFest weekend opens the Proms 2015 season, we feel truly established as a Music and Literary Festival.

Our aim has always been to invite authors with books published in the current year to talk about their work and, in conversation with carefully chosen interviewers, to provide stimulating and entertaining sessions. This year we have a wide range of topics from biography to current affairs, from fiction to crime, from aristocracy to Soviet intrigue and an invitation to make mathematics your friend.

You will have the chance to ask questions on them all. In between the sessions, authors and audiences mingle in our now famous LitFest café where you are guaranteed a friendly welcome and delicious home-made food.

Our thanks go to authors and interviewers who have kindly given up their time for free this weekend and also to Waterstones who organise the book signings after each event and an excellent pop-up bookshop at the front of the school in Central Square. We are also very grateful to The Henrietta Barnett School for generously donating its facilities again.



Waterstones.com

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

Telephone booking
at Box Office 020 3322 8123



BOOKS, BOOKS, BOOKS!

Books will be on sale from Waterstones Hampstead 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!

SATURDAY 20 JUNE

11.00am-12noon

GILL HORNBY with Bridget Galton

GILL HORNBY



Gill Hornby came late to writing novels, possibly daunted by having a husband and brother who are both famous writers. A journalist, she has written for *The Daily Telegraph* and *The Guardian*. She has previously published a biography of Jane Austen for children and has said Austen's works encouraged her to take village life as a theme for her own books. Her first novel, *The Hive*, an observation of playground politics, was a *Sunday Times* Top 10 bestseller.

All Together Now, her new novel published in June, is a sharply observed account of a small-town choir.

BRIDGET GALTON



Bridget started her career in journalism on the *Peterborough Evening News*. In 2000, she joined North London's award-winning weekly the *Ham&High* where for the past six years she has been features editor and associate editor. She also writes for various publications including *The Telegraph* and *The Sunday Times*.

2.00pm-3.00pm

ALEX BELLOS

ALEX BELLOS



Let *Alex Through The Looking Glass* unleash your inner geek. Alex Bellos writes about maths with wit and limitless enthusiasm. He is *The Guardian* maths-blogger and curator-in-residence at the Science Museum. His previous book,

Alex's Adventures In Numberland, spent four months on *The Sunday Times* bestseller list. In this new book he travels the world to show how numbers have come to be our friends. *Alex Through The Looking Glass* was published in paperback in April.

“

I like the way it brings the community together for a very good cause

PROMS VOLUNTEER

”

SATURDAY 20 JUNE

3.30pm-4.30pm

YASMIN ALIBHAI-BROWN with Dan Carrier

YASMIN ALIBHAI-BROWN



Award-winning political journalist Yasmin Alibhai-Brown came to Britain from Uganda just before Idi Amin's infamous expulsion of her fellow East African Asians. She won the Orwell Prize for political journalism in 2002

and currently writes for *The Independent*. She commentates regularly for radio and TV on immigration, diversity and multiculturalism. Her latest book, *Exotic England* published in March, is a surprising love letter to the country from one of its most outspoken immigrants.

DAN CARRIER



Dan is a reporter, feature writer and columnist focusing on a diverse range of topics including film, football and architecture for the *Camden New Journal* series. He also writes a column for the *Morning Star* under his pen name, Jack the Blaster.

“

It's such good fun

PROMS VOLUNTEER

”

5.00pm-6.00pm

ALAN JOHNSON with Simon Lewis

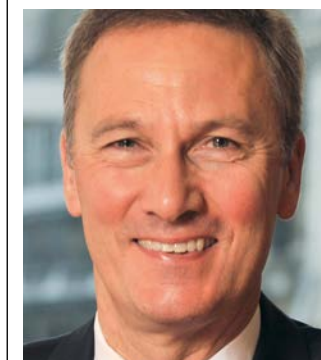
ALAN JOHNSON



Unlike many politicians, Alan Johnson knows the world beyond the Westminster bubble. His deprived childhood was movingly described in *This Boy*. His second volume of memoirs, *Please, Mr Postman*, published in

paperback this month, tells of his career in the Post Office and of his gradual introduction to political life. He has held many Cabinet posts in Labour governments but maintains his writing career is now his priority.

SIMON LEWIS



Simon Lewis OBE, chief executive of the Association for Financial Markets in Europe, was previously director of communications and the Prime Minister's official spokesman at 10 Downing Street,

and before that communications secretary to the Queen.

SUNDAY 21 JUNE

12.30pm-1.30pm

BILL BROWDER with Sir Rodric Braithwaite

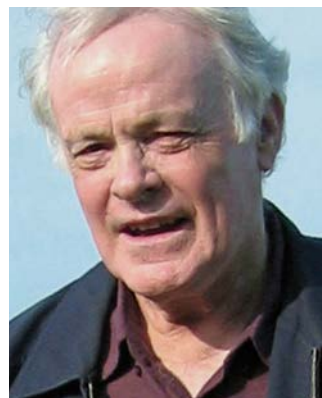
BILL BROWDER



Bill Browder was the largest foreign investor in Russia until 2005 when he was denied entry to the country after exposing widespread corruption. Since 2009, when his lawyer Sergei Magnitsky was

murdered in Russian police custody, the one-time financier has been leading a global campaign to expose human rights abuses endemic in Russia. *Red Notice* is a searing exposé of the wholesale whitewash by Russian authorities of Magnitsky's imprisonment and murder which has remained uninvestigated and unpunished to this day.

SIR RODRIC BRAITHWAITE



Rodric Braithwaite is a writer and former Ambassador to Moscow. His books include *Afgantsy: The Russians in Afghanistan 1979-89* and *Moscow 1941: A City and its People at War*. He is also a patron of Proms at St Jude's.

2.00pm-3.00pm

VANESSA NICOLSON with Piers Plowright

VANESSA NICOLSON



With Vita Sackville-West and Harold Nicolson as grandparents, Vanessa Nicolson's family life was unlikely to be ordinary. In her powerful memoir of growing up in the 1970s, *Have You Been Good?*, she describes a

disjointed childhood and a reckless youth. There was culture and privilege but also emotional deprivation. Vanessa is an art historian and curator. Her publications include *The Sculpture of Maurice Lambert* commissioned by the Henry Moore Foundation. *Have You Been Good?* was published in May.

PIERS PLOWRIGHT



Piers Plowright, a Fellow of the Royal Society of Literature, is a Hampstead-based broadcaster, lecturer and writer. He retired from BBC Radio in 1997 after 30 years as an award-winning writer and producer.

For the last four years he has run the speech side of the Hampstead Arts Festival and he regularly chairs discussions at Burgh House and Keats Library in Hampstead.

SUNDAY 21 JUNE

3.30pm-4.30pm

MICHAEL RIDPATH with William Ryan

MICHAEL RIDPATH



Local Suburb author Michael Ridpath gave up a career as a bond trader in the City to write full-time and produced a string of financial thrillers. He has now turned to the themes of crime and espionage. *Sea of Stone*, the latest in the *Fire*

and *Ice* thrillers featuring Icelandic detective Magnus, was published this spring. A sequel to *Traitor's Gate*, set in Berlin in 1939, will be published in the summer.

WILLIAM RYAN



William Ryan, an Irish writer living in London, was 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 centering on

the investigations of Captain Korolev of the Moscow Militia CID.



You get to be part of making
such a wonderful festival happen

PROMS VOLUNTEER



5.00pm-6.00pm

STANLEY JOHNSON with Sue MacGregor

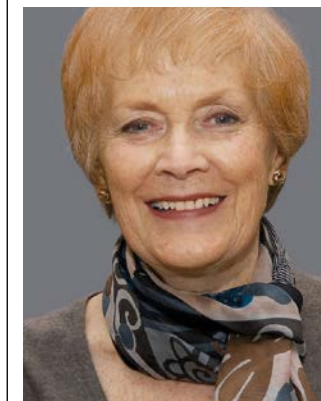
STANLEY JOHNSON



A one-time spy, politician, animal rights crusader and conservationist, Stanley Johnson has had a full life to write about. Passionate about animal welfare and the environment, Johnson has received awards from the

RSPCA and WWF. He has been a member of the World Bank and the European Commission. But above all he is a born raconteur with a huge ability to laugh at himself when things go wrong. In his second volume of memoirs *Stanley, I Resume* he continues to entertain us with his hilarious anecdotes.

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 continues to present

on Radio 4 as host of *The Reunion*. She is also a patron of Proms at St Jude's.

21-27 JUNE

PROMS HERITAGE WALKS

Come and discover more about historic Hampstead and the Garden Suburb – an area of ‘outstanding architectural merit’ – with our expert walks leaders. We are also offering two walks in the centre of London. The Wednesday morning walk recognises Toynbee Hall’s links with the Suburb (Dame Henrietta Barnett was a founder of both). Thursday’s walk looks at the historic and present connections between the Suburb and the City.



The site of the parish lock-up – a single cell built into the wall of Cannon Hall, Hampstead, childhood home of Daphne du Maurier.



John Constable's house



Trees of the Suburb – history in bloom

Sunday 21 June ~ 10.30am

HOW THE TRUST CARES FOR THE SUBURB



Nick Packard

A look at the Trust's work as regulator of development, estate management and channel of communication on the history and future of the Suburb. Led by **Nick Packard**, Hampstead Garden Suburb Trust Manager.

Meet at St Jude's car park.

Monday 22 June ~ 10.30am

THE LISTED BUILDINGS AND BEAUTIFUL GARDEN OF GOLDERS GREEN CREMATORIUM



Eric Willis

How cremation started and how many famous 20th century names (Holst, Vaughan Williams, Kipling and Shaw) are remembered in London's first crematorium. Walk led by **Eric Willis**, i/c Maintenance Department.

Meet at Crematorium Reception, Hoop Lane NW11 7NL

Tuesday 23 June ~ 10.30am

WAR AND PEACE



Marjorie Galbinski

A tour of the Artisans' Quarter reveals the history of the Suburb in the Second World War from the bombing to the role of the allotments. Walk led by **Marjorie Galbinski**, HGS Trust Assistant Architectural Adviser.

Meet outside Fellowship House, 136a Willifield Way NW11 6YD.

21-27 JUNE

Wednesday 24 June ~ 10.30am

FROM WHITECHAPEL TO TOYNBEE HALL



Hermione Pool

A walk round the once notoriously poor and crime-ridden East End revealing the pioneering efforts of the Royal London Hospital, churches and Toynbee Hall to alleviate the suffering. Led by City of London Guide **Hermione Pool**.

Meet at Whitechapel Tube Station.

Wednesday 24 June ~ 2.30pm

THE FIRST STREET TREES



Georgina Malcolm

A circular walk beginning at St Jude's looking at 'road trees' listed in *The Record* in 1913 and 1915 – some 20 varieties of unusual flowering and foliage trees. Led by **Georgina Malcolm**, HGS Trust Finance and Legal Assistant.

Meet at St Jude's car park.

Thursday 25 June ~ 10.30am

SUBURB IN THE CITY



Lester Hillman

Explore Suburb links along with planning, architectural and heritage treasures of the City with **Lester Hillman**, a member of the City's Conservation Area Advisory Committee. In this 800th anniversary of Magna Carta, is there a Suburb link too?

The Charter features those who in the 13th century had land interests extending over today's Suburb.

Meet at the West face of St Paul's Cathedral, statue of Queen Anne, top of Ludgate Hill EC4M 8AD.



Childhood home of Daphne du Maurier

Friday 26 June ~ 10.00am

HAMPSTEAD HEATH: A PRECIOUS INHERITANCE



Bob Warnock

A walk taking in Golders Hill Park, the Hill Garden and Pergola and the Heath Extension. Heath Superintendent **Bob Warnock** will tell how Henrietta Barnett helped save these areas and explain the City of London's conservation work.

Meet at Golders Hill Park café (opens at 9am) off North End Way NW3 7HD.

Saturday 27 June ~ 10.30am

HAMPSTEAD'S GREAT AND GOOD



Julia Male

John Constable, Marie Stopes, Daphne du Maurier and others. See where they lived and hear about their lives as Blue Badge Guide **Julia Male** brings to life the fascinating history of Hampstead's distinguished painters, writers and scientists.

Meet at Well Walk NW3 1LT – garden gate in front of Burgh House.

RA Summer Picnic Fun Day

Sunday 28 June

12.30 - 5.30pm

Join us on Central Square, Hampstead Garden Suburb for an afternoon of fun and entertainment

All ages welcome

Hampstead Garden Suburb Residents Association

It's up to you to preserve the Suburb

Please don't just leave it to others. Join the Residents Association and let your voice be heard. Pick up a leaflet or join on line.

www.hgs.org.uk

12.45pm SATURDAY 20 JUNE

A TRIBUTE TO THE LATE KAY HURWITZ MBE

Supported by the Hampstead Garden Suburb Residents Association

A concert for all the family by senior students and former members of the **Youth Music Centre** under artistic director **Nigel Goldberg**.

PROGRAMME

FRANCESCO GEMINIANI (1687-1762)

- Concerto Grosso Opus 3 No 3 in E minor
 - *Adagio e staccato – Allegro*
 - *Adagio*
 - *Allegro*

WOLFGANG AMADEUS MOZART (1756-1791)

- Divertimento in D major K 136
 - *Allegro*
 - *Andante*
 - *Presto*

EDWARD ELGAR (1857-1934)

- Serenade for Strings Opus 20
 - *Allegro piacevole*
 - *Larghetto*
 - *Allegretto*

JOHANN STRAUSS II (1825-1899)

- *Gypsy Baron Overture*

CARLOS GARDEL (1825-1899)

- *Por una Cabeza*



Youth Music Centre

YOUTH MUSIC CENTRE

Since it was founded in 1967 at Bigwood House on the Suburb by the eminent viola player Kay Hurwitz, YMC has become one of the foremost music schools in London. Its essential aim is to create a happy environment in which young people from the age of 18 months to 17 years can come together to enjoy making music. The orchestras have given recitals at the Purcell Room of the South Bank Arts Centre and St Martin in the Fields as well as at many North London venues.

ORCHESTRA

Nigel Goldberg artistic director

Violins

Ilai Avni leader
Sabrina Davis leader
Celine Chanahsong
Eleanor Davis
Amira De Bourg
Mia Dedic
Eleni Lee Georgiou
Shameem Gholestaneh
Alice Gorman
Mine Ibrahim
Anais Johnson
Elin Johnson
Tor Johnson
Lewis Johnstons
Max Jones
Aiko Kell
Yan-Jung Ko
Kiran Anya Kuri
Maxim Lavrov
Gideon Leobowit
Arabella Parmar
Daniel Radzik Rahma
Sophia Sofianou
Anyia Valentin
Alice Yau

Violas

Jay Boyd
Romy McCarthy
Saarah Mohamed
Deniz Tanritani

Cellos

Cameron Ashto
Estelle L. Brabant
Hugo Forte
Xavier Nadal
Taran Patel
Lulu Renney
Kevin Tsai

Double bass

Levent Tanritanir

Accompanist

Laura O'Gorman piano

Assistants

Demver Blanco violin
William Lim Kee Chang violin
Will Robertson cello

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The Youth Music Centre was established in Bigwood House, Bigwood Road NW11 7BD in 1967 and has since become one of the foremost Saturday morning music schools London.

YMC provides:
Musicianship for children from 2 - 6 years
Five Orchestras for very young children up to grade 8 and above
Chamber ensembles
Beginner string group classes
Recorder and flute classes
Voice/aural training
Children's choir
Theory classes

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

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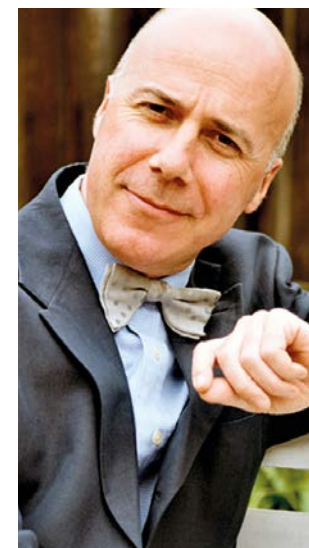
Alexandra Palace Garden Centre, Alexandra Palace Way, London, N22 7BB

Garden Services - Call 0808 281 0320 for a Free Quote



12.45pm SATURDAY 20 JUNE

NIGEL GOLDBERG *artistic director*



Artistic director Nigel Goldberg has enjoyed a rich playing career over the last 30 years, leading the London Gala Orchestra and the Johann Strauss Orchestra. In the West End he has led the orchestras for musicals including *Miss Saigon* and *The Witches of Eastwick*. As a recitalist, he has played all over Europe and America

with the pianists Benjamin Frith and Caroline Palmer and in the Goldberg Piano Trio.

He has worked with major London orchestras including the Philharmonia, the London Mozart Players and the London Bach Orchestra, but his paramount mission has been to introduce the young generation to music and to encourage their participation.

Throughout his career Nigel has held teaching posts at institutions such as Watford School of Music, Highgate School and the Latymer School. While he has always enjoyed working with advanced students, in the last few years he has increasingly worked with younger children and this has inspired him to write three books for young violinists called *Sounds of a Rainbow* and published by Spartan Press. Most recently published is *Three Concertinos in the Olden Style*, a chance to play concertinos in duet form with the teacher.

KAY HURWITZ



Kay Hurwitz, who died last year aged 94, was a cherished friend of music lovers here in the Suburb and far beyond. She was a notable viola player whose gift for sight-reading made her indispensable to the Hallé, Martha Graham's dance company, London Festival Ballet and many other orchestras.

She and her husband, the distinguished

violinist Emanuel Hurwitz, moved to Maida Vale after the War, thence to Golders Green and, in 1959, to Temple Fortune. Shortly after the move, Kay and a couple of friends established their Saturday morning music group which blossomed into the Youth Music Centre.

In 1966 Kay and Manny moved to a huge house in Finchley which their daughter, the prominent jewellery designer Jacqueline Mina OBE, remembers as 'continually echoing with music – string quartet rehearsals, private practice, lessons, end-of-term children's concerts and intimate charity concerts'.

