

# Proms at St Jude's

# Music & Literary

# Festival

22 - 30 June 2013



Hampstead Garden Suburb NW11  
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22-30 June 2013

# Hon President's Message of Welcome



*Welcome to the 21st season of Proms at St Jude's.*

*As the festival comes of age I think we can take pride not only in the funds we have raised for charity, but also in having become the principal local annual cultural and social event. We aim to promote excellence in music, encourage young musicians embarking on their careers and inspire a younger generation of schoolchildren to experience the arts and learn about local history and architecture.*

*Again we have a wide range of entertainment on offer. As well as the evening and free lunchtime concerts and the heritage walks, we present our second Proms Literary Festival.*

*Thanks to the support of all those involved, from ticket purchasers, Friends, sponsors and advertisers to performers, patrons and the many volunteers who make this annual event so special, we have raised £600,000 for good causes since 1993. Money raised this year will again support the work of the North London Hospice and assist young, socially excluded people through the work of Toynbee Hall in the East End – maintaining the connection between Hampstead Garden Suburb and the East End established a century ago by Henrietta Barnett.*

*I should like to thank you for joining us at our 21st celebration and hope you will return during the week and that we will see you again next year.*

*Alan Walker*

**The Reverend Alan Walker**

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



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\* Calls cost up to 5p/min from most landlines (an additional connection fee may also apply). Calls from mobiles may cost considerably more. All calls will be recorded and may be monitored for training and quality-control purposes.



22-30 June 2013

# Welcome to Proms at St Jude's

## To Book

For more information and to book online visit  
[www.promsatstjudes.org.uk](http://www.promsatstjudes.org.uk)

Telephone booking at the Box Office  
**020 3322 8123** 2-6pm every day except  
Sundays. Outside these hours, please leave  
a message.

## 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](http://www.promsatstjudes.org.uk)

## Facilities for People with Disabilities

 Wheelchair access to church and toilet. Please  
let us know your requirements when booking.

 Hearing loop.

**P** Parking at St Jude's is very limited. It is strictly  
for the disabled and MUST be pre-booked.  
On-street parking is available locally.

**+** 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.

## Proms at St Jude's 2014

The 22nd season of Proms at St Jude's takes place  
from 21 June to 29 June 2014.

 [@promsatstjudes](https://twitter.com/promsatstjudes)



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**



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22-30 June 2013

# LitFest Programme

<b>SATURDAY 22nd</b>	<b>11.00am</b>	<b>TIM SMIT</b> .....	8
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	<b>5.00pm</b>	<b>EDWARD STOURTON</b> with Laura Janner-Klausner.....	9

# Proms Heritage Walks

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<b>MONDAY 24th</b>	<b>10.30am</b>	<b>SUBURB IN THE CITY</b> .....	11
<b>TUESDAY 25th</b>	<b>2.00pm</b>	<b>THE SUBURB – A HISTORY IN TREES</b> .....	11
<b>WEDNESDAY 26th</b>	<b>10.30am</b>	<b>POVERTY AND PHILANTHROPY IN LONDON'S EAST END</b> .....	11
<b>THURSDAY 27th</b>	<b>10.30am</b>	<b>LANDSCAPE AND ARCHITECTURE: THE SETTING OF THE SUBURB</b> .....	11
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<b>SATURDAY 29th</b>	<b>10.30am</b>	<b>POVERTY AND PHILANTHROPY IN LONDON'S EAST END</b> .....	11



# Concert Programme



<b>SATURDAY 22nd</b>	<b>12.45pm</b>	<b>FAMILY CONCERT</b> Pandemonium on the Square with Olympics and Paralympics stars: The Pandemonium Drummers, Vision and Games Maker Choir ..... 17
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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.



**100 Years**  
Founded 1911

The  
Henrietta  
Barnett School



*The Henrietta Barnett School*

*is proud to be associated with the Proms at St Jude's and  
to host the Proms LitFest Weekend!*

**NEW for 2013**

Inspired by the Proms Literary Festival, we are excited to launch the

# HBS Junior LitFest

An afternoon of workshops and talks for 200 local school children  
featuring a fantastic line up of children's authors!