Through her music making and teaching, Kay Hurwitz will be remembered by the generations she touched and inspired – not least the members of the Youth Music Centre.

“

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but we love it

PROMS VOLUNTEER

”

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7.45pm SATURDAY 20 JUNE

CARMEN NEVILL HOLT OPERA

Sponsored by Investec

Nevill Holt Opera
Nicholas Chalmers conductor
Nikki Gleed leader
Clare Presland mezzo-soprano
(Carmen, a gypsy girl)
David Butt Philip tenor
(Don José, Corporal of Dragoons)
Paul Carey Jones baritone
(Escamillo, Toreador)
Nadine Livingston soprano
(Micaëla, a village maiden)
Martin Lamb bass
(Zuniga, Lieutenant of Dragoons)
Toby Girling baritone
(Moralès, Corporal of Dragoons)
Daisy Brown soprano
(Frasquita, companion of Carmen)
Katie Grosset mezzo-soprano
(Mercédès, companion of Carmen)
Dominic Walsh tenor
(Le Dancaire, smuggler)
Adrian Dwyer tenor
(Le Remendado, smuggler)
Orchestra and chorus of
Nevill Holt Opera and Children
from the Malcolm Arnold Academy,
Northampton

“An enjoyable event, right on our
doorstep which I enjoy being a part of

PROMS VOLUNTEER



PROGRAMME

GEORGE BIZET (1838-1875)

■ Carmen

- ACT 1
A square in Seville. On the right, a door to the cigarette factory. At the back, a bridge. On the left, a guardhouse
- ACT 2
Lillas Pastia's inn

INTERVAL

- ACT 3
A wild spot in the mountains
- ACT 4
A square in Seville. At the back, the walls of an ancient amphitheatre

The opera will be sung in French with English surtitles. A supplementary programme, with synopsis and historical note, will be available before the performance.

NEVILL HOLT OPERA

Leicestershire-based Nevill Holt Opera produced its first season in June 2013, staging a new production of Mozart's *The Magic Flute*. The Press immediately recognised that the new company NHO had 'set itself a very high standard' indeed (*The Times*). Further success followed in 2014 with a critically acclaimed production of Puccini's *La Bohème* (a triumph at last year's Proms at St Jude's and a sell-out at all performances) as well as a revival production of Britten's *The Turn of the Screw* which subsequently toured to Moscow. Tickets for the 2015 season of *Carmen* have been sold out since shortly after going on sale in January.

Nevill Holt Opera is unique in its celebration of the best of young British talent. It deliberately casts young singers and, by offering them a platform at NHO, has provided them with an invaluable stepping stone to the larger professional productions.



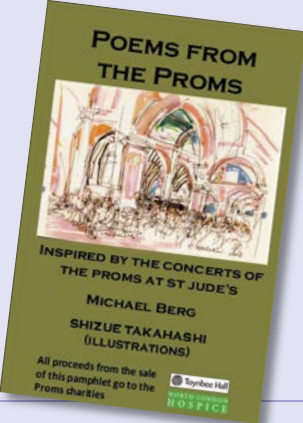
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is to Food
What Mozart
is to Music

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 Poems and illustrations
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 John Lill
 Willard White
 Ukelele Orchestra
 Humphrey Lyttleton
 Ex Cathedra
 The Last Night



Poems written by local poet Michael Berg with illustrations
 by resident artist Shizue Takahashi.
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 Toynbee Hall & North London Hospice
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7.45pm SATURDAY 20 JUNE

Singers from past NHO seasons have been engaged by English National Opera, Glyndebourne and the Royal Opera House for work in future years. 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.

Nevill Holt Opera also operates an education programme which has reached more than 600 children in the local area. The children's chorus for the 2014 *La Bohème* production was made up entirely of students from an inner city academy in Northampton. For many of these children, NHO was their first experience of classical music and a stunning introduction.

'Remarkably good...'

Rupert Christiansen in The Telegraph,
on Nevill Holt Opera's *La Bohème*

ORCHESTRA

First violins

Nikki Gleed *leader*
 Victoria Barnes
 John Dickinson
 Charis Jenson
 Elspeth Macleod
 Rebecca Mathews

Second violins

Hazel Correa
 Amelia Jones
 Suzannah Quirke
 Helen Tonge

Violas

Alex Gale
 Dan Manente
 Wei Wei Tan

Cellos

Helen Downham
 Sophie Gledhill
 Madeleine Ridd

Double bass

Alice Kent

Harp

Daniel DeFry

Flute/piccolo

Claire Beard
 Debbie Martin

Oboes

Louise Hayter

Clarinets

Alice Eddie
 Helen James

Bassoon

Alex Davidson

Horns

Daniel Beer
 Katie Pryce

Trumpet

Cameron Todd

Trombone

Chris Augustine

Timpani

William Burgess

Percussion

Gareth Roberts

CHORUS

Urszula Bock
 William Johnston Davies
 Tom Drew
 Samuel Duffield
 Anthony Harris
 Clara Kanter
 Meinir Wyn Roberts

Elizabeth Ryder
 Phillipa Thomas
 Charlotte Trepass
 James Wafer
 James Williams

NICHOLAS CHALMERS *conductor*



Nicholas, the artistic director of Nevill Holt Opera, conducts productions for Northern Ireland Opera and is artistic director of Second Movement Opera Company. He is the organist and director of music at St Jude's.

After studying music at Oxford University and conducting at the Piacenza Conservatoire, Nicholas was assistant organist and director of music of the Choir School at Westminster

Abbey from 2003 to 2008. Then, until 2011, he was assistant chorus master of English National Opera. With ENO, he prepared 24 operas for conductors including Edward Gardner, Mark Wigglesworth, Sir Charles Mackerras, Baldur Brönnimann and Sir Richard Armstrong.

With Second Movement between 2004 and 2007 he conducted *Mozart and Salieri*, *Trouble in Tahiti*, *The Medium and Impresario*, *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears*, all to wide critical acclaim.

Conducting engagements with Northern Ireland Opera include the award-winning productions of *Tosca* and *Turn of the Screw*; *Noye's Fludde* in Belfast, Beijing, Shanghai and Cape Town in 2012/ 2013; *The Flying Dutchman* (Achievement in Opera, UK Theatre Awards October 2013) and *The Magic Flute* (2014).

With Nevill Holt Opera he has conducted *The Magic Flute* (2013) and *La Bohème* and *Turn of the Screw* (2014). Recent engagements have included *The Turn of the Screw* (Zurich Opera) and *Salome* (NI Opera).



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CLARE PRESLAND *mezzo-soprano*



Deemed a 'major young artist with the potential to make an international impact,' Clare won the 2014 Royal Philharmonic Society's prestigious Chilcott Award.

Current and future engagements with English National Opera include playing Realtor in the world première of Tansy Davies' opera inspired by the events

of 9/11, *Between Worlds* at The Barbican, Sonyeta in *Lady Macbeth of Mtsensk*, Mercédès in *Carmen* and Curra in *The Force of Destiny*. Recent performances include Christina in the world première of Eichberg's *Glare* with the Linbury Studio Theatre at The Royal Opera House Covent Garden and Beethoven's 9th Symphony at the Al Bustan Festival.

DAVID BUTT PHILIP *tenor*



An award-winning student at the Royal Northern College of Music and a Glyndebourne Jerwood Young Artist, David was recently elected an Associate of the Royal Academy of Music.

Concert performances have included Verdi's *Requiem* with Orchestre de Picardie, Mahler's *Das Klagende Lied* with Vladimir Jurowski and

the London Philharmonic and Britten Folk Songs with the Royal Philharmonic.

He made his debut in 2011 playing Rodolfo in *La Bohème* for Glyndebourne. From 2012-14, as a member of the Jette Parker Young Artists Programme

at the Royal Opera House, he appeared in *Nabucco* (with Plácido Domingo), *Turandot*, *Parsifal* and *Ariadne auf Naxos*.

In autumn 2014 he made a critically acclaimed English National Opera debut as Rodolfo and will sing the role later this season in Istanbul and for English Touring Opera.

PAUL CAREY JONES *baritone*



Cardiff-born Paul Carey Jones studied at The Queen's College Oxford, The Royal Academy of Music and the National Opera Studio. In 2013 he was elected an Associate of the Royal Academy of Music.

Recent operatic highlights have included his debut for Welsh National Opera as Doctor Schön in Berg's *Lulu*, the title role in

Verdi's *Macbeth* for Northern Ireland Opera and the title role of Britten's *Noye's Fludde* at its Chinese première at the Beijing Music Festival.

A specialist in contemporary music, he has given world première performances in operas by, among others, John Metcalf, Peter Wiegold, and Brian Irvine.

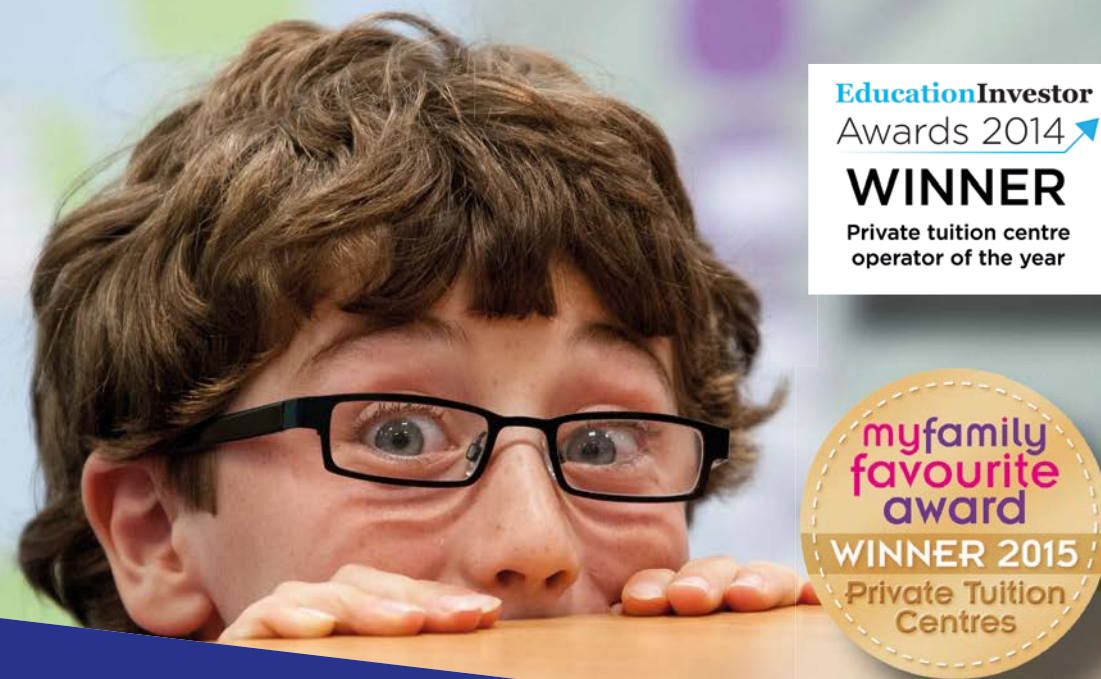
Recent record releases include an album of contemporary British song, *Songs Now*, with the pianist Ian Ryan, and *Enaid – Songs of the Soul*, with pianist Llŷr Williams with whom he has worked in collaboration as a recitalist for nearly 15 years.

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7.00pm SUNDAY 21 JUNE

WONDERLAND

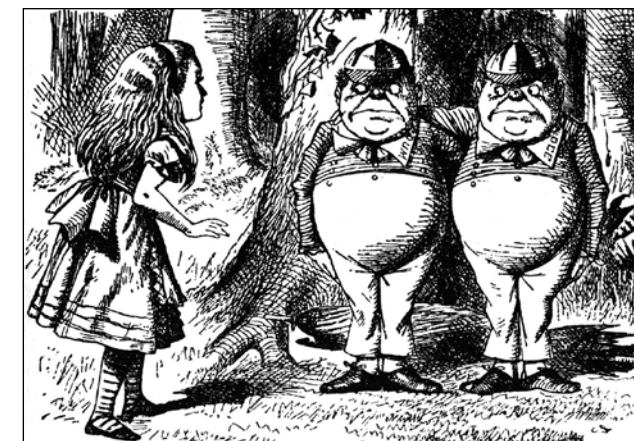
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The 70-minute show begins at 7pm.
There will be no interval.

Tonight's performance is the London première of the already successful innovative entertainment devised by internationally in-demand musicians **Ashley Wass** piano and **Matthew Trusler** violin to mark the 150th anniversary of the publication of *Alice In Wonderland*.

Scripted by **Louis de Bernières**, the show will be narrated by **Maureen Lipman** to music specially written by 13 successful composers from the fields of chamber music to film to jazz. During the show a series of images created by the young British artist **Emily Carew Woodard** will be projected on to a screen as well as some of the original drawings by Sir John Tenniel. All the artists and composers have donated their work free in recognition of *Wonderland* raising money for the Lenny Trusler Trust which provides for the relief of very sick babies.

The project (suitable for children aged eight and over) is being performed across Europe during 2015 and 2016 and a CD of *Wonderland* will be released on Orchid Classics in November.



PROGRAMME

■ PREFACE

The prefatory poem to the book comprising seven six-line stanzas which Lewis Carroll wrote recalling how he came up with Alice's adventures to keep the young Liddell sisters amused on a boat trip from Oxford to Godstow.

*All in the golden afternoon
Full leisurely we glide...*

Music by **Sally Beamish**

Highlights for Sally over the past four years have included her quartet *Reed Stanzas* being premièred at the 2011 BBC Proms and winning a Royal Philharmonic Society award, Branford Marsalis performing her new sonata, *Albatross* in 2012, several Britten-related commissions in his centenary year of 2013 and, last year, working with Sir Andrew Motion on *Equal Voices*. The Birmingham Royal Ballet has commissioned a full-length ballet for 2016.

'...the sinewy textures of the sparse orchestral score added flesh and blood to this powerful, gut-wrenching new work.'

The Scotsman's review of the 2013 work *Flodden*

■ CHAPTER 1: DOWN THE RABBIT HOLE

Alice is sitting bored by the riverbank when she sees the White Rabbit running by, anxiously consulting his pocket watch. She follows him down the rabbit hole and her adventures begin.

Music by **Roxanna Panufnik**

One of the UK's most popular composers, Roxanna's works have been recorded by many companies including Warner Classics and EMI Classics. *Three Paths to Peace*, commissioned by the World Orchestra for Peace and conducted by Valery Gergiev, received its BBC Proms première this summer.

'Panufnik's art is something special, putting her among the elite composers in the world today.'
Stephen Ritter, Audiophile Audition

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■ CHAPTER 2: THE POOL OF TEARS

Alice grows to a giant, shrinks to inches tall, swims in her own tears and meets a mouse.

Music by **Mark-Anthony Turnage**

Mark-Anthony Turnage is a former composer-in-residence at the City of Birmingham Symphony Orchestra (with Sir Simon Rattle), BBC Symphony, London Philharmonic and Chicago Symphony orchestras. His first opera, *Greek*, enjoyed a triumphant première at the 1988 Munich Biennale, establishing the then 28-year-old's lasting worldwide reputation.

'The sheer theatricality of the music is dazzling... Turnage knows precisely how to hold the audience's interest and sympathy.'

The Daily Telegraph

■ CHAPTER 3: A CAUCUS RACE AND A LONG TAIL

The Dodo decides all the animals soaked in the sea of tears should get dry by running a Caucus Race before Alice unwittingly frightens them all away.

Music by **Stuart MacRae**

After studying at Durham and the Guildhall School of Music and Drama, Stuart MacRae was soon receiving commissions from the likes of the BBC and the London Sinfonietta as well as being appointed composer-in-association with the BBC Scottish Symphony Orchestra.

'MacRae has thrillingly given [Ted] Hughes's work a new incarnation. Blood, granite, oak and bone were imprinted anew on the imagination though the heightened experience of music.'

The Times



■ CHAPTER 4: THE RABBIT SENDS IN A LITTLE BILL

Alice is ordered into the White Rabbit's house. Once inside, she starts growing and only reduces her size when the pebbles thrown at her by angry animals turn into cakes which she eats.

Music by **Poul Ruders**

Poul Ruders is the most frequently played living Danish composer, both in Denmark and abroad. Since the resounding success in 2000 of his opera *The Handmaid's Tale*, commissions have come from the Berlin Philharmonic, the New York Philharmonic and the BBC Symphony Orchestra. In 2005 Ruders was awarded the Wilhelm Hansen Composer's Prize.

'Mr Ruders is a prodigiously skilled and daringly imaginative craftsman, and Kafka's Trial is a brilliant achievement.'

The Daily Telegraph

■ CHAPTER 5: ADVICE FROM A CATERPILLAR

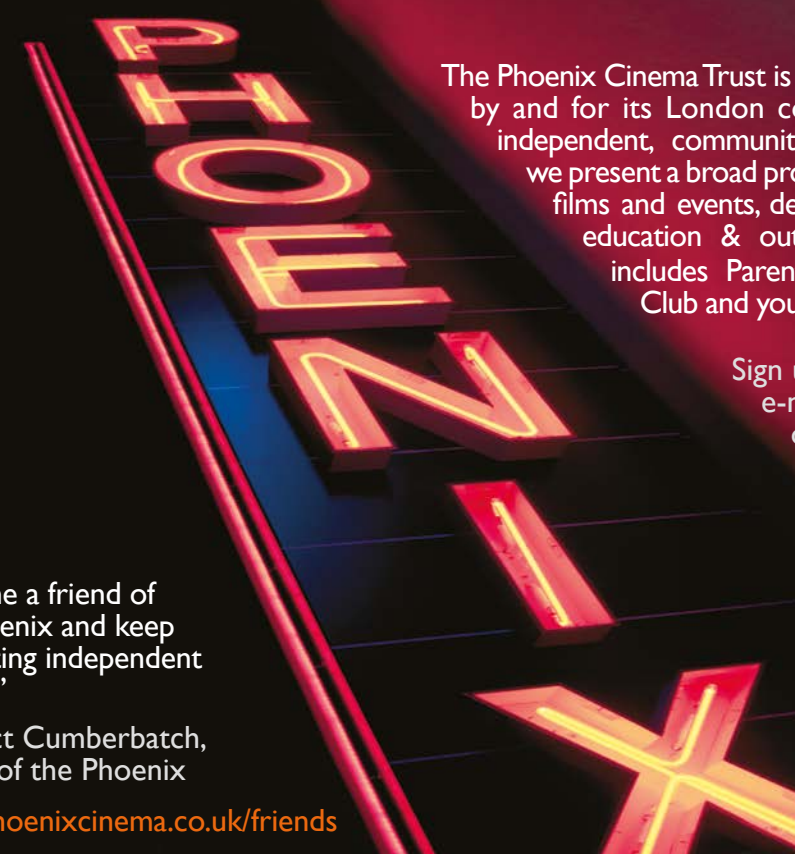
Alice is questioned by the hookah-smoking blue Caterpillar and undergoes more startling changes of height after eating the mushroom on which he sat.

Music by **Howard Blake**

Howard Blake has produced more than 650 works in a career spanning more than 50 years including the Oscar-nominated soundtrack to Channel 4's animated film, *The Snowman*, featuring the global hit *Walking in the Air*. He has written extensively for film and television, received commissions from the likes of the Philharmonia Orchestra and has been awarded an OBE for his services to music.

'He knows exactly what he is doing and – best of all so far as he is concerned – he knows that he can communicate with an audience in a language which speaks directly to the emotions and packs a big punch.'

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■ CHAPTER 6: PIG AND PEPPER

Alice enters the Duchess's house, endures a communal sneezing fit caused by the Cook's over-peppered soup and while holding the Duchess's baby sees it turn into a pig – all to the amusement of the grinning Cheshire Cat.

Music by **Carl Davis**

Carl Davis has enjoyed huge success in the world of theatre and dance. A wider audience has heard his vast output for film and TV including *The French Lieutenant's Woman* (winner of the BAFTA and Ivor Novello awards), *The World at War* and *Pride and Prejudice*. In 1991 his first collaboration with Paul McCartney produced the Liverpool Oratorio, now performed throughout the world.

'Carl Davis has made an astonishing impact on music in Britain.'

Musical Opinion

■ CHAPTER 7: A MAD TEA PARTY

Alice joins the March Hare, the Hatter and the very sleepy Dormouse. After being bombarded with riddles she leaves, declaring it was the stupidest tea party that she had ever been to.

Music by **Stephen Hough**

Stephen Hough is widely regarded as one of the most distinctive pianists of his generation. His recordings have won four Grammy nominations and eight Gramophone Awards. Stephen is also an avid writer of music and prose. He was awarded a prestigious MacArthur Fellowship in 2001 in recognition of his achievements and in 2014 was made a CBE.

'Everything Hough touches these days gives us much cause for rejoicing... He is now joining the ranks of the select few at the top.'

American Record Guide

■ CHAPTER 8: THE QUEEN'S CROQUET GROUND

Alice meets the King and Queen of Hearts and plays in a chaotic croquet game in which flamingos are the mallets and hedgehogs the balls. The Queen sees the Cheshire Cat and orders 'Off with his head' only to have her executioner complain that this is impossible since the head is all that can be seen of him.

Music by **Richard Dubugnon**

Following his prize-winning studies at the Paris Conservatory, Richard studied composition at the Royal Academy of Music becoming a fellow there in 1998. His music has been commissioned by such artists as Janine Jansen, Esa-Pekka Salonen, Julian Rachlin, and Gautier Capuçon.

'[Richard Dubugnon is] the son of Ravel and Prokofiev.'
Jacques Doucelin, Le Figaro.

■ CHAPTER 9: THE MOCK TURTLE'S SONG

The Duchess is brought from jail to the croquet ground and ruminates on finding morals in everything around her. Alice meets the Gryphon and the Mock Turtle who is very sad, even though he has no sorrow.

Music by **Ilya Gringolts**

Ilya Gringolts studied violin and composition at St Petersburg and the Juilliard and was one of 12 young artists selected by the BBC for their New Generation Artists scheme. As well as performing with the world's leading orchestras and making award-winning recordings, he is renowned in the field of contemporary music.

'Gringolts is inviting comparison with the great violinists, as well as the 'period-performance' players of today. The amazing thing is that Gringolts triumphs on both levels.'

The Times





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■ CHAPTER 10: THE LOBSTER QUADRILLE

The Mock Turtle and the Gryphon dance and sing while Alice recites *'Tis the Voice of the Lobster* before the Gryphon drags her off for an impending trial.

Music by **Colin Matthews**

Colin Matthews worked as assistant to Benjamin Britten from 1972-76 and with Imogen Holst from 1971-84. His works have been commissioned by, among others, the New York and Berlin Philharmonics, the LPO, Hallé, Leipzig Gewandhaus and the Concertgebouw Orchestra. Works include his 2nd Cello Concerto for Rostropovich and his choral/orchestral *Renewal*, commissioned for the 50th anniversary of BBC Radio 3

'The Isambard Kingdom Brunel of contemporary music: master of great time machines, steamy with energy derived from pulse and from massive, surging harmony... all finished with a craftsman's care.'
The Times

■ CHAPTER 11: WHO STOLE THE TARTS?

Alice attends the trial of the Knave of Hearts, accused of stealing the Queen's tarts. She steadily grows larger to the annoyance of the Dormouse while the Hatter displeases the judge with his indirect answers.

Music by **Gwilym Simcock**

Gwilym Simcock is one of the most gifted pianists and imaginative composers on the British scene. His influences as a composer include Keith Jarrett, Chick Corea, Ravel, Stravinsky and Mark-Anthony Turnage as he moves effortlessly between jazz and classical music breaking new ground between the two genres.

'Gwilym Simcock's prodigious creations on the piano straddle the border between classical and jazz to mesmerising effect...a stupendous improviser and a remarkable musician all round.'
The Observer.



■ CHAPTER 12: ALICE'S EVIDENCE

Alice continues giving evidence at the chaotic court of the King and Queen of Hearts, disputes with the judge and is unafraid by the Queen's cry of 'Off with her head' before waking up on the leafy riverbank alongside her sister.

Music by **Augusta Read Thomas**

Augusta Read Thomas, was the Mead Composer-in-Residence for Pierre Boulez and Daniel Barenboim at the Chicago Symphony Orchestra from 1997 through 2006. Her music has been commissioned by the Boston Symphony, LSO, Orchestre de Paris, BBC Proms and Berlin Philharmonic and by artists such as Barenboim and Boulez. Two of her compositions featured on Chanticleer's Grammy winning CD *Colors of Love*.

'Her music... fairly explodes with an extroverted boldness of utterance audiences and musicians alike find challenging yet immediate. It's music that doesn't sound like anybody else's — music that insists you pay attention.'
John von Rhein, Chicago Tribune

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ASHLEY WASS *piano*

Now established as one of the leading performers of his generation, Ashley Wass's watershed moment came in 1997 when, aged 20, he won the London International Piano Competition (the only British winner thus far) and became the first solo artist to obtain an exclusive recording deal with Naxos.

Since then he has performed at many of the world's finest concert halls, including Wigmore Hall, Carnegie Hall and the Vienna Konzerthaus, and performed as soloist with numerous leading ensembles under the baton of conductors such as Sir Simon Rattle, Osmo Vanska, Donald Runnicles, Ilan Volkov and Vassily Sinaisky.

In June 2002 he appeared in the Buckingham Palace gala concert marking the Queen's Golden Jubilee and made the first of many performances at the BBC Proms in 2008.

His recordings of composers such as Liszt, Franck, Beethoven and Bridge have received great critical acclaim and his discography boasts a number of *Gramophone* Editor's Choice recordings and *BBC Music Magazine* Choices.

Much in demand as a chamber musician, Ashley regularly partners many of the leading artists of his generation. In 2012 he formed the Trio Apaches with violinist Matthew Trusler and cellist Thomas Carroll to focus on exploring repertoire that isn't performed every day.

'Ashley Wass is a thoroughbred who possesses the enviable gift to turn almost anything he plays into pure gold.'

Gramophone Magazine

MATTHEW TRUSLER *violin*

When Matthew Trusler graduated from Philadelphia's Curtis Institute in 1998, *The Times* declared: 'We might just have an authentic British virtuoso.' Since then, Trusler has developed a reputation as one of Britain's leading violinists, performing with many of the world's great orchestras. He has received huge critical acclaim for his diverse recordings and his performances – in particular of 20th century music including concertos by Walton, Berg, Britten, Lindberg, Korngold and Rozsa. He is also an avid chamber musician and has performed recitals in leading venues around the world.



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7.00pm SUNDAY 21 JUNE

As well as regularly performing in duo with pianist Ashley Wass and in their Trio Apaches with cellist Thomas Carroll, Ashley also collaborates with many other eminent musicians including Wayne Marshall. Their well-received disc, *Blues*, is a collection of short pieces by composers directly influenced by jazz.

Matthew founded Orchid Classics in 2005 and the recording label is now a major force. He was also instrumental in forming the Malmö International String Festival of which he became artistic director in 2011.

Following the death of their baby son from a rare kidney disease, Matthew and Maya Koch set up the Lenny Trusler Trust dedicated to helping provide the relief of serious illness in newborn babies and infants. *Wonderland* is among the musical projects created to help fund the foundation.

'Matthew Trusler has been attracting the kind of praise normally reserved for a young Oistrakh.'
The Independent

MAUREEN LIPMAN

Born in Hull and trained at the London Academy of Music and Dramatic Art, Maureen Lipman learned her trade in Laurence Olivier's Company at the Old Vic from 1970.

Since then she has become one of Britain's most recognisable and best-loved actress. Her TV roles have ranged from the 1979 ITV sitcom *Agony* through to roles in such favourite shows as *The Wire*, *Dr Who*, *Holby City* and *Midsomer Murders* and as 'Beattie' in the award-winning British Telecom ads she became a household figure.

Film appearances include roles in *Up The Junction*, *Educating Rita* and *The Pianist* and on stage she has appeared in West End productions such as *Wonderful Town*, *Oklahoma*, *Lost in Yonkers*, *When We Are Married*, the Olivier Award nominated show *Glorious!* and Trevor Nunn's theatre production of *A Little Night Music*.



In February 2012 Maureen directed herself and others in Neil Simon's *Barefoot in the Park*, in 2013 she appeared in *Old Money* at the Hampstead Theatre and this April she appeared as Vita in *Harvey* at the Theatre Royal Haymarket.

Maureen is also a newspaper columnist and author of ten autobiographical books, the latest being *I Must Collect Myself*. She has been working on recitals of poetry, jazz and her own monologues at literary festivals in Blenheim, Henley and Gibraltar.

She was married to the late screen writer Jack Rosenthal for 31 years and appeared in several of his award-winning television films such as *The Evacuees*, *The Knowledge* and *Eskimo Days*.

Maureen is a patron of the North London Hospice.

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One of the more interesting things about this café is its name – derived not from any suggestion of French cuisine but from the fact that the building used to house some public conveniences – one for men and another, of course, for women – two loos, in other words. Apocryphal or otherwise, it's a fun story to relate to fellow diners – so long as you wait until you've finished eating." (www.qype.co.uk)

"A lovely local cafe and brasserie with very friendly staff. Food is quick and good. A great menu with a variety to suit all tastes and diets. A neighbourhood feel with great outdoor seating when the weather is good." (www.urbanspoon.com)

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12.45pm MONDAY 22 JUNE

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Haydn Bateman
Jack Hancher

PROGRAMME

Haydn Bateman

SYLVIVS LEOPOLD WEISS (1686-1750)

■ *Passacaglia* (Suite XIII)

AGUSTÍN BARRIOS MANGORÉ
(1885-1944)

■ *La Catedral*

ISAAC ALBÉNIZ (1860-1909)

■ *Granada Suite Española Op 47*
(arr Manuel Barrueco)

ANTÔNIO CARLOS JOBIM (1927-1994)

■ *Felicidade*
(arr Roland Dyens)

Jack Hancher

JÁNOS GÁSPÁR MERTZ (1806-1856)

■ *Hungarian Fantasy*

FRANCESCO CANOVA DA MILANO
(1497-1543)

■ *Ricercare VII*



Haydn Bateman

ISAAC ALBÉNIZ

■ *Capricho Catalan España Op 165*
■ *Cataluña Suite Española Op 47*
(arr Manuel Barrueco)

AGUSTÍN BARRIOS MANGORÉ

■ *Una Limosna por el Amor de Dios*

Haydn Bateman and Jack Hancher

GIUSEPPE DOMENICO SCARLATTI
(1685-1757)

■ *Toccata in D Minor*

JOAQUÍN RODRIGO (1901-1999)

■ *Tonadilla*



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12.45pm MONDAY 22 JUNE

Both formerly at Chetham's School of Music, Haydn Bateman and Jack Hancher are now studying at Royal College of Music. They made their debut as a duo last October at the Kings Place, London as part of the International Guitar Festival and will be undertaking more duo work this year as part of their degrees.

HAYDN BATEMAN *guitar*

The classical guitarist Milos Karadaglic describes 19-year-old Haydn as having 'a special, unique touch'. Early highlights included performing for *Dragons' Den* at the BBC studios in Manchester and as a member of the Chetham's Chorus at the Royal Festival Hall and the Bridgewater Hall.

His recent activities include filming a masterclass with Milos Karadaglic at Universal Studios and performing with Milos in Shoreditch Village Hall in aid of Awards for Young Musicians, a charity which awarded Haydn £2000 towards an instrument in 2012.



JACK HANCHER *guitar*

Jack Hancher, who last year won the RCM Guitar Prize, has had masterclasses with some of the world's best guitarists including John Williams, David Russell, Xue Fei Yang and many more. Jack has played concerts throughout the UK and has also performed in Turin. He was a member of the National Youth Guitar Ensemble for four years, directed by Gerald Garcia and was a founder member of Guitar Circus Birmingham, under the direction of Mark Ashford.



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7.45pm MONDAY 22 JUNE

THE BRODSKY QUARTET WITH GEMMA ROSEFIELD

Supported by Pamela Fulton and Kate Munday

Daniel Rowland violin

Ian Belton violin

Paul Cassidy viola

Jacqueline Thomas cello

with **Gemma Rosefield** guest cellist

PROGRAMME

HUGO WOLF (1860–1903)

■ *Italian Serenade*

JOHANNES BRAHMS (1833–1897)

■ Quartet in C minor Opus 51 No 1

• *Allegro*

• *Romanze: Poco Adagio*

• *Allegretto molto moderato e comodo –
Un poco più animato*

• *Allegro*

INTERVAL

FRANZ SCHUBERT (1797–1828)

■ Quintet in C major D 956

• *Allegro ma non troppo*

• *Adagio*

• *Scherzo (Presto) and Trio
(Andante sostenuto)*

• *Allegretto*

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THE BRODSKY QUARTET

In its 40 years the Brodsky Quartet has enjoyed a busy schedule touring extensively throughout the world as well as performing at many of the UK's major festivals and venues and being regularly recorded for broadcast on BBC Radio.

Over the years, the Brodsky has undertaken numerous performances of the complete cycles of quartets by Schubert, Beethoven, Tchaikovsky, Britten, Schoenberg, Zemlinsky, Webern and Bartok. It is, however, the complete Shostakovich cycle that has now become synonymous with the Quartet's name: the 2012 London performance of the cycle resulting in them taking the prestigious title of Artist-in-Residence Kings Place, London.

The Quartet also has a busy recording career and 2012 marked the beginning of an exclusive relationship with Chandos Records. Releases on the label include *Petits Fours*, an album of 'Encore' pieces arranged by the Quartet for its 40th anniversary; a Debussy compilation including the Quartet's long-awaited recording of the great Debussy Quartet; *In the South* featuring works by Verdi, Paganini, Wolf and Puccini; *New World Quartets* comprising works by Dvořák, Copland, Gershwin and Brubeck and the first of two Brahms discs which includes the iconic Clarinet Quintet with collaborating partner, Michael Collins.

Recent awards for recordings include the Diapason D'Or and the CHOC du Monde de la Musique for the recordings of string quartets by Britten, Beethoven and Janáček. For its outstanding contribution to innovation in programming, the Brodsky Quartet has received a Royal Philharmonic Society Award.

Members of the Quartet have taught at many international chamber music courses and held residencies in several music institutes, including the first such post at the University of Cambridge. They are currently International Fellows of Chamber Music at the Royal Conservatoire of Scotland and have been awarded honorary doctorates at the University of Kent and University of Teesside.

'What is so striking about the playing of the Brodsky Quartet is their brimming love for the music.'
Gramophone



GEMMA ROSEFIELD cello

Winner of the Pierre Fournier Award at the Wigmore Hall in 2007, Gemma Rosefield performs at some of the world's leading venues, including 50 a year with Ensemble 60, and makes regular performances on Radio 3.

She made her concerto debut at the age of 16, playing a televised performance of the Saint-Saëns Concerto with the Norwegian Radio Symphony Orchestra, and her solo debut in the Concertgebouw, Amsterdam and in the Diligentia, The Hague, in the New Masters International Recital series. On BBC Radio 3 she performed Michael Ellison's Concerto for cello, Turkish instruments and orchestra with the BBC Symphony Orchestra.

Her impressive discography includes a CD of Stanford's cello music with the BBC Scottish Symphony Orchestra and Andrew Manze, released in 2011, and a CD of Arensky Piano Trios with her trio, the Leonore Piano Trio, released in March last year, both for Hyperion Records.

Recent highlights include performances of Saint-Saëns's Cello Concerto No 1 with the Brighton Philharmonic and Barry Wordsworth; of the

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PROGRAMME NOTES

HUGO WOLF (1860-1903)

Italian Serenade (1887)

Hugo Wolf was the son of a leather merchant and amateur musician; he received his early musical training from his father. Although the father objected to his pursuing a professional music career, the young Wolf entered the Vienna Conservatory in 1875. He left the Conservatory after only one year (for reasons that remain uncertain). He then earned a living as teacher, accompanist and music critic for a small newspaper in Vienna. After leaving the paper, Wolf devoted his energy to composing. By the 1890s his reputation as a composer was fully established.