**ANDY MULLIGAN**

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and the Carnegie Medal

**CANDAY GOURLAY**

Author of *Tall Story*, winner of the Crystal Kite Award and shortlisted for the  
Waterstones Children's Book Prize and the Blue Peter Book of the Year

and

**HELEN PETERS**

Author of *The Secret Hen House Theatre*, shortlisted for six awards including the  
Waterstones Children's Book Prize



The Henrietta Barnett School, Central Square, London NW11 7BN

[www.hbschool.org.uk](http://www.hbschool.org.uk)



22-23 June



# The Proms LitFest

In association with The Henrietta Barnett School, Central Square

After the success of the inaugural 'taster' Literary Weekend last year, we are very pleased to offer what we hope you will agree is a fresh, entertaining and thought-provoking programme of events for the Proms LitFest 2013.

We have again tried to offer a mixture of treats. Inspirational entrepreneur Sir Tim Smit, founder of the Eden Project in Cornwall, is followed by eminent scientist Baroness Susan Greenfield. Our star novelist then takes the stage – Kate Atkinson, whose critically acclaimed novels regularly top the bestseller lists. For our final slot on the Saturday we welcome distinguished biographer and memoir writer Sir Michael Holroyd.

On Sunday, we present two major names from the culinary world – Antonio Carluccio, restaurateur, chef, author and TV star, in conversation with *The Times* restaurant critic Giles Coren.

Turning from gourmet to glamour, Sandra Howard, one of the leading fashion models of the 1960s, will be interviewed about her novels. You'll just have time for a quick cup of fresh coffee and homemade cake to revive yourself at our LitFest café before our next author, the highly original non-fiction writer, Simon Garfield. Last but by no means least, veteran BBC broadcaster Edward Stourton discusses his latest book.

We are especially grateful to all the writers and interviewers who take part – unpaid – in the Proms LitFest, and we would also like to thank The Henrietta Barnett School for donating the use of its facilities and café.

## Junior LitFest

We're delighted that Proms has inspired the School to run its own Junior LitFest on Friday 21 June. Pupils from nearby primary schools will be joining students from Henrietta Barnett to listen to and attend workshops by five top children's authors.

## Waterstones

We are pleased to welcome Waterstones with a pop-up bookshop on site. As well as running our author signings after each literary event and stocking their books, the Waterstones LitFest bookshop carries a diverse range of fiction and non-fiction. It is to be found at the front of The Henrietta Barnett School, Central Square and is open to all on Saturday 22 and Sunday 23 June.

You do not need to be a ticket-holder to a LitFest event in order to come along and browse and buy.



The  
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Tickets – £8.50 at the door or book online at  
[www.promsatstjudes.org.uk](http://www.promsatstjudes.org.uk)

Telephone booking at Box Office **020 3322 8123** 2-6pm every day except  
Sundays. Outside these hours, please leave a message

Saturday 22 June

11.00am-12 noon

Tim Smit



Sir Tim Smit is the extraordinary entrepreneur who spearheaded the £80 million Eden Project in Cornwall. With more than 13 million visitors since it first opened in 2000, Eden aims to educate people about the environment, the application of science, and the relationship

between man and plants in innovative and entertaining ways. Sir Tim formerly worked in the music industry as a composer and producer of both rock music and opera. His books are *Eden* and *The Lost Gardens of Heligan*.

2.00-3.00pm

Susan Greenfield  
with Alok Jha

Baroness Susan Greenfield, CBE, is something of a legend as one of the few inspirational women in the field of science. She researches the impact of 21st century technologies on the mind and her views on how computer use may affect child development have provoked strong reactions. Her first

novel, *2121: A Story for the 22nd Century* will be published in July but advance copies are available now from Waterstones on site. Today she will be interviewed by *Guardian* science correspondent and author, Alok Jha.

4.00-5.00pm

Kate Atkinson  
with Erica Wagner

PHOTOGRAPH BY IJUAN MYLES



Kate Atkinson's novels, four of the most recent featuring private eye Jackson Brodie, win critical acclaim and top the bestseller charts. She won the Whitbread (now Costa) Book of the Year prize with her first novel, *Behind the Scenes at the Museum*. Her thought-

provoking new novel, *Life After Life*, published in March, was shortlisted for the Women's Prize for Fiction (formerly Orange Prize) this year. Kate is interviewed by *The Times* literary editor and writer, Erica Wagner.

5.30-6.30pm

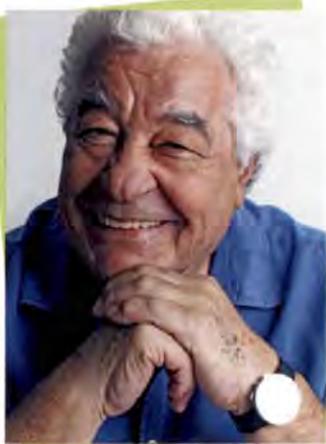
Michael Holroyd  
with Sue MacGregor

Winner of the 2005 David Cohen Literary Prize, Sir Michael Holroyd is renowned for his two volumes of memoirs, *Basil Street Blues* and *Mosaic*, and for his biographies of Augustus John, Bernard Shaw, and Lytton Strachey. He talks to broadcaster

and writer, Sue MacGregor, about his work, including his most recent book, *On Wheels*, in which he blends memoir and historical anecdote, tracing his relationship with cars through a lifetime of biography.