Wolf is known primarily as a composer of songs. His 250-odd *Lieder* brought the golden era of the German art song to its culmination. He was to German *Lieder* what Richard Wagner was to opera. Unfortunately the similarity extended beyond musical matters, for Wolf, like Wagner, was by all accounts a disagreeable and self-centred man. Throughout his career he was obsessed with a desire to compose an instrumental work in which he could express his passionate love for life and the beautiful Italian landscape, so often expressed in his songs. In fact, the *Italianische Serenade* (Italian Serenade) was inspired by the poetry of Eichendorff (1788–1857), of which he made numerous settings.

Wolf changed his mind more than once on the structure and instrumentation of the work. Initially he intended it to be a string quartet in three movements; then it became the present single-movement work (finished just before his father died in 1887). In 1892 he orchestrated the work; he was intending it as the first movement of a four-movement suite. He partially sketched a slow movement and in his letters claimed to have completed another movement, but that score has never come to light. In 1897 he sketched a few pages of a Tarantella to complete the suite, but then suffered a mental breakdown (probably the late stages of syphilis). Confined to an asylum for the rest of his life, Wolf died, after a suicide attempt, at the age of 43. Throughout his time in the asylum he planned to complete the suite, but this never materialised.

Worthy to stand alongside his masterpieces for the human voice, the *Italian Serenade* is his most famous, non-vocal work and his only successful chamber-music composition – an example of musical perfection saturated with emotional intimacy, delicacy, humour and bursts of intense passion.

JOHANNES BRAHMS (1833-1897)

String Quartet in C minor, Opus 51 No 1 (1873)

Allegro

Romanze: Poco Adagio

Allegretto molto moderato e comodo – Un poco più animato

Allegro

'I am about to publish string quartets – not the first ones, but for the first time', wrote Brahms somewhat cryptically to his friend Theodor Billroth in 1873. Later he told another friend, Alwin Cranz, that he had destroyed 'over twenty string quartets' before allowing the two quartets which make up his Opus 51 to be heard in public. Assuming that he was not exaggerating, it cannot have been for lack of fluency in the string quartet medium that Brahms was so reluctant to expose his efforts to the public; it was more that he tended to be hypercritical of his own works, particular the larger scale ones. The long delay in bringing out the First Symphony was a case in point. As Brahms said to Cranz on another occasion, composing was not difficult; it was getting rid of the superfluous notes that was the problem.

By the time Opus 51 appeared, Brahms's reputation was well established and the two quartets contain some of his most advanced writing. But the origins of the musical material remain obscure; it could have come from some of the destroyed earlier works. Twenty years before, in a famous article of 1853 in the *Neue Zeitschrift für Musik*, Robert Schumann had drawn attention to the emergence of a young genius, Brahms, and mentioned 'string quartets' among his various compositions. We know that there was a quartet in B minor which Brahms contemplated publishing as his Opus 1, and that he turned to quartet writing again during a particularly intensive period of chamber music writing in the 1860s. Chamber music at that time tended to be regarded as a vehicle for traditional, conservative forms; Brahms was eager to demonstrate how it could serve progressive causes. In this he was following in a direct line from Beethoven's late essays in the medium.

Quartets are mentioned in Brahms's correspondence with Joseph Joachim, the great violinist, in 1867, and in 1869 he played the piano scores of two quartet movements to Clara Schumann. She wrote in her diary: 'Johannes recently brought to me two wonderful quartet movements, a first and a last movement, the latter being particularly successful, highly imaginative and full of verve.' Soon afterwards, in a letter to his publisher, Simrock, he mentioned two works, from which those two movements presumably came, saying that he hoped to make one or other of them 'passable'. We know from Brahms's hand-written catalogue of his compositions that he wrote the Opus 51 quartets out 'for the second time' during the summer of 1873, having finally, after several private performances, completed them to his satisfaction.

Each movement of the C minor quartet, except the *Allegretto*, is dominated by a single idea, or by the opposition of two contrasting motifs which combine to form a single idea. In the opening *Allegro* a rising motif is set against a falling one, the mood being agitated throughout. The *Poco adagio* 'Romanze' is warmer, with much poignant expression and especially sensitive harmonies in the middle section. The *Allegretto molto moderato e comodo*, with its beautiful viola melody, is in

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relatively free form and serves as an intermezzo before the stormy and energetic finale. Like its companion, the quartet is a masterpiece of conciseness, in marked contrast to the expansiveness of Brahms's chamber music of the early 1860s; with the First Symphony it can be said to be one of his most Beethovenian works.

FRANZ SCHUBERT (1797-1828)

String Quintet in C major D 956 (1828)

Allegro ma non troppo

Adagio

Scherzo (Presto) and Trio (Andante sostenuto)

Allegretto

Although the C major Quintet is an unquestioned and much-loved masterpiece of Schubert's amazingly prolific final months, very little is known about its origins. No sketches or manuscript fair copy survive; all we know is that at the beginning of October 1828 – some seven weeks before he died – Schubert wrote to his publisher to enquire when the E flat Trio would be coming out and mentioned a number of other works nearing completion which he hoped might be of interest. These were the three last piano sonatas, the settings of poems by Heine which were included in the posthumous collection under the publisher's title *Schwanengesang* ('Swan Song'), and the Quintet. Apart from two songs – *Die Taubenpost* ('The Pigeon Post') and *Der Hirt auf dem Felsen* ('The Shepherd on the Rock', with clarinet obbligato) – the Quintet was Schubert's last completed work. The first known performance was not until 1850; the parts were not published until 1853. We do not know what inspired Schubert to write the Quintet, though it is clear from his letter that it was not commissioned. Like the other late compositions, especially the piano sonatas, it is essentially a private work, which it has been suggested reflects the personal vision of a composer whom Liszt called 'le musicien le plus poète que jamais'. One should, perhaps, be careful not to read too many premonitions of death in the work: Schubert's illness had been characterised by ups and downs; during the summer of 1828 neither he nor his friends saw any departure from previous patterns, and the seriousness of his condition was only realised when he took to his bed for the last time, five days before his death. Nevertheless some critics have seen in the Quintet Schubert's taking leave of the world.

Schubert's choice of instrumentation and the way he exploits it – a standard string quartet with an additional cello rather than the additional viola as used by Mozart and Beethoven – has an immediate impact on the listener in terms of balance, texture and expressiveness. One should particularly note how Schubert frequently gives the melody to the first cello, with its greater power of expression and wider dynamic range than that of the viola – either on its own or doubling the first violin on the lower octave: this is made possible by having the second cello to provide the bass line, and creates a much richer effect than the equivalent use of the viola in a string quartet. There are also passages – again, impossible in a quartet, except for special effects – where the first cello plays at a higher pitch than the viola or even higher than the second violin.

The introductory bars of the first movement waver ambiguously between major and minor (characteristic of late Schubert) before leading into the main exposition, in which the upper parts deliver energetic and spiky passage work, underpinned by a powerful bass line from the cellos, mostly in unison or at the octave. Suddenly the mood changes, as a single high note on the cellos resolves into the remote key of E flat major and the second subject – a wistful theme in thirds, played first by the cellos and then by the violins. A further contrast comes with the syncopated march tune which ends the exposition and dominates much of the development section.

In the second movement the texture is quite different. The second violin, viola and first cello (sticking to their conventional hierarchy) play a slow melody in three-part harmony, while the outer instruments alternate with decorative phrases above and below. This is punctuated by a contrasting middle section, in which the first violin and first cello play a passionate melody in octaves with a stormy accompaniment from the others. The vigorous scherzo anticipates Bruckner in the astonishing contrast of mood, tempo and time signature in the Trio. The finale, in Hungarian style, starts in the minor key but soon dissolves into one of Schubert's sunniest melodies. The final presto section appears to be about to bring the work to a resounding C major close when Schubert pulls off a last-minute surprise with a *fff* penultimate chord played high above the cellos trilling menacingly on D flat, which resolves into a bare unison C, preceded by a D flat crushed note.

Programme notes by Thomas Radice



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12.45pm TUESDAY 23 JUNE

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One of the major competitions at the annual April/May North London Festival of Music Dance and Drama is the Camac Competition sponsored by the French harp makers Camac. It is open to harpists aged under 30 who are studying or living in the UK and are of college, graduate or young professional standard. This year, once again, the judges were impressed by the high standards of the harpists, as will be the audience at today's lunchtime concert to hear prize-winners Clara Garde and Zita Silva.

PROGRAMME

Clara Garde harp

FÉLIX GODEFROID (1818-1897)

■ Étude de Concert Op 193

MARCEL TOURNIER (1879-1951)

■ Féerie (Prélude et Danse)

HÉLÈNE BRESCHAND (b. 1966)

■ Minotaure



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Clara Garde

Zita Silva harp

JOHANN SEBASTIAN BACH (1685-1750)

■ Partita 1 in B Flat Major BWV 825
(arr M.L. Rayan-Forero)

• Praeludium

• Allemande

• Sarabande

• Menuet 1 and 2

• Giga

JACQUES CHARPENTIER (b.1933)

■ La Danse Devant L'Arche

HENRIETTE RENIÉ (1875-1956)

■ Légende d'après Les Elfes de Leconte
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12.45pm TUESDAY 23 JUNE

CLARA GARDE *harp*

Born into a musical family in Grenoble, Clara began playing the violin at the age of four. When she was 11 she fell in love with the sound of the harp at a concert and began lessons in the instrument with Claire Chové before continuing her studies at the Conservatoire of Toulon with Elodie Adler and, later, at the Conservatoire à Rayonnement Régional in Paris with Ghislaine Petit-Volta.

Clara has been a prizewinner several times in the Vatelot-Rampal Competition (first prize with the congratulations of the jury in 2007-2008-2009). She moved to London when she was 17 to study the violin at the Royal Academy of Music with Lydia Mordkovitch and Richard Ireland, and the harp as a second instrument with Catherine White.

She graduated in France in 2014, took part in the Guy Magrath Harp Prize in 2015, received congratulations from the jury, and also won the third Prize at the Camac Competition in North London. She really enjoys playing solo recitals, chamber music and discovering new composers. Now she continues playing both instruments, and hopes to achieve her dreams.

© SUSANA NEVES



Zita Silva

ZITA SILVA *harp*

Zita began studying the harp aged eight with Áurea Guerner at the Conservatório de Música do Porto in her native Portugal. Now 22, she is completing her undergraduate studies at the Royal Academy of Music under Karen Vaughan and Skaila Kanga.

During her time at the RAM, she has been a member of the Academy's Symphony Orchestra, its Musical Theatre Orchestra and the Academy Harp Ensemble. She also plays with the recently formed Orchestra XXI and the Estagio Gulbenkian Orchestra in Portugal and has been invited to play with the Calouste Gulbenkian Orchestra in Lisbon. With a chamber music trio formed at the Academy, she has also performed in various concerts and won the Young Musicians Award in Portugal.

As a soloist, Zita has this year won the Guy Magrath Harp Prize and second prize in the Camac.

After graduating from the Royal Academy of Music she plans to start a postgraduate MA there, which will enable her to explore chamber music with various instruments, to deepen her knowledge of orchestral and contemporary music and to expand her solo repertoire.

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KAMMERPHILHARMONIE EUROPA

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Sergey Schepkin piano
Kirill Gusarov trumpet
Michael Guerchovitch concert master

PROGRAMME

ANTONIO VIVALDI (1678–1741)

- Concerto for strings in G minor RV 157 F.XI No 21
 - *Allegro*
 - *Largo*
 - *Allegro*

GABRIEL FAURÉ (1845–1924)

- *Pavane* Op 50

JOHANN NEPOMUK HUMMEL (1778–1837)

- Trumpet Concerto
 - *Allegro con spirito*
 - *Andante*
 - *Rondo*

INTERVAL

WOLFGANG AMADEUS MOZART (1756–1791)

- Piano Concerto No 23 in A K 488
 - *Allegro*
 - *Andante*
 - *Presto*

CARL NIELSEN (1865–1931)

- Suite for Strings in A FS 6 Op 1
 - *Präludium*
 - *Intermezzo*
 - *Finale*



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KAMMERPHILHARMONIE EUROPA

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Kammerphilharmonie Europa has performed across Europe at such venues as London's Conway Hall; St Mary's Cathedral, Edinburgh; the Théâtre des Bouffes-Parisiens, Paris; the Château de Versailles; De Munt Oper, Brussels; Koninklijk Theater Carré, Amsterdam and the Palladium, Malmö.

Under concertmaster Michael Guerchovitch, the orchestra is joined tonight by the internationally acclaimed pianist Sergey Schepkin and trumpeter Kirill Gusarov.

SERGEY SCHEPKIN *piano*

Born in St Petersburg and taught at the Conservatory, Sergey moved to Boston in 1990. A highly influential musician in the States, he is in demand as player both there and worldwide and has performed concertos with such conductors as Kazuyoshi Akiyama, Nikolai Alexeev, Max Hobart and Vassily Sinaisky.

A passionate chamber player, he is a member of the Boston-based Trio Amici and has performed with many renowned instrumentalists, including the Borromeo, Cuarteto Latinoamericano and Vilnius string quartets.

Sergey's immense repertoire includes solo, concerto, and chamber works written over the past 400 years. Recognised as one of the world's foremost interpreters of Bach, he is also an advocate of new music and earned Sofia Gubaidulina's praise for his interpretation of her piano *Chaconne*.

As well as teaching at US universities, Sergey continues his busy recording career. His album of three Schumann song cycles with baritone Darren



Chase was released by Arabesque Recordings in 2013. A recording of Bach's French Suites and two Fantasias and Fugues was released on the Steinway & Sons label in 2014 and, also last year, Sergey made his second recording of Bach's Partitas and performed all of them as a cycle in Pittsburgh and New York and at the Rockport Music Festival.

'[Schepkin is] an arresting musical intelligence... a major technique...'
The New York Times

'An artist of uncommon, almost singular capability and integrity.'
Boston Globe

KIRILL GUSAROV *trumpet*

St Petersburg-born Kirill graduated with distinction from the city's Conservatory in 2002 then continued his education at the Conservatoires of Hanover and Essen.

Kirill has gained awards at international competitions including the International Competition Citta di Porcia, the Dokshitzer Competition Vilnius, the Competition of Calvia Mallorca and the Tchaikovsky Conservatoire International Competition, Moscow. He started



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7.45pm TUESDAY 23 JUNE



GABRIEL FAURÉ (1845-1924)

Pavane Op 50 (1877)

Gabriel Fauré, the son of a schoolteacher in the Ariège district of the south of France, showed early talent and was sent to Paris to study at the school founded by the Swiss composer Louis Niedermeyer, a specialist in church music. Afterwards Fauré held various organist posts in Rennes and Paris before succeeding Saint-Saëns as organist of the Church of the Madeleine in 1896. In 1905 he was appointed professor of composition at the Conservatoire. His compositions did not become well known to the general public until he was in his fifties. Throughout his life, until his retirement in 1920, he was able to compose only during the summer holidays.

The pavane is a slow and stately sixteenth-century processional court dance of Italian origin (the name is a corruption of *padovana*, a dance from Padua). Fauré's Pavane dates from the time of his Requiem. It does not explicitly follow the steps of the traditional dance form, but flows along delicately and gracefully, the elegant melody supported by a slow-moving bass line – not unlike Ravel's treatment two decades later in his *Pavane pour une Infante défunte*. In both Fauré's and Ravel's hands the pavane comes over as an essay in nostalgia.

his career as a trumpet soloist at the Staatskapelle Symphony Orchestra of St. Petersburg.

At present he is a soloist with the Lower Rhine Symphony Orchestra and is an artist of the Orchestra of the Bayreuth Festival. In addition, Kirill Gusarov has worked with several different orchestras such as the Malaysian Philharmonic Orchestra, the Bochum Symphonie, the Camerata Budapest, the Chamber Philharmonic Europe and the Philharmonika Venezia.

'Gusarov played brilliantly, with lots of attention to detail particularly in extended fiendishly quick continuous passages in the final movement.'

Bachtrack

JOHANN NEPOMUK HUMMEL (1778-1837)

Trumpet Concerto (1803)

Allegro con spirito

Andante

Rondo

Johann Nepomuk Hummel was a highly respected Austrian composer and virtuoso pianist. His music reflects the transition from the Classical to the Romantic musical era. One of his claims to fame is that in 1804 he was appointed Konzertmeister to Prince Esterházy's establishment at Eisenstadt, thus becoming effective deputy to the ageing Joseph Haydn, who continued to occupy the post of Kapellmeister (music director) to the Eisenstadt court. After Haydn's death in 1809 Hummel was officially appointed Kapellmeister and held the post for another two years, but was dismissed in 1811 for neglecting his duties.

In the late 18th century various attempts were made to provide the trumpet with a full chromatic range: one such example was the keyed trumpet, which first appeared around 1770 but was introduced in a much improved form by the virtuoso trumpeter Anton Weidinger in c 1795. The keyed trumpet became quite successful and was not superseded by the valved trumpet (which set the pattern for modern instruments) until 1840. It was for Weidinger's trumpet that Haydn wrote his well-known concerto in 1796, and Hummel followed suit in 1803. The new work was first performed on New Year's Day 1804 to mark Hummel's first appearance as Konzertmeister.

In certain places (mainly in the second movement) Weidinger is believed to have changed the music because of the mechanical constraints of the instrument. It is not known whether this was in agreement with Hummel. Compared with the natural trumpet of the time, the keyed trumpet would have had a softer and less penetrating tone. The original instrument for which Haydn and Hummel wrote their concertos was pitched in E, but nowadays it is usually performed in E-flat major, which makes the fingering less difficult on modern E-flat and B-flat trumpets.

PROGRAMME NOTES

ANTONIO VIVALDI (1678-1741)

Concerto for strings in G minor RV 157 F.XI No 21

Allegro

Largo

Allegro

This is one of a set of twelve concertos for strings, preserved in Paris (and consequently known as *Concerti di Parigi*). Most of the concertos appear to have been assembled from previously composed works, with very little new music added. They were probably produced in response to a commission from a new French patron – thought to have been Vincent Languet, French ambassador to Venice and sponsor of other works by Vivaldi.



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7.45pm TUESDAY 23 JUNE

WOLFGANG AMADEUS MOZART (1756-1791) **Piano Concerto No 23 in A major, K 488 (1786)**

Allegro
Andante
Presto

Mozart has a unique place in the development of the piano concerto. Building upon the achievements of two of J S Bach's sons, Carl Philipp Emanuel and Johann Christian, he gave the word 'concerto' an entirely new meaning. He took over the idea of alternating orchestral and solo passages, as well as a few other basic structural elements; but he considerably expanded the earlier form, making it both more complex and more flexible. In his hands, the piano concerto became capable of expressing an enormous range of moods, from grandiose and festive to lyrical and intimate.

Of the 27 piano concertos in Mozart's catalogue, 15 were written during the five years following the composer's move from Salzburg to Vienna in 1781. These were highlights of a series of subscription concerts in which Mozart appeared himself as piano soloist. They were also frequently heard at the homes of his patrons. The audiences at these concerts were privileged and musically sophisticated, providing an ideal environment in which Mozart's art could flourish.

The enduring appeal of the A major concerto of 1786 comes from its pure musical content rather than from any sensational effects: there is nothing spectacular or showy in this concerto. It is scored for a small orchestra – flutes, clarinets, bassoons, horns and strings – and, with the exception of the last movement, it provides fewer opportunities for virtuosity on the part of the soloist than Mozart's other concertos from this time.

The first movement does not open with a fanfare or any kind of powerful opening gesture: it begins with a gentle melody, played *piano*, setting the scene for a movement of subtly changing moods: a quiet serenity with occasional touches of wistfulness. As in most of Mozart's mature concertos, there is a constant dialogue between piano and orchestra. But it is much more than simple alternation of 'tutti' and 'solo' sections: the soloist keeps exchanging ideas with smaller or larger groups from the ensemble – a feature that becomes particularly animated in the central section of the movement, where the strings begin a new theme that is immediately embellished by the piano and elaborated by the orchestra in many variations. The cadenza is an original one by Mozart. Despite its written-out form, it tells us a lot about Mozart's famed skill as improviser: besides virtuoso passages, there is much expressive, singing music, as well as development of the concerto's thematic material in simple yet ingenious ways.

The exquisite Andante – one of Mozart's most poetic slow movements – is in many respects a foretaste of musical Romanticism. The key of F-sharp minor is extremely rare in Mozart's output: in fact, this is the only time he ever used it as the main tonality of an entire movement. There is an atmosphere of quiet melancholy only temporarily brightened by a short melody in A major. After a poignant summing up by the piano, accompanied by the strings *pizzicato*, the movement closes peacefully.

The solo piano opens the final movement – a playful romp with a multitude of spirited melodies. It is an extended 'sonata-rondo,' in which a recurrent first theme alternates with a number of episodes; but it goes further than a conventional rondo, in that one of the episodes serves as a second main theme, equivalent to the second subject in sonata form. The fusion of these two forms, popular in the late 18th century, results in a structure that allows us to enjoy the wonderful melodies repeatedly in various transformations of seemingly inexhaustible diversity. A short coda brings the concerto to a brilliant finish.

CARL NIELSEN (1865-1931) **Suite for Strings in A FS 6 (Op 1) (1887-88)**

Präludium
Intermezzo
Finale

Nielsen composed the Suite for Strings when he was only 22 and was still studying composition with Orla Rosenhoff, his former teacher at the Royal Conservatory in Copenhagen. It was first performed in September 1888 at the Tivoli Hall, Copenhagen, where the Tivoli Orchestra was conducted by Balduin Dahl, a recognised supporter of young talent. It was a great success. Nielsen, who played in the orchestra, was called back several times and the middle movement was played as an encore. Press reviews were mixed, but *Avisen* was very positive: 'The young man obviously has a great deal on his musical mind that he wants to say, and what he told us on Saturday was presented in a beautiful, concise form, modestly and attractively, with excellent part-writing and an appealing fullness of sound that reveals an excellent eye for the string material.' The work marked an important milestone in Nielsen's career as it was not only his first real success, but also the first of his pieces that he conducted himself when it was played in Odense a month later.

The Suite's rather short elegiac first movement is reminiscent of Scandinavian Romanticism as expressed by Grieg and Svendsen. The Intermezzo gives a hint of the composer's love of triple time: its appealing waltz is peppered with the occasional flat seventh grace notes that would later become so characteristic of Nielsen's music. The comparatively expansive Finale opens solemnly with the elegy theme but soon breaks loose into an animated sonata form in which Nielsen demonstrates his mastery by cleverly reintroducing the opening theme.

Programme notes by Thomas Radice

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12.45pm WEDNESDAY 24 JUNE

CERULEO ASPECTS OF LOVE

Supported by the Hampstead Garden Suburb Residents Association

Jenni Harper soprano
Emily Owen soprano
Toby Carr guitar and lute
Satoko Doi-Luck harpsichord
Sam Stadlen viola da gamba

PROGRAMME

HENRY PURCELL (1659-1695)

- *Sound the Trumpet*
- *Two daughters of this aged stream* (King Arthur)

CLAUDIO MONTEVERDI (1567-1643)

- *Quel sguardo sdegnozetto*
- *Zefiro Torna*

HENRY PURCELL

- *A New Ground*
- *Music for a while*
- *If Music be the food of love*
- *My dearest, my fairest*
- *Suite in D*
- *Sweeter than roses* (Pausanias)

CLAUDIO MONTEVERDI

- *Pur ti miro* (L'Incoronazione di Poppea)

CERULEO

Formed last year, Ceruleo is an innovative ensemble of musicians who met at the Guildhall School of Music and Drama and who specialise in creating concerts featuring the soprano voice in a chamber music setting.

The ensemble creates engaging concert programmes which introduce audiences to often rarely performed repertoire for the soprano voice within a chamber music setting. Creating miniature storylines to guide audiences through the music, Ceruleo is embarking on a project in collaboration with actors at the GSMD, led by Dinah Stabb, to enhance their performance.



From left: Emily Owen, Toby Carr, Jenni Harper, Satoko Doi-Luck

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12.45pm WEDNESDAY 24 JUNE

JENNI HARPER *soprano*

Busy with her freelance career since returning to London after taking a first class honours degree in music at Birmingham, Jenni is currently studying on the Artist Masters course at the Guildhall School of Music and Drama. Recent performance highlights have included singing as a soloist in Mozart's C Minor Mass with the Croydon Bach Choir and singing the role of 'Conversation' in Charpentier's *Les Plaisirs de Versailles* as part of The London Handel Festival. Jenni regularly works as a recording artist and has sung on various film soundtracks (highlights include *The Hobbit* and *Interstellar*), adverts and albums.

EMILY OWEN *soprano*

Alongside her studies as she completes a Guildhall Extended Artist Masters in Historical Performance, Emily has a busy freelance career, singing with groups such as Britten Sinfonia Voices, Florilegium, The Elia Ensemble and the Templar Scholars.

Notable recent performances include the world première of John Tavener's *Flood of Beauty* at the Barbican with Britten Sinfonia Voices and operatic roles such as the Countess (*Marriage of Figaro*), Belinda (*Dido and Aeneas*) and Josephine (*HMS Pinafore*).

She is joining Mhairi Lawson and Adrian Chandler at the Dartington International Summer School 2015, playing the role of Arbace in Vivaldi's *Catone in Utica*.

TOBY CARR *guitar and lute*

A versatile musician whose repertoire ranges from medieval music to new collaborative commissions, Toby regularly performs as a continuo player and accompanist for projects ranging from intimate Elizabethan lute song to Baroque opera, which has led him to work with such singers as Dame Emma Kirkby and Michael Chance.

Engagements have included appearances at Brighton and Greenwich Early Music Festivals, broadcasting on BBC Radio 3 and performing on period instruments in Roddy Skeaping's band The City Waites at a critically acclaimed run of *The Beggar's Opera* in Regent's Park Open Air Theatre.

SATOKO DOI-LUCK *harpsichord*

Satoko studied composition in Tokyo before continuing as a scholar at the Royal College of Music. She is currently studying solo harpsichord and continuo with James Johnstone and fortepiano with Carole Cerasi. She has taken part in projects led by Walter Reiter, Nicholas Kraemer, Ian Wilson, Steven Devine, Adrian Butterfield, and masterclasses by Andreas Staier, Kenneth Weiss, and Richard Egarr/Academy of Ancient Music. She received the Raymond Russell Award in 2013 and in 2014.

Her next solo harpsichord recital is taking place at the Handel House Museum on July 23.

SAM STADLEN *viola da gamba*

Sam is a viol player, cellist, lecturer, musicologist, and teacher. He is active as a musician in London and around the UK, performing with period music ensembles including Fretwork, Chelys, Sestina Consort, Musical Compass, and his own groups Touché (with Ibrahim Aziz) and L'Académie du Roi Soleil. Sam also lectures part-time at the University of York and the Royal Academy of Music. He holds a PhD on the influences of poetry and declamation on the *pièces de viole* in late 17th/ early 18th century France.



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CHARLIE SIEM WITH WALTER DELAHUNT VIOLIN AND PIANO RECITAL

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Charlie Siem violin
Walter Delahunt piano

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Sonata for Violin and Piano No 9 in
A Major Op 47 'Kreutzer'

INTERVAL

MAURICE RAVEL (1875-1937)

- Tzigane – Rapsodie de Concert

*Charlie Siem will be playing additional short
pieces which he will introduce from the platform.*

CHARLIE SIEM violin

Charlie Siem, who wowed the Proms at St Jude's audience with his Last Night performance of Sibelius's Violin Concerto in 2013, is one of the brightest young stars in classical music. He began to play the violin at the age of three and studied with Itzhak Rashkovsky and Shlomo Mintz before reading music at Girton College, Cambridge from 2006 to 2009.

Orchestras with whom Charlie has appeared include the Royal Philharmonic, the Rotterdam Philharmonic, Czech National Symphony and



the Oslo Philharmonic alongside conductors such as Yannick Nézet-Séguin, Yuri Simonov, Sir Roger Norrington, Ed Gardner, Libor Pešek and Michal Nesterowicz.

His recent touring activity includes a recital tour to Norway with pianist Itamar Golan and performances in Holland with the North Netherlands Symphony Orchestra as well as critically acclaimed performances with the Moscow Philharmonic. He has also revived the tradition of violin virtuosos of composing variations on popular themes which he has done alongside artists including Bryan Adams, Jamie Cullum and The Who.

Most recently, Charlie wrote his first piece for string orchestra, *Canopy*, which was recorded last year with the English Chamber Orchestra and features on his latest CD with Sony Classical.

'Charlie Siem, allowing his tone to soar in a great arch, creates a memorable high-point.'

Gramophone

'These performances show that his music making is more than capable of speaking for itself without any kind of special pleading.'

The Guardian

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7.45pm WEDNESDAY 24 JUNE

WALTER DELAHUNT *piano*



Canadian Walter Delahunt's career has taken him throughout Europe, the Middle East, North America and Asia. His musicianship is characterised by tremendous technical command of the instrument, unique sound quality, ease in chamber music, solo playing and accompanying and by

a power of communication which immediately involves the listener.

He has played with some of the world's leading musicians including Zara Nelsova, Gidon Kremer, Martha Argerich and the legendary violinist Ida Haendel, with whom he has played several times in Japan, Korea, Israel, the United States and Canada. He was professor at the Vienna Academy of Music between 1984 and 1997 and has recorded for Panton (Prague) and BMG Japan. A live recording of Dvořák chamber music, performed at the 'Progetto Martha Argerich' in Lugano in June 2002 has been released on EMI Classics. Walter currently resides in Canada and Germany.

Because time was short, Beethoven drew on sketches for two movements begun earlier that year, and added a finale that he had originally written in 1802 for the Violin Sonata in A Major No 3, Op 31. Beethoven barely finished the piece in time, and summoned his student and friend Ferdinand Ries at 4.30 in the morning to copy out the violin part of the first movement. Bridgetower had to read the middle variation movement from Beethoven's barely legible manuscript at the concert, while the composer played from sketches. The concert was on 24 May 1803.

Legend has it that the two musicians soon fell out 'over a girl', leading Beethoven to re-dedicate the Sonata to the French violinist Rodolphe Kreutzer. In fact Kreutzer refused to perform the sonata because he considered it would be unintelligible to the public. Much later the Sonata became the focus of a central incident in Tolstoy's novella, *The Kreutzer Sonata* (1889), in which Beethoven's work becomes a symbol for sensuality and the transporting power of music. Tolstoy's work in turn inspired Janáček's String Quartet of the same name (1923).

Beethoven described the 'Kreutzer' Sonata as 'written in a very concertante style, like that of a concerto,' and the work is indeed a virtuoso showcase for both players. The first movement begins slowly – the only time Beethoven began a violin sonata with a slow introduction. The remainder of this ambitious movement is fiery and energetic, with three main tunes (two lively, the third a slower hymn-like idea). The lengthy slow movement is a set of five variations on an elegant theme that becomes progressively more elaborate and decorative – while maintaining the original theme's harmonies and repetitive patterns – as the music progresses. Among the highlights are the minor-key third variation and the mellow conclusion. That conclusion, however, is abruptly interrupted by a brash A major chord that heralds the *Presto* finale (originally intended for the Violin Sonata Op 30 No 1). This is a lively tarantella-like dance in 6/8 time.

MAURICE RAVEL (1875–1937) *Tzigane—Rhapsodie de Concert*

The idea for *Tzigane* originated in 1922, when, at the end of a musical soirée, the Hungarian violinist Jelly d'Aranyi captivated Ravel by playing gypsy tunes far into the night. The work was composed in 1924. In preparation, Ravel had studied Paganini's Caprices to familiarise himself with the limits of violin technique, and his assimilation of both this knowledge and the style of Hungarian gypsy music is a *tour de force*. A substantial cadenza-like passage opens the work, before the entry of the piano with a flourish suggestive of the cimbalon. The music progresses with great flexibility and freedom through many changes of tempo; a wide range of violin effects is exploited, including rapid passages of harmonics and left-hand pizzicato.

Programme notes by Thomas Radice

PROGRAMME NOTES

LUDWIG VAN BEETHOVEN (1770–1827)

Sonata for Violin and Piano No 9 in A Major Op 47 'Kreutzer' (1802–3)

In March 1803 Beethoven's patron Prince Lichnowsky introduced him to the 24-year-old West Indian violin virtuoso George Polgreen Bridgetower (1779–1860), Bridgetower, who lived in London, met Beethoven in Vienna during a European tour. Impressed with the young violinist, Beethoven arranged to give a public concert with him and immediately set to work on a violin sonata for the occasion.



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12.45pm THURSDAY 25 JUNE

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Julian Lloyd Webber patron
Robert Hodge conductor
Jennifer Thorn leader
Barry Booth guest pianist

PROGRAMME

PERCY GRAINGER (1882-1961)

■ *Mock Morris*

EDVARD GRIEG (1843-1907)

■ *Op 40 Holberg Suite* (selection)
■ *Praeludium, Gavotte, Rigaudon*

PYOTR ILYICH TCHAIKOVSKY
(1840-1893)

■ *Dance of the Sugar Plum Fairy*

NIKOS SKALKOTTAS (1904-1949)

■ *Five Greek Dances*

ASTOR PIAZZOLLA (1921-1992)

■ *Oblivion*
Jennifer Thorn violin solo
■ *Libertango*



ROBERT HODGE conductor

Robert is musical director of the City of Cambridge Symphony Orchestra and Nonesuch Orchestra in London. His work with young musicians is extensive; he is musical director of the Stoneleigh Youth Orchestra, director of music for the South East region of the National Children's Orchestras of Great Britain and he conducts the Sinfonia at the Royal College of Music Junior Department.

In past seasons he has conducted King's College London Symphony Orchestra, Suffolk Sinfonia, Havant Symphony Orchestra, Kingston Philharmonia and Tallis Chamber Orchestra. He has also been touring the UK with aerial theatre company Ockham's Razor, directing choirs for their critically acclaimed production *Not Until We Are Lost*.

JENNIFER THORN leader



After studying at the Royal Academy of Music, Jennifer played in many of the UK's leading chamber orchestras and opera companies including Kent Opera, English Touring Opera, ECO and Britten Sinfonia, and toured and broadcast as a soloist and chamber musician.



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12.45pm THURSDAY 25 JUNE

She teaches violin at the Centre for Young Musicians and, this year, at the London Oratory School. Jennifer has been guest or resident leader for many groups including the New London Music Society summer school, Finchley Chamber Orchestra and Choir, Surrey Opera, the Isle of Wight Symphony Orchestra, Westminster Philharmonic Orchestra and, currently, Richmond Orchestra. She has led the Nonesuch since 2006.

THE NONESUCH ORCHESTRA

The Nonesuch focuses on string music for all ages, offering an opportunity for daytime orchestral music-making. Its eclectic membership includes peripatetic music teachers, students and retired amateurs and it welcomes good players of any age to the Thursday morning sessions in Queen's Park which explore a string repertoire from the baroque to the contemporary.

The orchestra has worked with a series of young professional conductors including Nicholas Collon, Tom Seligman and Will Carslake. Since 2013 they have been working with Robert Hodge and with Jennifer Thorn, their professional leader for a number of years. They also recruit talented post-graduate students, offering them solo opportunities and experience of music in education.

Founded in 1961, the orchestra has given more than 300 concerts. Its aim is to introduce live classical music to young children and each year gives six or more concerts in primary schools – often the first time the children have seen a live orchestra and they never fail to respond enthusiastically. Public concerts, usually featuring solos by students, include regular engagements at St John's Greenhill, Harrow and the Notting Hill Mayfest as well as at Proms at St Jude's. Other public venues have included St James's, Piccadilly, St Sepulchre-without-Newgate and Toynbee Hall while outreach activities include playing on the wards of the National Hospital for Neurodisability and entertaining at the Crisis centres in London.