12.30-1.30pm

Antonio Carluccio  
with Giles Coren



Restaurateur, chef, gourmet and TV star, Antonio Carluccio opened the first Carluccio's Caffè in 1998. Antonio has written 19 bestsellers. His latest book is *Carluccio: The Collection* which, like *Two Greedy Italians*

and *Two Greedy Italians Eat Italy*, was written with his BBC TV sparring partner Gennaro Contaldo. It contains more than 100 recipes and captures the authors' humour, wisdom and shared passion for good, simple food. Here, Antonio is in conversation with *The Times* restaurant critic and columnist Giles Coren, who is also a TV presenter and author whose books include *Anger Management for Beginners* and *How to Eat Out*.

2.00-3.00pm

Sandra Howard  
with Penny Smith



One of the leading fashion models of the 1960s and '70s, Sandra Howard has forged a successful career as a freelance journalist and novelist. Her fourth novel, *Ex-Wives*, focuses on the insecurities of second wives. Sandra plays an active role in two national charities and is married to

former Conservative Party leader, Michael Howard. She will be interviewed by broadcaster, presenter and journalist Penny Smith.

3.30-4.30pm

Simon Garfield



Hampstead resident Simon Garfield has written 13 acclaimed and diverse non-fiction books including *Just My Type: A Book About Fonts* and *The End of Innocence: Britain in the time of AIDS*, for which he won the Somerset Maugham

Prize. His most recent book, *On the Map*, a fresh, original insight into the fascinating world of maps and map-making, explores our changing relationship to the world around us through history, using examples from the earliest sketches to the latest phone apps.



5.00-6.00pm

Edward Stourton  
with Laura Janner-Klausner



Edward Stourton is a writer and presenter of current affairs programmes and documentaries for radio and television, including BBC Radio 4's *The World at One* and *Analysis*. He is also a frequent contributor to the *Today* programme.

The author of six books, his latest non-fiction work, *Cruel Crossing – Escaping Hitler Across the Pyrenees*, was published this April. He discusses it at the Proms LitFest with Rabbi Laura Janner-Klausner, Rabbi to the Movement for Reform Judaism and a broadcaster, who regularly contributes to BBC Radio 4's *Thought for the Day*.

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# The HGS Trust announces the publication of



Copies, £4, available from the Trust,  
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23-29 June



# Proms Heritage Walks

*Tickets are £7.50 to be booked in advance*

## Sunday 23 June

### 10.30am **Henrietta Barnett and the Suburb's Link with the East End**

A Suburb walk led by Suburb Trust manager Jane Blackburn exploring the links between the work of Henrietta and Samuel Barnett in the East End and the Suburb as depicted in a painting of them at Toynbee Hall. Meet at The Gallery, Fellowship House, 136a Willifield Way NW11 6YD.

## Monday 24 June

### 10.30am **Suburb in the City**

Exploring City of London highlights and the links to Suburb personalities. Led by Lester Hillman, City Conservation Area Advisory Committee Member. Meet at West Face of St Paul's Cathedral, Statue of Queen Anne, top of Ludgate Hill EC4.

## Tuesday 25 June

### 2pm **The Suburb – A History in Trees**

A walk with Trust staff Nick Packard and Georgina Malcolm looking at the quantity, quality and variety of trees on the Suburb. Meet in the car park St Jude-on-the-Hill NW11 7AH.

## Wednesday 26 June

### 10.30am **Poverty and Philanthropy in London's East End**

What Victorian philanthropists did for the poor in the East End: from colleges to soup kitchens and libraries to bath houses. Visit includes a tour of Toynbee Hall. Led by City of London Guide Hermione Pool or Blue Badge Guide Julia Male. Meet outside Whitechapel Art Gallery E1 7QX.



A walk through the Suburb



Brune street Soup Kitchen

## Thursday 27 June

### 10.30am **Landscape and Architecture: The Setting of the Suburb**

How Henrietta Barnett and Raymond Unwin used the landscape to enhance social cohesion. Walk led by Trust Architectural Adviser David Davidson. Meet in the car park St Jude-on-the-Hill NW11 7AH.