ORCHESTRA

Violins

Jennifer Thorn *leader*
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Jeremy Cook
Gill Hallifax
Carys Jones
Jane MacSween
Ann Meza
John Middleton
Sara Sayers

Violas

Catherine Barlen
John Crawley
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7.45pm THURSDAY 25 JUNE

MELOS SINFONIA

Supported by the Jacqueline & Michael Gee Charitable Trust

Oliver Zeffman director/conductor
Françoise-Green Piano Duo

PROGRAMME

CLAUDE DEBUSSY (1862-1918)

■ *Prélude à l'après-midi d'un faune* L 86

FRANCIS POULENC (1899-1963)

■ Concerto for two pianos in D minor
(with the Françoise-Green Piano Duo)

• *Allegro ma non troppo*

• *Larghetto*

• *Finale: Allegro molto*

INTERVAL

FRANZ SCHUBERT (1797-1828)

■ Symphony No. 8 in B minor D 759
'The Unfinished'

• *Allegro moderato*

• *Andante con moto*



Oliver Zeffman

MELOS SINFONIA

The London-based Melos Sinfonia draws its players from students and recent graduates of the major British and European Union conservatoires and universities. Under the energetic leadership of Durham University undergraduate Oliver Zeffman, it is building an international as well as a UK reputation.

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7.45pm THURSDAY 25 JUNE

OLIVER ZEFFMAN *director/conductor*

Oliver started conducting aged 16 when he directed a small ensemble from the London Schools Symphony Orchestra on their tour to the Netherlands and Belgium. Soon after, he founded the Melos Sinfonia which gave its first concert in February 2010. In summer 2013, Oliver conducted Walton's *The Bear* in a production that paired it with two new chamber operas during a UK tour including the Edinburgh Fringe Festival. Recently, with the Melos Sinfonia, he conducted the Russian premières of several major British works, including Maxwell Davies' *Eight Songs for a Mad King*, Walton's *Façade* (both in the St. Petersburg Philharmonia) and Holst's *Savitri*.

He is currently reading History and Russian at Durham University where, in his first term, he founded the Durham Philharmonia and where he has been heavily involved with Durham Opera Ensemble. This year he is conducting the university's Chamber Orchestra with plans including a new commission from John Casken for the orchestra and Sir Thomas Allen to celebrate 50 years since the ensemble's founding. During his university exchange year in 2013-14, Oliver studied conducting at the St Petersburg Conservatory and in July 2014 participated in the London Sinfonietta Academy, where he worked on new music with the Sinfonietta principal players and Pierre-André Valade. In September Oliver will be taking up a place at the Royal Academy of Music.

FRANÇOISE-GREEN PIANO DUO

The duo, returning to St Jude's after a thrilling lunchtime concert last year, was formed by pianist-composer Antoine François and pianist-conductor Robin Green.

Both winners of the Royal College of Music contemporary piano prize, they have been gaining admirers across Europe since their collaboration began in 2008. Competition successes along the way include winning the first prizes at the Nicati Competition in Switzerland and the Royal Overseas League competition for chamber music in London.



Antoine François & Robin Green

Their repertoire for piano duo/duet ranges from Mozart to Ravel to György Kurtág. They share a passion for contemporary music and the duo has been responsible for more than 50 world premières, including pieces by Hanspeter Kyburtz, Ruaidhri Mannion and Gavin Higgins. A recording of music by Kenneth Hesketh for 2 pianos and piano duet will be released this year on the Prima Facie label.

Dedicated chamber musicians, Antoine and Robin have collaborated with the Aurora Orchestra, Cavaleri Quartet, Rolf Hind and Richard Uttley. Past highlights include a complete Beethoven symphony cycle, performances of the Poulenc and Mozart concertos, and performances of Saint-Saëns' *Carnival of the Animals*.

The duo has performed recitals at Wigmore Hall, Kings Place and the Purcell Room and, since 2013, has featured at the concerts given by the Park Lane Group Young Artists. Festival appearances have included the Davos Young Artist Festival, IRCAM's Manifeste festival, Biennale Bern, Les Jardins Musicaux festival, the Brighton International Festival and the Edinburgh Fringe Festival as well as at Proms at St Jude's.





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7.45pm THURSDAY 25 JUNE

PROGRAMME NOTES

CLAUDE DEBUSSY (1862-1918)

Prélude à l'après-midi d'un faune L 86 (1894)

This masterpiece of musical impressionism marked the emergence of Debussy's mature style. Poet Stéphane Mallarmé wrote *L'après-midi d'un faune* in 1876. When Debussy came across it some 10 years later, he felt an instant musical rapport. The poem tells of a faun (or satyr) – a lazy, pleasure-loving half-man, half-goat creature from classical mythology. Debussy described his musical reflection as 'a very free rendering of Stéphane Mallarmé's beautiful poem. It does not purport to contain everything that is in the poem. It is rather a succession of scenes in which the desires and dreams of the faun pass through in the heat of the afternoon. Then, tired of chasing the frightened nymphs and naiads, he gives in to intoxicating sleep.' Nothing quite like this music had been heard before. Its improvisational quality would become a hallmark of Debussy's style. Introduced by the unaccompanied solo flute (it was one of the test passages flung at James Galway by Karajan at his audition for the Berlin Philharmonic), the piece evokes Mallarmé's hazy, dream-like ideas with effortless tonal magic. Short phrases melt one into the other; other woodwind players take the spotlight in turn; coolness alternates with passion.

The work's première in Paris in December 1894 was a triumph. The grateful Mallarmé gave Debussy a copy of the poem, inscribed with the following verse:

Sylvain d'haleine première,
Si la flûte a réussi,
Oùis toute la lumière
Qu'y soufflera Debussy.
Oh forest god of breath primeval
If your flute be true,
Listen now to all the light
Debussy will breathe through you.

FRANCIS POULENC (1899-1963)

Concerto for two pianos in D minor (1932)

Allegro ma non troppo

Larghetto

Finale: Allegro molto

Poulenc's friend the Princess Edmond de Polignac commissioned the *Concerto for Two Pianos*. The work received its première at the 1932 Vienna Contemporary Music Festival, with Poulenc himself and his friend Jacques Février (with whom he often played duets) as soloists. The concerto is a sort of extended divertissement – both pianos are playing almost continuously.

The opening movement is in Poulenc's favoured ternary (A-B-A) form, with a lush middle section balanced against the outer sections. Of the tender *Larghetto* second movement, Poulenc said, 'I allowed myself ... to return to Mozart, for I cherish the melodic line and I prefer Mozart to all other musicians.' The finale of the concerto is thought to have been inspired, as so many French works of the time were, by the sound of the Balinese gamelan orchestra, which had entranced Parisians at a number of international expositions. This movement returns the work squarely to 1930s Paris, complete with Poulenc's wry and unmistakable humour.

FRANZ SCHUBERT (1797-1828)

Symphony No 8 in B minor D 759 (1822) 'The Unfinished'

Allegro moderato

Andante con moto

Schubert began work on what has come to be known as his 8th Symphony in 1822; but at some point he put it on one side, leaving only the first two movements complete, along with sketches for a scherzo. The score of the so-called Unfinished Symphony was not discovered until 1865. It seems clear from the extant material that a normal four-movement symphony was intended, but no clues survive to what he might have had in mind for a finale.

Why did Schubert abandon work on what is unquestionably one of his greatest orchestral compositions? Many theories have been put forward. Possibly illness in 1822 forced him to abandon work; but by 1825 he was well enough to start work on another symphony (No 9, the 'Great C Major'). Some have suggested that Schubert was so struck by the beauty of the two movements he had already completed that he was afraid that further movements would fall short of this achievement. But perhaps that is being overly sentimental. A more straightforward explanation is that Schubert simply had a tendency to leave works unfinished: he left a number of piano sonatas with missing or incomplete movements; and his Seventh Symphony, although compositionally complete, was left unorchestrated. In other words, the Eighth Symphony is not unique in this respect.

Programme notes by Thomas Radice



... a fantastic start to the summer

PROMS VOLUNTEER



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12.45pm FRIDAY 26 JUNE

ORGAN RECITAL BY PETER HOLDER IN THE FREE CHURCH

Supported by the Hampstead Garden Suburb
Residents Association and The Musicians' Company

PROGRAMME

JOHANN SEBASTIAN BACH (1685-1750)

- Toccata and Fugue in D minor
BWV 565

GEORGE FRIDERIC HANDEL (1685-1759)

- Concerto in F *The Cuckoo and the
Nightingale* (arr Dupré)

FELIX MENDELSSOHN (1809-1847)

- Sonata no 5 in D major

WILLIAM Harris (1883-1973)

- *A fancy*

JOHN IRELAND (1879-1962)

- *Villanella*

EDWARD ELGAR (1857-1934)

- *Pomp and Circumstance* March No 5
(arr Farrington)



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PROMS VOLUNTEER



PETER HOLDER *organ*

Peter Holder is sub-organist of St Paul's Cathedral, the Pidem Organ Fellow of the Royal Academy of Music and an organ tutor of the Junior Academy. Peter recently completed undergraduate and postgraduate studies at the Royal Academy of Music, gaining numerous scholarships and awards, most notably Princess Alice, Duchess of Gloucester's Prize for exemplary studentship at graduation in 2013. He continues his studies with David Titterton, Jon Laukvik and Patrick Russill.

He has broadcast for BBC Radio 3 and BBC television, and performed in the 2012 BBC Proms with the combined Orchestra of the Royal Academy of Music and Juilliard School, conducted by John Adams. As a continuo player, he has performed with St James's Baroque at the Lufthansa Festival of Baroque Music's annual concert at Westminster Abbey.

Recent and forthcoming solo performances include St John's Smith Square, Westminster Abbey, the Cathedrals of Gloucester, St Paul's, and Westminster, the Cambridge Summer Music Festival, the Lichfield Festival and St Albans International Organ Festival.



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7.45pm FRIDAY 26 JUNE

THE CARDINALL'S MUSICK MUSIC FOR THE SISTINE CHAPEL

Supported by Barclays and the John S Cohen Foundation

Andrew Carwood *director*
Julie Cooper, Amy Haworth, Cecilia Osmond, Katie Trethewey *soprano*
Patrick Craig, David Gould *alto*
William Balkwill, Julian Stocker *tenor*
Robert Evans, Edward Grint *bass*

PROGRAMME

GREGORIAN

■ *Assumpta est Maria*

GIOVANNI PIERLUIGI DA PALESTRINA
(c.1525-1594)

■ *Assumpta est Maria*

■ *Missa Assumpta est Maria*

INTERVAL

GREGORIO ALLEGRI (1582-1682)

■ *Miserere mei*

TOMÁS LUIS DE VICTORIA (1548-1611)

■ *O regem caeli*

JOSQUIN DES PREZ (c.1440-1521)

■ *Tu solus qui facis mirabilia*

JOHN TAVENER (1944-2013)

■ *The Lamb*

■ *Funeral Ikos*

GREGORIO ALLEGRI

■ *Christus resurgens*

GIOVANNI PIERLUIGI DA PALESTRINA

■ *Canite tuba and Rorate caeli*

*A supplementary programme with words
and translations will be available before
the concert.*

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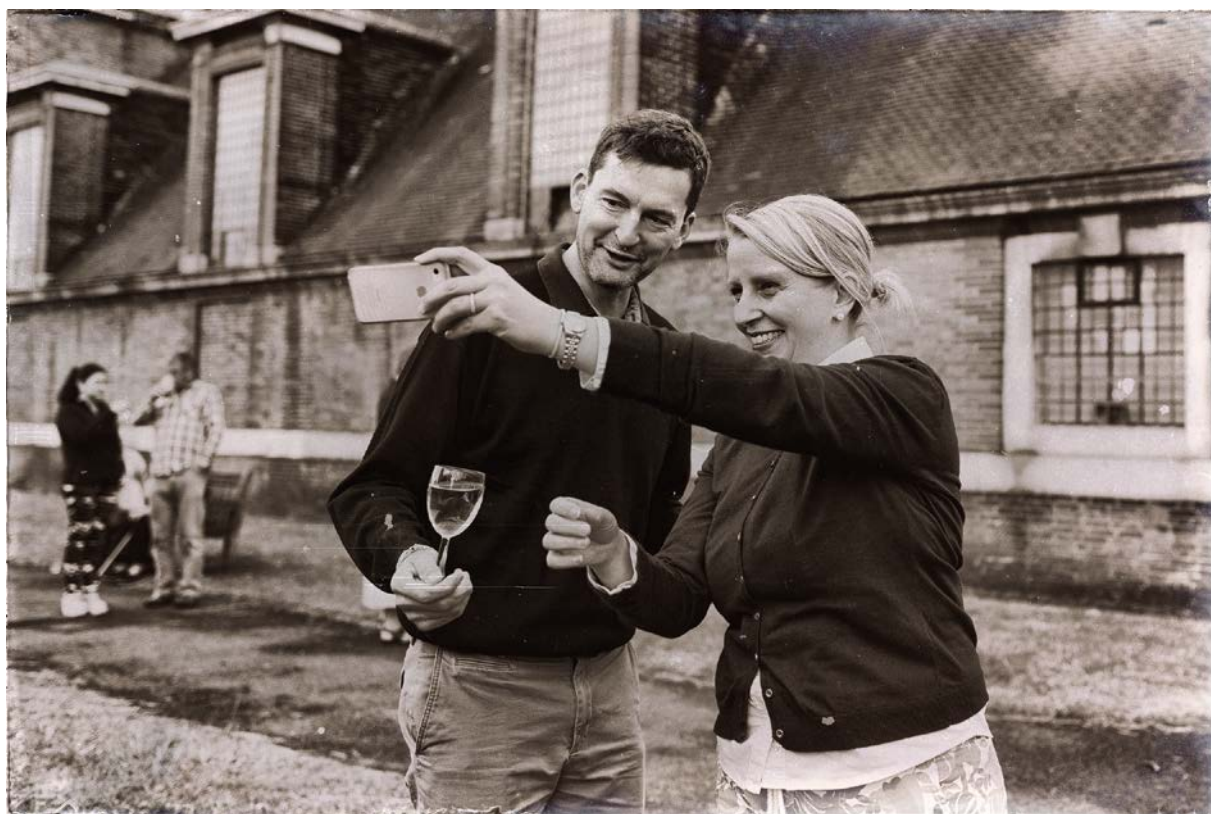
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7.45pm FRIDAY 26 JUNE

THE CARDINALL'S MUSICK

Concentrating on the music of the 16th and 17th centuries, The Cardinall's Musick are recognised as one of the most expressive, entertaining and professional ensembles in the world, with the ability to make the sounds of the past live in the present.

Since their foundation in 1989, The Cardinall's Musick have been a highly successful and innovative ensemble. Originally an a cappella vocal group, they now have their own period instrumental ensemble and embrace a wide range of styles and periods, from a reconstruction of a Tudor mass in Hampton Court to the world premières of commissions from composers Michael Finnissy and Simon Whalley.

Their repertoire has grown to include music from many different countries as well as the English Renaissance (they took their name from Cardinal Thomas Wolsey). They are known for their themed programmes designed to stimulate and enlighten, to broaden horizons but also to look at standard repertoire with a fresh eye.

One of the strengths of the group lies in the combination of solid academic research with the ability of the singers to perform as soloists who are also part of a vocal team, 'preserving their vocal personalities rather than striving for a mellifluous blend ... resulting in a vibrant texture of timbres' (*The Daily Telegraph*).

Coupled with this goes a sincere love of the music and the desire to give deeply committed live performances – 'the voices of Andrew Carwood and his eight cohorts could probably start a blaze in the Antarctic!' (*The Times*).

The group has performed at the most prestigious festivals in the UK, including Spitalfields, Bath, Chester, Aldeburgh, the South Bank and the BBC Proms and throughout Europe.

The group's prize-winning discography includes music by Nicholas Ludford, William Cornysh, Robert Fayrfax, Lassus, Palestrina and Victoria. They have won the Gramophone Award for Early Music no fewer than four times.

The Cardinall's Musick have also received a French Diapason d'Or, a German Schallplatten Kritik Preis and a Schallplatten Echo Award.

'The Cardinalls could make music out of a John Prescott speech. Clear tones; perfect intonation; an ideal balance between individual colour and an ensemble blend.'

The Times

'One of the most thought-provoking and entertaining programmes in the entire festival. This was a special evening featuring a special ensemble.'

The Liverpool Daily Post

ANDREW CARWOOD *director*



© DMITRI GUTJAHR

Andrew is one of the most versatile musicians of his generation, having had an illustrious career as a singer before focusing on conducting and choral direction.

Appointed director of music at St Paul's Cathedral in 2007, the

first non-organist to hold the post since the 12th century, he trained as a choral scholar at St John's College, Cambridge, as a lay clerk at Christ Church, Oxford and at Westminster Cathedral and was director of music at the Brompton Oratory for five years. Andrew's reputation as a conductor was established with The Cardinall's Musick and he has become a widely acknowledged expert on music of the 16th and 17th centuries and is known for the scholarly and entertaining way in which he introduces concerts, breaking down barriers between audience and performers and allowing the music to speak even more eloquently.

PROGRAMME NOTES

THE SISTINE CHAPEL

The Sistine Chapel is one of the most famous buildings in the world. It was built between 1473 and 1484 on the instructions of Pope Sixtus IV (hence the name) to emphasise his authority above troublesome elements within the Church. Constructed to the exact dimensions of the Temple of Solomon given in the Old Testament, the chapel is crowded with symbols and messages of ecclesiastical authority and no expense was spared as

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Welcomes the 23rd Proms Festival to our splendid church which is acknowledged to be Edwin Lutyens's ecclesiastical masterpiece. St Jude's was described recently as a building of national significance that is decorated with one of the most important and extensive schemes of early 20th century wall paintings in the country. St Jude's is a Grade 1 listed building that presents many challenges to its congregation and Parish Church Council.