## Friday 28 June

### 10am **Hampstead Heath and the Philanthropists Who Helped Save It**

A walk taking in Golders Hill Park, the Hill Garden, Sandy Heath and the Heath Extension. Heath Superintendent Simon Lee and staff 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 for prompt 10am start.

## Saturday 29 June

### 10.30am **Poverty and Philanthropy in London's East End**

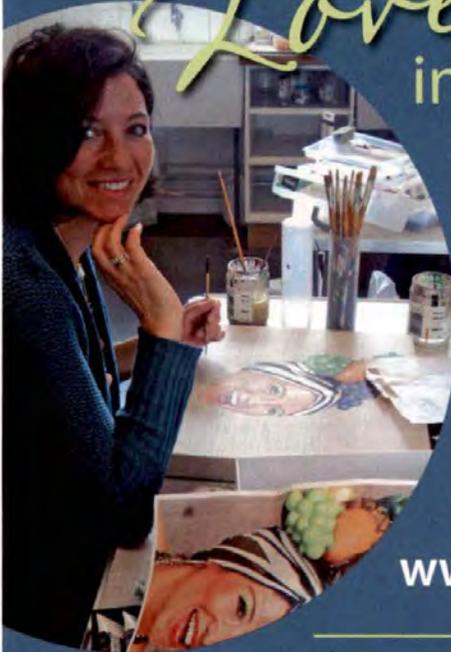
A second chance to join this walk. Details as Wednesday 26 June.



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a successful season

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22-30 June 2013

## Toynbee Hall

Established by Samuel and Henrietta Barnett in 1884, Toynbee Hall is a community organisation that pioneers ways to reduce poverty and disadvantage in the East End of London. We give some of the country's most deprived communities a voice, providing access to free advice, support services and working with them to tackle social injustice.

Toynbee Hall is in Tower Hamlets, one of the poorest areas in the UK and the borough with the highest rate of child poverty in the capital. Many of the people with whom Toynbee Hall comes into contact are facing unemployment, poor housing and a lack of aspiration. Our aim is to help them improve their lives.

### **We help 9,000 each year**

We provide free support and advice for people struggling with isolation, debt and legal issues. We also provide welfare benefits advice for people diagnosed with cancer.

We give people the financial know-how to manage their money and help them get the skills, wellbeing, confidence and opportunities to improve their lives.



## The Aspire Programme

Toynbee Hall's flagship youth project has now entered its fifth year.

The young people who are referred to Aspire are struggling at school, usually because of underlying problems such as bereavement in the family, being in care, being a carer or feeling isolated due to lack of confidence. All of these problems – as well as many others – result in these young people not being able to realise their potential in all aspects of their life. The project aims to build their confidence and communication skills through informal sessions and trips around London and beyond.

The Aspire project gives young people the chance to make new friends and gain new experiences, and it unites participants across the borough



Youngsters enjoy an Aspire weekend at Jamie's Farm in Wiltshire

through positive activities. Alongside regular workshops this year, they visited the Tower of London, the Osmani Trust, and the Broadgate Tower; performed a circus showcase in front of families and local residents and spent a week-long trip at Jamie's Farm in Wiltshire.

Hitash, 13, was referred to Aspire because he didn't have any friends, was aggressive and moody at school and didn't want to participate in anything. 'When I started Aspire I just wanted to be left alone,' he recalls. 'I didn't want to go to school and couldn't be bothered with anything.'

Hitash's self-esteem was rock bottom and this was severely affecting his enthusiasm and confidence. Since taking part in Aspire, Hitash is like a different person. He has been able to meet new people and make friends in an environment that is non-judgmental. 'I have really enjoyed getting to know people from other schools and I had never been to a farm before,' he says. 'To be honest, hanging out with all of those animals, mucking them out and helping out at the farm was amazing! It was such a buzz!'

Throughout this academic year, Aspire has worked with more than 80 young people from seven challenging urban schools in Tower Hamlets. These achievements are the result of the efforts of passionate and hard-working staff, adult and Inspire volunteers – youngsters who have enjoyed the Aspire Programme and mentor younger students – and the incredible support from the Proms at St Jude's concerts each year.



## Toynbee Hall

Toynbee Hall, 28 Commercial Street, London E1 6LS  
Tel: 020 7247 6943 • Fax: 020 7377 5964  
Email: [info@toynbeehall.org.uk](mailto:info@toynbeehall.org.uk) • Web: [www.toynbeehall.org.uk](http://www.toynbeehall.org.uk)  
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NORTH·LONDON  
HOSPICE

Registered charity no. 285300

**Sunday  
6 April  
2014**

**BIG FUN  
WALK**

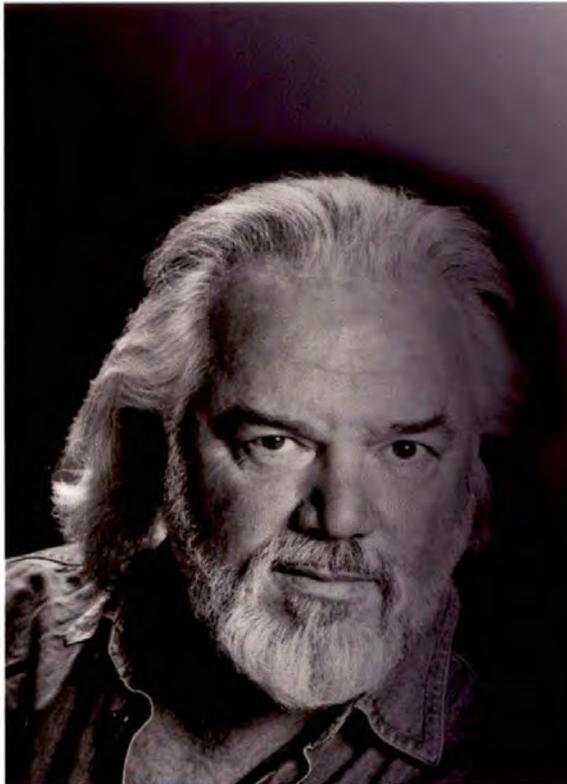
**What:** Sponsored seven and a half mile walk

**Where:** From East Finchley Station, through London's Royal Parks, to Storey's Gate SW1

**When:** Starting at 9.15am

Each walker is required to collect at least **£40** sponsorship for North London Hospice

To register call North London Hospice on 020 8446 2288 or visit [www.bigfunwalk.co.uk](http://www.bigfunwalk.co.uk)



An evening in support of  
NORTH·LONDON  
HOSPICE

Registered charity no. 285300

**Saturday 23 November**

**7.00pm**

**Royal College of Music**

Evening consists of:

*VIP Reception*

*Performance*

*Question & Answer Session*

Limited tickets priced at £100

For more information visit [www.northlondonhospice.org](http://www.northlondonhospice.org)  
or call 020 8446 2288

**An exclusive evening with Sir John Tomlinson & accompanist David Syrus  
performance followed by a unique opportunity to ask questions**

22-30 June 2013

# North London Hospice

## Taking care of loved ones

The North London Hospice exists to meet the needs of people in Barnet, Enfield and Haringey who have been affected by a life-limiting illness and to support their families, friends and carers. The totally free specialist palliative care it provides patients and the comfort and support it gives to their loved ones have been admired and treasured in the local community for the past 21 years. People have been generous in their support but, as with many charities, these years of austerity have seen declining income and rising costs. The hospice has been one of the principal beneficiaries of Proms at St Jude's since they began in 1993.

Here Anne-Marie Hennessy, whose husband, Sean, died in the in-patient unit last September, tells of what the hospice has meant to her:

Sean was diagnosed with bowel cancer in January 2011. Doctors had found a 10cm tumour. After enduring several surgical procedures Sean was taken to Leeds in July 2012 where he underwent major surgery in a final attempt to remove the cancer. It was then we heard of the devastating news that the disease had spread to his bones and was untreatable. He was given a year to live.

Upon returning home in August, Sean was battling with pain and anxiety and it was impossible to settle him. He hardly slept, ate or rested. It was then we heard of the hospice and the help they could give us. He was admitted to the hospice in-patient unit.

When you hear the traumatic news about a terminal illness you unintentionally write that person's life off. The hospice gives you hope, it is a gateway to a different life. It enabled us to put life back into death. Thanks to the help of the hospice we managed to live. Sean was able to go outside. We celebrated birthdays, got re-married and the hospice even arranged for a nurse to camp with Sean in the garden for the night – so he could have his final holiday.