St Jude's is well known for its splendid acoustics and its Father Willis organ, one of the best organs in London and combined, these facts have laid the foundation for St Jude's musical heritage. St Jude's and Henrietta Barnett School introduced the Nicholas Maine's Organ Scholarship in 2005. Nicholas was a teacher at Henrietta Barnett School and a trust in his memory endows the organ tuition of a sixth form student from Henrietta Barnett School at St Jude's. The scholarship lasts up to two years and in addition to the tuition, the organ scholar participates fully in the music making at the church by singing in the choir, playing for services and conducting the choir. Many of our organ scholars have gone on to hold scholarships at Oxford and Cambridge colleges: Nina Kanter - Choral Scholar, Gonville and Caius College, Cambridge, Natasha Tyrwhitt Drake - Organ Scholar, Merton College, Oxford and Anna Stepler - Gothenburg Conservatoire postgraduate studies and Merton College, Oxford.

St Jude's has a strong choral tradition. In 2014, we established choral scholarships for sixth form and gap year students. These scholarships provide a regular performing opportunity for four choral scholars (Soprano, alto, tenor and bass). The scholarships also help improve their sight-reading skills, knowledge of church music repertoire and it enhances our worship at

St Jude's. Our choral scholars plan to apply for scholarships at university and one of our first scholars, Nicholas Trapp is now a choral scholar at Merton College, Oxford. The initiation of these scholarships follows on the back of a long history of musical careers which were nurtured at St Jude's and here are some of our alumni: Lucy Roberts - ENO Works; Grace Durham - Choral Scholar, Clare College, Cambridge and Royal Scottish Conservatoire; Clara Kanter - Choral Scholar, Clare College, Cambridge; Christine Cunnold - ENO Works English National Opera chorus; Grace Davidson - The Sixteen and Tenebrae; William Glendinning - Trinity Laban Conservatoire, London.

If you know of any potential candidates for these scholarships or would like to help the Church fund these scholarships, please contact the Vicar, The Reverend Alan Walker, either by email, fatherwalker@aol.com or telephone on 020 8455 7206.

One important development of which you should be aware is that St Jude's has been encouraged to apply for a Heritage Grant to restore and upgrade the Church and its environment which will guarantee its future as a concert venue. This process is underway but at the time of writing, we do not know what the costs are likely to total other than that they will be substantial. We expect to start some serious fund raising in the foreseeable future.

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7.45pm FRIDAY 26 JUNE

the great masters of the age were hired to paint the frescos. Above all, of course, are the works of Michelangelo. Less consideration appears to have been given to the musicians of the Sistine Chapel who would have performed in the cramped conditions of the gallery on the north side. There was no room for an organ and it is likely that most, if not all, of the music was unaccompanied. The papal choir had always attracted good musicians and this continued after the completion of the Sistine Chapel, although contemporary records in the mid to late 16th century suggest that performances were not always of the highest standard. Several attempts at reforms were made by a succession of popes but with only limited success. Many composers wrote for the Sistine Choir, some such as Josquin, Lassus and Victoria when they made sojourns in the city while others, including Palestrina and Allegri, devoted their entire careers to music making in the heart of Catholicism.

Josquin des Prez is the earliest composer represented in tonight's programme. Born in the Low Countries during the 1550s, little is known of his early life. He appears as a singer in the service of René, Duke of Anjou at his chapel in Aix-en-Provence and he sang as a member of the papal choir in Rome from 1489 to 1494. He returned to France for most of his life but spent an important year in the service of Duke Ercole I in Ferrara in 1503. Josquin was the wonder of his age, highly prized and often imitated, so much so that many pieces once attributed to him have now been ascribed to other composers influenced by his style. Martin Luther, himself a discriminating and enthusiastic musician is reputed to have said that 'other composers do with notes what they can, Josquin what he likes'.

Josquin's setting of *Tu solus qui facis mirabilia* is a beautiful example of his work at its serene best. Homophonic throughout and carefully crafted, it also contains a quotation from a popular song of the time by Ockeghem *D'ung aultre amer*, an excellent example of the blurring of lines between sacred and secular which prelates attempted to solve in the latter days of the Council of Trent in the late 1560s.

Giovanni Perluigi from the town of Palestrina was born around 1525 and spent his entire life working in the city of Rome. He was a member of the Sistine Chapel Choir before being dismissed by Pope Paul IV who did not approve of his singers being married. However Palestrina soon found other employment and spent most of his life working in S Maria Maggiore and with the Cappella Giulia (the close relative of the Sistine Chapel Choir). Palestrina creates a truly Italian 16th century style. He was the first composer able to take the style of Josquin and move forward rather continuing to imitate it and he does this through an extraordinary ability to write equal melodies in all his voice parts, creating beautiful sonorities and grand sweeping gestures. Not only this, but he also prefigures many of the developments which were to culminate in the music of the 17th century. His motet *Assumpta est Maria* and the Mass setting of the same title both take the little plainsong antiphon at Vespers on the Feast of the Assumption of the Virgin as their starting point. Neither motet nor mass was published during Palestrina's lifetime which may suggest that they are late works. Certainly they seem to be in line with the musical philosophies of the Council of Trent where textual clarity sits alongside music of the highest quality.

Tomás Luis de Victoria was born in Spain in 1548 and died in Madrid in 1611, yet he was perceived more as a Roman composer than a Spanish one. In Spain, Cristóbal Morales and Francisco Guerrero were seen as the homegrown geniuses while Victoria had fled the nest and embraced the Roman style. He held several posts in Rome, including maestro at the German College and he is unusual in having his entire output published during his lifetime. He did not produce one note of secular music although madrigalian effects do feature, especially in motets which have an obviously descriptive subject. His setting of *O regem caeli* is a gentle piece for Christmas.

Gregorio Allegri (1582-1662) was born in Rome and spent his life working there. By 1628 he was *maestro di cappella* at Santo Spirito in Sassia. In 1629 he was admitted to the Papal Choir as an alto and became maestro in 1650. He wrote a number of pieces for two choirs of which the ebullient *Christus resurgens* for Eastertide is one.

There can be no doubt that Allegri would not recognise what now has become one of the quintessential pieces of sacred music in the 21st century, the *Miserere*. There was a tradition of writing settings of the *Miserere* for Holy Week and Passiontide of which Allegri's is an example. He originally wrote a falsibordone (a relatively simple chordal composition) for nine voices arranged as two choirs, one SSATB the other SSAB who alternated the singing of the verses of Psalm 51 with Gregorian chant. Traditionally, these falsibordoni settings were embellished as the successive verses progressed in performance, the ornaments being in the style of the time and to the taste of the individual singers. It is these improvisations which must be the basis for the ornaments which we now know, including the *Miserere's* sine qua non, the soprano high 'C'.

Sir Ivor Atkins first provided an edition of the modern version of the Allegri *Miserere* in the 1950s and it was performed by collegiate and cathedral choirs in the UK from then on. George Guest produced the first edition in Latin with Gregorian chant and ornamentation in the late 1970s. The chant used between the polyphonic verses is the *tonus peregrinus* or wandering tone - a plangent melody so called because of the meandering contours of its melodic line. It is this tune that Allegri clearly quotes in the first soprano part of the five-part choir.

The contemporary composer **John Tavener** had no connection with the Sistine Chapel - his allegiance in the main was to the Orthodox Church - but, like Allegri and his *Miserere*, Tavener has become synonymous with spiritual music the world over. He was much influenced by the chanting style of the East and the use of drones and unusual intervals. He has the unerring ability to allow the words to speak clearly and without fuss as in the setting of William Blake's *The Lamb* and the serious-minded *Funeral Ikos*.

Andrew Carwood

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12.45pm SATURDAY 27 JUNE

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*Supported by the Hampstead Garden Suburb
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Jimmy Perry OBE *hon president*
Andrew Morley *musical director*
Marc Dooley *conductor*
Lisa Walker *leader*

PROGRAMME

JOHN WILLIAMS (b.1932)
(arr Hans van der Heide)

■ *Indiana Jones* – Selection

STEPHEN SCHWARTZ (b.1948)
(arr Jay Bocook)

■ *Wicked* – Selection

RICHARD RODGERS (1902-1979)
(arr W.J. Duthoit)

■ *The Sound of Music* – Selection

ALAN MENKEN (b.1949) (arr John Moss)

■ *Aladdin* – Selection

VIVIAN ELLIS (1904-1996)
(arr W.J. Duthoit)

■ *Coronation Scot*

JOHN WILLIAMS (arr Paul Lavender)

■ *Jurassic Park* – Soundtrack highlights

CHRISTOPHER BECK (b.1968)
(arr Stephen Bulla)

■ *Frozen* – Symphonic Highlights

FERDINAND HÉROLD (1791-1833)
(arr R. Bashford)

■ *Clog Dance (La Fille Mal Gardée)*

RICHARD SHERMAN (B.1928) & ROBERT
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12.45pm SATURDAY 27 JUNE

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The band was founded by flautist Ian Marshall and gave its first public concert at the BBC's Elstree Studios in July 1986. Since then, the band has played at a wide range of venues in and around London, including the Elstree and Maida Vale Studios, St James's Church Piccadilly and Westminster Abbey as well as at Proms at St Jude's. Further afield, the band has also given concerts in Belgium and Germany.

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Deborah Fether
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Kate Sheerin
Tommaso Valletti
Laure White

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Henry Bettinson
Felicity Eleri Cliffe

E-flat Clarinet

Kara Settle

B-flat Clarinets

Anne Butcher
Steve Clark
Juliet Cole
Lizzie Fee
Lucy Hall
Lesley McAlpine
Clare Tichborne
Caroline Tye
Lisa Walker
Charlotte Woolley

Alto Clarinet

Jake Muffett

Bass Clarinet

Justin Wakefield

Bassoon

Alasdair Thomas

Saxophones

Georgina Benton
Richard Coultas
Steph Hovey
Adam Jobson

Horns

Tim Costen
Catherine Davies
Simon Fraiss
Helen Lord

Trumpets

Mark Farrar
Rob Ford
Andrew Holford
Ben Wong
Giovanni Re

Trombones

Stuart Cannon
Phil Crossland
Jamie Pimenta

Euphonium

Charley Brighton

Tuba

Kevin Spicer

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MARC DOOLEY *conductor*



Marc Dooley has been the musical director of the Fulham Symphony Orchestra since 2001 and is also the principal conductor of the Kew Sinfonia. A clarinettist by training, Marc studied at

Trinity College of Music, where today he often works with young students, and the University of York. He also works as a music publisher, and is currently head of New Music at the Edition Peters Group.

ROBERT BENTON *presenter*



Rob's day job involves derivatives law but he has much more fun working in amateur theatre. He has been involved in more than 100 productions. He has written three pantomimes, one of which

he also directed. He has also produced award-winning shows at the Edinburgh Festival Fringe. Last September he made his debut as compère for the BBC Elstree Concert Band.

ANDREW MORLEY *musical director*



Since graduating from Trinity College of Music, London where he won the Ricordi Conducting Prize, Andrew has been in demand as a conductor and teacher in the South-East. He has a particular

interest in 20th century orchestral music and is the composer of *Incidental Music to Frühlings Erwachen*, *Time Transfixed* and, more recently, *Six Miniatures* for chamber ensemble.

Andrew currently works with the Junior Trinity Symphony Orchestra, St Paul's Sinfonia and the Southampton University Sinfonietta.

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7.45pm SATURDAY 27 JUNE

CLARE TEAL AND HER MINI BIG BAND

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Paul Booth tenor sax
Alex Garnett alto & baritone sax
Martin Shaw trumpet
Ashley Horton trombone
Jason Rebello piano
Mark Hodgson bass
Ben Reynolds drums

CLARE TEAL

Returning to Proms at St Jude's by popular demand, 'the Queen of Swing' Clare Teal has a string of album successes and a fan base broadened by her regular Radio 2 slot at 9pm on Sundays. With her seven-piece band she interprets a range of songs from the 20th century's great female jazz singers.

Clare is one of the UK's most celebrated and best-loved jazz singers and a prolific recording artist. She has released 14 albums to public and critical acclaim. Her stunning voice, encyclopaedic knowledge of jazz, swing and big-band music, and her innate warmth and wit have made her one of the most sought after singers and broadcasters in the country.

After signing to independent label Candid in 2001 and releasing well-received titles, it was Clare's first album for Sony Jazz which became her breakthrough record. Released in 2004, *Don't Talk* topped the Jazz charts and entered the UK Top 20, garnering extraordinary plaudits and several awards. She has gone on to release eight more successful albums, five of them on her own label MUD Records.

As a live artist, Clare has performed around the world. Her shows are renowned not only for her singing and great song choices, but also because she lives up to her reputation as one of our most entertaining and witty performers. Clare is as happily at ease working with large and small ensemble groups and performs with orchestras, big bands and, most regularly, with her trio.



In 2013 she formed her own big band and a year later created a 16-piece Hollywood Band for a show celebrating the music of Doris Day. She has a particular passion for the *Great American Songbook* and more recently the *Great British Songbook*. Her love of the great female singers of our time has led her to develop her show *The Divas and Me!* celebrating the likes of Ella Fitzgerald, Peggy Lee, Judy Garland and Anita O'Day.

Highlights of Clare's live work include opening for Liza Minnelli at Kenwood House and the Royal Festival Hall, singing with the BBC Big Band at *Proms in the Park*, headlining the Bourbon Street tent at the Glastonbury Festival, performing regularly at Ronnie Scott's Jazz Club, storming the Marlborough Jazz Festival with her Big Band and performing with the 100-piece Hallé Orchestra at the Bridgewater Hall.

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7.45pm SATURDAY 27 JUNE

A career pinnacle for Clare was producing, presenting and performing her own Prom during the 2014 BBC Proms Season at the Royal Albert Hall. *Battle of the Bands: Duke Ellington v Count Basie* was filmed before a capacity crowd, broadcast simultaneously on BBC Radios 2 & 3 and was the most viewed Prom of 2014 on BBC Four.

Clare won British Jazz Singer of the Year in both 2005 and 2007, and BBC Jazz Singer of the Year in 2006. She was awarded a much-coveted Gold Badge by BASCA (British Academy of Songwriters, Composers and Authors) in 2011.

Clare's future plans include touring her tribute to the legendary Doris Day accompanied by her Hollywood Band and further shows with The Clare Teal Big Band. She will continue to tour with her Mini Big Band and perform with her beloved trio. She has just released her 14th album, *At Your Request*, and joins Van Morrison on his newly released album *Duets: Re-Working the Catalogue*. With continued appearances on the BBC and now Sky Arts, 2015 is going to be as busy as ever.

PAUL BOOTH *tenor sax*

Having released four solo albums to date, Paul has firmly established himself as an in-demand solo artist, as well as a 'first call' sideman for many big names in both jazz and popular music worlds.

ALEX GARNETT *alto & baritone sax*

Alex is currently resident at Ronnie Scott's where he regularly leads bands under his own name and accompanies visiting US jazz stars

MARTIN SHAW *trumpet*

Trained at the Royal Academy of Music and Guildhall School of Music, Martin plays with the BBC Big Band and over the years has worked with Sting, Jamie Cullum, Jamiroquai, Patti Austin, Phil Woods and Kenny Wheeler to name but a few.

ASHLEY HORTON *trombone*

A professional trombone player for 20 years, Ashley has worked in a wide variety of genres from orchestral to pop sessions and member of BBC big band

JASON REBELLO *piano*

Jason has performed and composed on Grammy Award-winning albums and recorded seven of his own. He has performed with, among others, Sting, Jeff Beck, Wayne Shorter, James Moody, Pee Wee Ellis, Bud Shank, Gary Burton and recorded with Peter Gabriel, Phil Collins and Des'ree.

MARK HODGSON *bass*

After studying at the Guildhall School of Music and Drama, Mark has since played and recorded with a wide range of musicians, from The Rolling Stones and Paul McCartney to Jamie Cullum, and Lizz Wright to the The London Symphony Orchestra.

BEN REYNOLDS *drums*

With a string of awards to his credit, Ben Reynolds has played in venues and festivals across the globe, from New Zealand to Kathmandu to Glastonbury and is as comfortable playing freeform jazz as he is backing pop artists. He claims he is also noted for being one of the few drummers who can sing and play at the same time without dribbling. He can currently be heard in *The Home Section* on Radio 4.

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7.45pm SUNDAY 28 JUNE

LAST NIGHT OF THE PROMS

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Howard Williams conductor
Adrian Levine leader
Vasko Vassilev violin
Andriy Viytovych viola
Victoria Simmonds mezzo-soprano
With members of the Choir of the 21st Century

PROGRAMME

JOHANN STRAUSS the Younger (1825–99)

- Overture: *Der Zigeunerbaron* (The Gypsy Baron) Op 417

PABLO DE SARASATE (1844–1908)

- Fantasy on Themes from Bizet's *Carmen* for violin and orchestra
 - *Allegro moderato*
 - *Moderato*
 - *Lento assai*
 - *Allegro moderato*
 - *Moderato*

CARL MARIA VON WEBER (1786–1826)

- *Andante e Rondo Ungarese* for viola and orchestra Op 35



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PABLO DE SARASATE

- *Zigeunerweisen* (Gypsy Tunes) for violin and orchestra (1878)
- Spanish Dance 'Navarra' for violin and viola with strings Op 33

INTERVAL

GIOACHINO ROSSINI (1792–1868)

- Overture: *The Thieving Magpie*
- *Nacqui all'affanno* from *La Cenerentola*
Victoria Simmonds mezzo-soprano

FRANZ LEHÁR (1870–1948)

- *Meine Lippen sie küssen so heiß* from *Giuditta*
Victoria Simmonds mezzo-soprano

SIR HENRY WOOD (1869–1944)

- Fantasia on British Sea Songs
 - *Fanfare*
 - *The Saucy Arethusa*
 - *Tom Bowling*
 - *Hornpipe (Jack's the lad)*
 - *Farewell and adieu, ye Spanish ladies*
 - *Home, sweet home*
 - *See, the conquering hero comes*
 - *Rule, Britannia!*

SIR EDWARD ELGAR (1857–1934)

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

SIR HUBERT PARRY (1848–1918)

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

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7.45pm SUNDAY 28 JUNE

THE LONDON INTERNATIONAL ORCHESTRA

Howard Williams *conductor*

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The orchestra has supported many charities including Great Ormond Street Hospital, Mary Hare Music Therapy Foundation, The North London Hospice, The British Red Cross, Nelson Mandela Children's Fund, SENSE, Penniwell's Riding Centre for the Disabled and Help for Heroes. Among other venues, the LIO has performed at the City of London Guildhall, the Banqueting House Whitehall and Cadogan Hall. This is its ninth appearance at Proms at St Jude's.