Happy memories: Sean with daughter Georgia, Christmas 2008

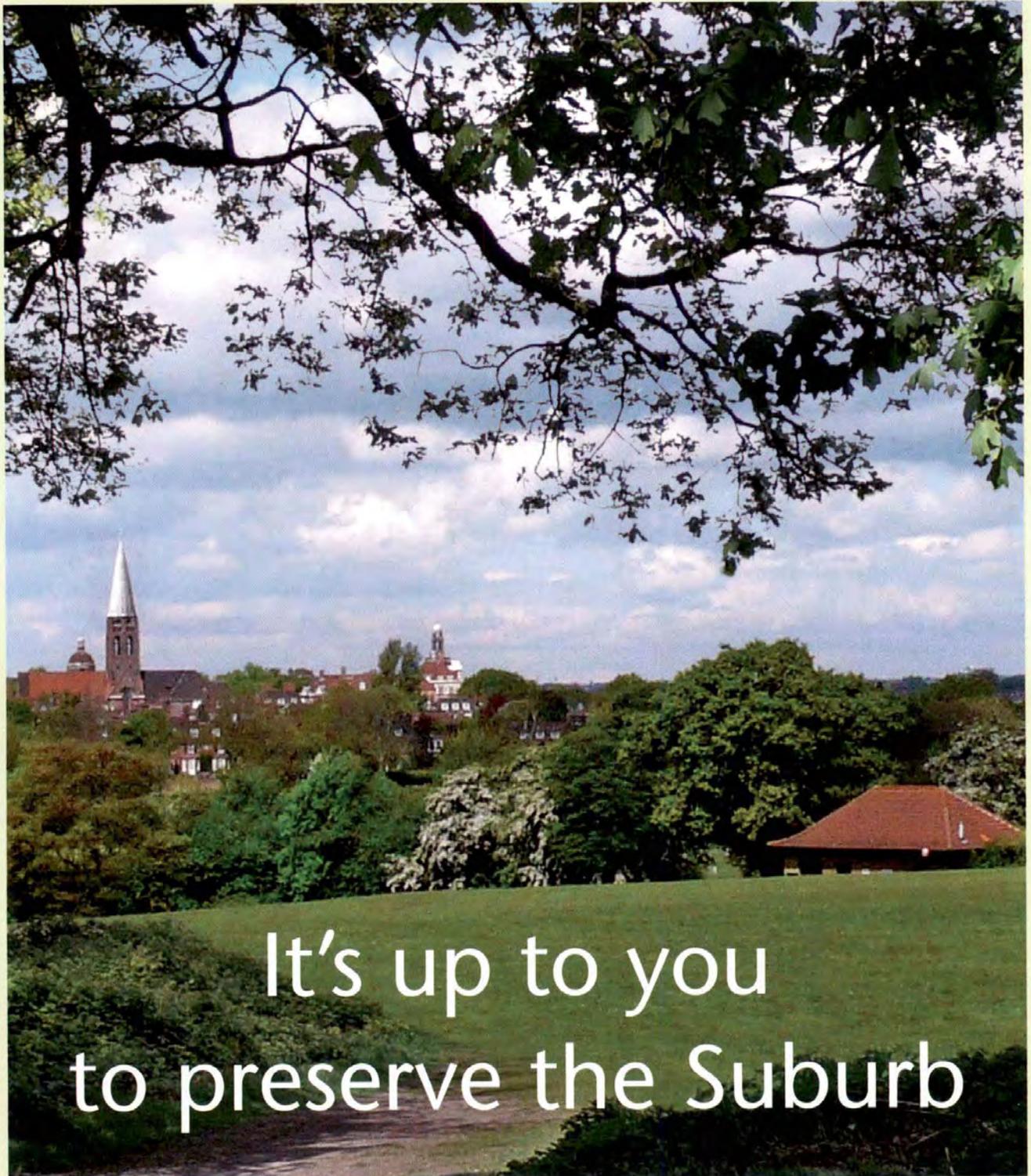
The North London Hospice was and still is amazing. They made us feel positive about the time we had left as a family. Sean and I have three children. I don't think they would have got through this if it had not been for the support of the hospice. They could see everything was being done for their dad. The hospice is about everyone.

Sean's passing was something we all dreaded but it was amazingly peaceful and managed so well. He passed away in his sleep at 11.42pm on 20 September 2012.



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12.45pm | Saturday 22 June

# Family Concert

## Pandemonium on the Square

Supported by the Hampstead Garden Suburb Residents Association

### **The Pandemonium Drummers, Vision and the Games Maker Choir**

If you're looking for evidence of the much talked about 'Legacy' of the London 2012 Olympics, it's there to see and hear in the ongoing story of those magnificent volunteers who, to everyone's surprise, were up there with all the gold medallists in making the Games such a huge success.