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ORCHESTRA

First Violins

Adrian Levine *leader*
Caryn Cohen *associate leader*
Frances Barlow
Deborah Bentley
Hywel Davies
Donna Duke
Cathal Garvey
Clive Hobday
Kirsty Lovie
Richard Mayall
Emer Salter
Julia Stewart
Fiona Thompson
Ilya Ushakov

Second Violins

David Richmond*
Andrea Broughton
Teresa Coakley
David Goodman
Caroline Korniczky
Raymond Mack
John Middleton
Diane Moore
Irena Tsvigun

Violas

John Brearley*
Dora Shopova
Norris Bosworth
Myrna Edwards
Michael Hall
Brian Mack
Katie Perrin

Cellos

Roman Broide*
Sheena McKenzie
Andrew Clunies-Ross
Tomas Korcinski
Janet Reed
Ann Sheffield

Double Bass

John Bakewell*
Richard Dalling
Paul Moore
Helen Roose

Flutes

Hannah Cock*
Ian Judson
William Morton

Oboes/Cor Anglais

Graham Salter*
Juliet Lewis

Clarinets

Ian Herbert*
Thomas Radice

Bassoons

Luke Crookes*
Kate Tweddle

French Horns

Shauna White*
John Isaacs
Alex Wide
Jeremy Rayment

Trumpets

John Baker*
Barry Yardley

Trombones

Kevin Elwick*
John Wells

Bass Trombone

Adrian Cleverley

Tuba

George Wall

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Greg Knowles

Harp

Miriam Keogh

**Principal*

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7.45pm SUNDAY 28 JUNE



HOWARD WILLIAMS *conductor*

Howard Williams studied piano with Ronald Smith and violin with Clarence Myerscough, taking music degrees at Oxford and Liverpool Universities and attending the Advanced Conducting course at the Guildhall School of Music and Drama in London.

After joining the English National Opera as répétiteur then chorus master, he soon went on to conduct 11 operas for English National Opera. He has now conducted more than 70 operas.

Howard has conducted most of the leading orchestras of the UK and many throughout Europe, appearing at the BBC Proms and at the Edinburgh, Leeds, Bath and Brighton Festivals, as well as at festivals in Budapest, Hong Kong and throughout France and Spain.

Following his appointment in 1989 as artistic director and principal conductor of the Pécs Symphony Orchestra in Hungary, Howard devoted a significant amount of his time to working with the leading symphony orchestras in that country.

On leaving Pécs in 2000 he was appointed head of conducting at the Royal Welsh College of Music and Drama. His subsequent six years in Cardiff enabled him to explore and develop his attitude to teaching conductors and training student orchestras. From 2014 he has been Director of the

International Bartók Conducting Seminars in Szombathely, Hungary.

Howard has been chief conductor of the Sinfonia of Cambridge since 2012 and of the Choir of the 21st Century (London) since its creation in 2001.

VASKO VASSILEV *violin*

Born in Bulgaria, Vasko Vassilev has been in the public eye since 1978 when, aged eight, he released his first LP with the Sofia Philharmonic Orchestra. Ten years later, having been to the Moscow Conservatory and won three major international violin competitions, he settled in London as a post-graduate at the Guildhall School of Music and, after winning more competitions in London and Genoa, studied for his second post-graduate degree at the Royal College of Music. From the age of 19, he gave recitals and concertos in Europe and Asia and appeared frequently as guest concertmaster with leading London orchestras.

At 23 he became the youngest leader and first ever concertmaster of the Orchestra of the Royal Opera House Covent Garden, where he continues to work as a creative producer.



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7.45pm SUNDAY 28 JUNE

Vasko founded Laureate, an instrumental group made up of international prize-winning instrumentalists with whom he has given numerous concerts. He also formed FreeMix with his longtime collaborator, Pamela Nicholson.

Since 1997 he has released a dozen classical albums with other leading instrumentalists and worked with many other musicians including Plácido Domingo, Sting, Ronnie Wood and Vanessa-Mae (whom he mentored). He is currently artistic director of Covent Garden Soloists and the London Chamber Orchestra.

ANDRIY VIYTOVYCH *viola*



Having been taught in his native Ukraine and in Switzerland, Andriy came to England and joined the London Symphony Orchestra as co-principal viola in 1996. He has been

principal viola of the Orchestra of the Royal Opera House Covent Garden since 2000.

Andriy has also played principal viola with many orchestras including the Berliner Philharmoniker at the invitation of Simon Rattle, the BBC Symphony Orchestra, Scottish Chamber Orchestra, English Sinfonia, London Sinfonietta and the London Symphony Orchestra. He has worked with such eminent conductors as Georg Solti, Bernard Haitink, Mstislav Rostropovich, Pierre Boulez and Colin Davis,

He has toured as a soloist with Europe's famous orchestras in Spain, Italy, Switzerland, France, Ukraine, Russia, Japan, the USA and Argentina and played at the BBC Proms, the Solsona International Festival in Spain and the Cortona Festival in Italy.

Andriy's enthusiasm for chamber music has led to collaboration with different chamber groups including Camerata Lysy Gstaad, the London Symphony Orchestra Chamber Players, Razumovsky Ensemble, Russian Chamber Orchestra of London and Soloists of the Royal Opera House. He is also a principal viola of the English Sinfonia.



VICTORIA SIMMONDS *mezzo-soprano*

Victoria has been singing professionally for more than 20 years. She has enjoyed a varied body of work from her early successes at English National Opera to more recent contemporary projects which have featured many world premières.

She studied at London College of Music and at the Guildhall School of Music and Drama. After performing as Rosina in British Youth Opera's *Barber of Seville*, she was offered her first guest role at ENO as Nancy T'ang in *Nixon in China*. An invitation to join the Jerwood Young Artists Programme at ENO followed and Victoria was soon singing roles across the range of classic operas.

Highlights of her career since then include creating the title role in Jonathan Dove's acclaimed *The Adventures of Pinocchio* for Opera North, singing *Carmen* at the Royal Albert Hall: Wellgunde (*Das Rheingold*) with the Berlin Philharmonic under Sir Simon Rattle at the Aix Festival and Ascanius 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 Skin*, which was

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performed at the major venues of Europe including the Royal Opera House Covent Garden. The ROH performances on DVD and CD have won 17 awards, including the Sky Arts Award for Opera in 2013. Future performances include the Lincoln Center, New York and ROH.

Joining Victoria tonight in the *Sea Songs*, *Land of Hope and Glory* and *Jerusalem* are members of the Choir of the 21st Century.

Soprano

Jane Clarke-Maxwell
Sara Daintree

Alto

Lorna Perry
Alison St-Denis

Tenor

Andy Evans
Alan Jolly

Bass

David Barnard
Richard Lea

PROGRAMME NOTES

JOHANN STRAUSS THE YOUNGER (1825-99)

Overture: *Der Zigeunerbaron* (The Gypsy Baron) Op 417 (1885)

The 'Gypsy Baron' was Strauss's largest and most ambitious operatic excursion into the exotic world of Hungary, although the music remains firmly rooted in Viennese culture. From its very first bars the overture (a pot-pourri of themes from the opera) paints a scene from mid-18th century Hungary. A chromatic motif on unison strings is followed by a cymbal crash; then a few bars later a clarinet solo recalls the famous Csárdás from *Die Fledermaus*. Ambiguous tonality evokes an oriental atmosphere, and an oboe solo (leading into the first real melody) is also exotic in mood. After that the persistent duple metre, with frequent syncopation and alternation between major and minor, represents Strauss's best efforts to transport the listener away from the Viennese bourgeois salon.

PABLO DE SARASATE (1844-1908)

Fantasy on Themes from Bizet's *Carmen* for Violin and Orchestra (1883)

Allegro moderato

Moderato

Lento assai

Allegro moderato

Moderato

Pablo Sarasate was born in Pamplona, Navarre, the son of an artillery bandmaster. He began studying the violin with his father at the age of five. His musical talent became evident early on and he gave his first public concert at the age of eight. Wealthy patrons

enabled him to study in Madrid (where he gained the favour of Queen Isabella II) and later, from the age of twelve, at the Paris Conservatoire, where he won the Premier Prix. In 1860 he made his Paris début as a concert violinist in 1860 and played in London the following year. Besides sheer virtuosity, it was the purity of his tone that appealed to audiences. During his early career, Sarasate performed many fantasies of his own composition based on operas, most notably the present Fantasy on themes from Bizet's *Carmen*. Although the opera had been received coolly at its 1875 première at the Opéra Comique in Paris, it initially gained its reputation through a series of productions outside France, and was not revived in Paris until 1883 – the year of Sarasate's Fantasy; thereafter it rapidly acquired celebrity at home and abroad.

CARL MARIA VON WEBER (1786-1826)

Andante e Rondo Ungarese for viola and orchestra Op 35 (1809)

Carl Maria von Weber was born in Holstein, near Lübeck; he was the son of Franz Anton Weber, a military officer in the service of the Duchy of Holstein who later went on to hold a number of musical directorships. (The 'von' was an affectation, not a genuine title.) Carl Maria's father paid for him to have an extensive musical education in various cities with distinguished teachers (notably Michael Haydn in Salzburg) and he first made his name as an opera composer. But he was also an accomplished pianist and wrote much music in other genres, especially concertos.

He is considered the founder of the German national opera, using libretti in German, drawing from German folklore for his plots and making reference to popular German music of his time. In fact familiarity with Weber's operas (in particular *Der Freischütz*, *Euryanthe* and *Oberon*) is essential to an understanding of the remarkable evolution of German opera from Mozart and Beethoven to Wagner.

The *Andante e Rondo Ungarese* was written in 1809 as a piece for viola and orchestra. In 1813 Weber rewrote it for the bassoon and it is that later version that has become better known. But hearing it in the form in which the composer originally conceived it is an illuminating musical experience.

The work begins (*Andante*) with a series of variations on a simple, almost languorous theme, set to a loping rhythm and with a *pizzicato* accompaniment in the strings. In the variations soloist and orchestra exchange roles, with the orchestra taking the theme while the solo viola plays a varied counterpoint. At various points we hear what sounds like the four-note motto theme that opens Beethoven's Fifth Symphony. Is this a coincidence? The Symphony was performed in Vienna only a few months before Weber wrote this work.

Some of the loping rhythm of the *Andante* continues into the sprightly *Rondo*, conjuring up an image of a prancing circus horse, although it is meant to suggest a Hungarian (*Ungarese*) folk dance. The work ends in a sparkling display of rapid triplets.

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7.45pm SUNDAY 28 JUNE

PABLO DE SARASATE

Zigeunerweisen (Gypsy Tunes) for violin and orchestra (1878)

Sarasate spent most of his life on an endless round of tours, which took him to all the countries of Europe as well as to much of North and South America. Although not a composer himself of the highest order, Sarasate nevertheless attracted the admiration and friendship of many famous contemporaries, including Bruch, Saint-Saëns, Lalo and Wieniawski; the works they dedicated to him became part of the standard violin concerto repertoire.

Following his Vienna début in 1876, Sarasate became a particular favourite of German-speaking audiences – perhaps surprisingly, as his performance style was far removed from (and sometimes compared unfavourably with) that of Joachim, Germany's undisputed master violinist. His playing was distinguished by a tone of unsurpassed sweetness, coloured by a vibrato somewhat broader than was usual at the time. With superb technique and perfect intonation, especially in high positions, his whole manner of playing was so effortless as to appear casual. He also achieved some fame as a composer of virtuoso violin music, of which among the best known is *Zigeunerweisen*, written in 1878 and to this day an indispensable item in the virtuoso repertoire.

PABLO DE SARASATE

Spanish Dance 'Navarra' for violin and viola with strings Op 33 (1889)

Besides pieces written for him by others, Sarasate also wrote a number of pieces for himself to play in concert. *Navarra* is unusual in that it includes two very difficult violin parts (here adapted for performance by violin and viola). After a passionate introduction, the players introduce a distinctly Spanish theme. Often they play in harmony; sometimes one will take up the theme with the other providing embellishments. Their melodic lines intermingle as the music becomes increasingly virtuosic. The work closes with what can only be described as sheer pyrotechnics.

GIOACHINO ROSSINI (1792-1868)

Overture: 'The Thieving Magpie' (1817)

Rossini was born in Pesaro in 1792 and died near Paris in 1868. He trained at the Conservatoire of Bologna as a cellist, also studying composition. He rapidly became famous as a composer, producing nearly 40 operas between 1810 and 1829. 'The Thieving Magpie' (*La Gazza Ladra*) was produced in Milan in 1817 and subsequently in London in 1821 and Philadelphia in 1827. It tells how a servant girl almost loses her life after being accused of stealing a silver teaspoon. She is saved at the last moment when the real thief is revealed to be a magpie. The lively overture (which contains some imitations of bird song) is one of Rossini's best-known overtures.

GIOACHINO ROSSINI

Nacqui all'affanno from La Cenerentola (1807)

Victoria Simmonds mezzo-soprano

Rossini was only 25 years old when he composed *La Cenerentola* but his other operas had already assured him an exceptional popularity in Italy and throughout

Europe. *La Cenerentola* was written for the impresario of the Teatro Valle in Rome, Signore Cartoni, and it was to be performed during the carnival season in Rome. It was 1816 and Jacopo Ferretti was the librettist selected. He suggested basing the new opera on the French fairy tale *Cendrillon* (Cinderella) by Charles Perrault, because the subject was uncomplicated and comical. Ferretti wrote the libretto in 22 days and Rossini composed the music in only 24 days, typically speeding the process by recycling some music from previous operas.

La Cenerentola (like the earlier *L'italiana in Algeri*) is written for that relatively rare creature, the coloratura mezzo-soprano. Nowhere are the requisite skills displayed to better advantage than in this spectacular aria from the concluding scene of the opera. Prince Ramiro has finally (after a succession of farcical misunderstandings and impersonations) won Cenerentola as his princess, to the discomfiture of her ugly stepsisters; she now asks only that her father acknowledges her at last as his daughter. Secure in her happiness, she asks the prince to forgive her father and stepsisters; born to misfortune (she sings), she has seen her fortunes change. Chastened, they embrace her as she declares that her days of sitting by the fire are over.

Nacqui all'affanno e al pianto,
Soffrì tacendo il core;
Ma per soave incanto
Dell'età mia nel fiore,
Come un baleno rapido
La sorte mia, la sorte mia cangiò.

*I was born in sorrow and weeping,
I suffered and my heart was silent;
but by means of a delightful spell
in the flower of my youth,
in a quick flash
my destiny, my destiny changed.*

No, no! tergete il ciglio:
Perchè tremar, perchè?
A questo sen volate,
Figlia, sorella, amica,
Tutto, tutto, tutto, tutto trovate in me.
Padre, sposo, amico, oh istante!

*No, no! wipe your eyes;
why do you tremble? Why?
Daughter, sister, friend,
O fly to this bosom.
You will find everything, everything in me:
father, husband, friend, O moment!*

Non più mesta accanto al fuoco
Starò sola a gorgheggiar, no!
Ah fu un lampo, un sogno, un gioco
Il mio lungo palpitar.
Jacopo Ferretti 1784-1852)



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7.45pm SUNDAY 28 JUNE

*No longer shall I sit sadly by the fire
singing on my own, no!
Ah! the long-drawn-out beating of my heart
was a flash of lightning, a dream, a game.*

Translation by Jennifer Radice

FRANZ LEHÁR (1870-1948)

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

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.

The period is the 1920s; the scene is 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 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)*





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SIR HENRY WOOD (1869-1944)

Fantasia on British Sea Songs (1905)

Fanfare

The Saucy Arethusa

Tom Bowling

Hornpipe (Jack's the lad)

Farewell and adieu, ye Spanish ladies

Home, sweet home

See, the conquering hero comes

Rule, Britannia!

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

Chorus

Rule, Britannia!

Britannia, rule the waves.

Britons never, never, never

Shall be slaves.

SIR EDWARD ELGAR (1857-1934)

Pomp and Circumstance March in D Opus 39 No 1

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 reused 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 which audiences traditionally sing to Elgar’s great melody.

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.

SIR HUBERT PARRY (1848-1918)

Jerusalem

Words by William Blake (1757–1827)

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

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

Programme notes by Thomas Radice



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GENERAL INFORMATION

To Book

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


Telephone booking at the Box Office
020 3322 8123


Friends First


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

If you would like to become a Friend – it can cost as little as £35 – visit the Proms at St Jude's website www.promsatstjudes.org.uk

Facilities for People with Disabilities

 There is **wheelchair** access to toilets and all venues for concerts and Litfest events this year.

 A **hearing loop** is available in both churches and in The Henrietta Barnett School Hall and should not be necessary in the upstairs Drama Studio, where some LitFest events are held.

 **Parking** in St Jude's car park is very limited. It is strictly for people with disabilities and **MUST** be pre-booked. Please let us know your requirements when booking.

 **FIRST AID** by Abacus.

Refreshments

Come and visit the LitFest café to enjoy fresh sandwiches, delicious home-made cakes, tea, coffee and soft drinks. It is open each day from half an hour before the first LitFest event until the last event of the day. The café is located in The Henrietta Barnett School, near to all the LitFest action.

For a snack, sandwich or drink before a lunchtime or evening concert, try our licensed refreshment marquee beside St Jude-on-the-Hill church. Wine and beer, hot and cold drinks and a tempting range of food are available from noon to 2pm and from 7pm (6pm on 21 June for Wonderland).

Lost Property

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

Property not claimed within 3 months will be disposed of.

Proms at St Jude's 2016

The 24th season of Proms at St Jude's takes place from 25 June to 3 July 2016.

 **@promsatstjudes**

 **Proms at St Jude's**



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