### **The Pandemonium Drummers**

It was just over a year ago, on 25 May 2012, that the original group of Pandemonium Drummers (chosen after a long audition process) picked up their bucket drums for the first time. Ahead lay intense rehearsals held over 180 hours in 26 sessions, some in the Olympic Stadium, others in a car park in Dagenham, overseen by Head of Mass Movement Steve Boyd and the creative team stars, Danny Boyle and Rick Smith. Tens of millions of TV viewers worldwide saw the results – a genuine camaraderie translating into infectious joie de vivre at the London 2012 Olympic Games Opening and Closing Ceremonies.

The Closing Ceremony was not, of course, the end. Since then, the Pandemonium Drummers have played at local festivals and charity events and at iconic London venues including the Camden Roundhouse and the Royal Festival Hall. The main driver remains the enthusiasm of the volunteers in donating their time to good causes. The Pandemonium Drummers support communities and charities through performances and workshops. While they will always be associated with the Opening Ceremony, they are developing new repertoire to establish themselves as a performance group with a long-term perspective.



Pandemonium Drummers

### **Vision**

Vision is a recently formed community choir supported by a small instrumental ensemble made up of volunteer performers from the London 2012 Olympic and Paralympic Games Opening and Closing Ceremonies. Open to all former ceremonies volunteers, Vision aims to keep the London 2012 legacy alive through community engagement and participation in musical activities.

The singers and musicians perform songs that strongly resonate with and capture the spirit of the Games, including *Keep the Flame Alive* – a stirring song written by Phil Scotton, a volunteer performer for the Paralympic Games Opening and Closing Ceremonies, who was so inspired by his experience that on his return home from an all-night Closing Ceremony celebration, penned



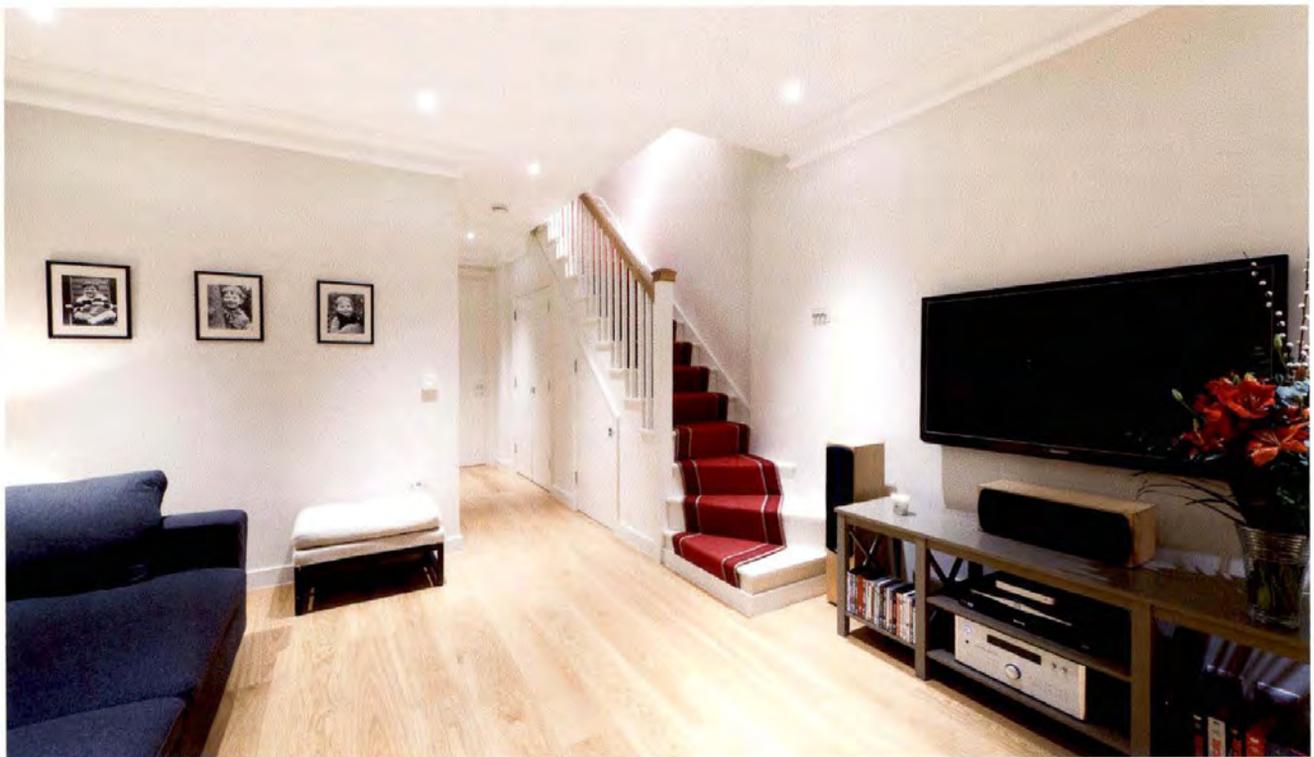
The Games Maker Choir with founder-director Victoria Verbi (front left) and manager Liz Ainsworth (front right)

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Vision's 'Big Gig Launch' at St Pancras in April: members in their purple sweaters along with Communities Minister Don Foster and the Learn to Uke ukelele players along with some fellow Game Makers volunteers from the Pandemonium Drummers and the Olympics Opening Ceremony Industrial Revolution Working Men and Women

his first ever lyrics on the train. The music to *Keep the Flame Alive* was written by other ceremony volunteers Mark Champion, with choral arrangements by Rebecca Amissah and ensemble arrangements by Tim Neumann.

Vision will premiere *Keep the Flame Alive* at today's concert with the support of the Pandemonium Drummers and will also perform other London 2012 themed repertoires such as David Bowie's *Heroes* and *Be the Best*, a Cultural Olympiad commissioned piece written by Matt Baker and Helen Newall (lyrics) on behalf of Theatre in the Quarter.

## The Games Maker Choir

The Games Maker Choir was a serendipitous result of a chance remark to one of the 70,000 Games Makers, 21-year-old student Victoria Verbi who, during the Games and Paralympics, rose each day at 4am to get from her home in South-West London to Stratford for her shift.

A family member mentioned to her that it would be fun to have an Olympics choir and Victoria put a notice about forming one in the Games Maker newsletter. Two days and one brief rehearsal later, the choir performed at the Olympic Park bandstand. They were such a hit that the London Organising Committee of the

Olympic and Paralympics Games (LOCOG) asked them to sing at the Athletes' Parade where the crowd and the athletes joined in singing songs such as *Maybe it's Because I'm a Londoner* and *Consider Yourself*. The public loved it.

When the Games were over, the Olympic spirit lived on. With all Games Makers at the Olympics or Paralympics eligible to join, the choir now has a 400-plus talent pool to draw on. Conducted by founder-director Victoria and managed by Liz Ainsworth, the choir sings at events and charity drives around the country raising money for sporting good causes.

Last Christmas they were signed up by Decca and recorded the song *I Wish For You The World* written for them by Alistair Griffin, of which Prime Minister David Cameron said, 'Their passion, determination and can-do attitude put a smile on the nation's face and this song is a testament to their resolve to keep that can-do spirit [of the London Olympics] alive.' The track was performed at BBC's *Sport's Personality of The Year*.

[gamesmakerchoir@gmail.com](mailto:gamesmakerchoir@gmail.com)



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# The Magic of Vienna

Supported by the Bertha Foundation

**London International Orchestra**

**Sarah Aaronson OBE** artistic director

**Paul Bateman** conductor

**Alex Afia** leader

**Mary Nelson** soprano

**Victoria Simmonds** mezzo-soprano

**James Edwards** tenor

**Njabulo Madlala** baritone

## Programme

FRANZ SCHUBERT (1797-1828)

- ❖ **Orchestra:** Overture to *Rosamunde* D 644

WOLFGANG AMADEUS MOZART (1756-1791)

- ❖ **Mezzo-soprano:** 'Non so più cosa son' ('I no longer know what I am') from *The Marriage of Figaro*
- ❖ **Tenor:** 'Dies Bildnis ist bezaubernd schön' ('This likeness is enchantingly lovely') from *The Magic Flute*
- ❖ **Soprano, mezzo-soprano and baritone:** 'Soave sia il vento' ('May the wind be gentle') from *Così fan tutte*

FRITZ KREISLER (1875-1962)

- ❖ **Violin solo with orchestra:** *Liebesleid* ('Love's Sorrow') from *Three Old Viennese Dances*

MOZART

- ❖ From *Die Zauberflöte* ('The Magic Flute'):
  - **Orchestra:** Overture to the opera
  - **Baritone:** 'Der Vogelfänger bin ich ja' ('I am the jolly bird-catcher')
  - **Soprano:** 'Ach, ich fühl's' ('Ah, I feel it')

JOHANNES BRAHMS (1833-1897)

- ❖ **Orchestra:** Hungarian Dance No 1 in G minor

JOHANN STRAUSS THE YOUNGER (1825-1899)

- ❖ **Soprano, mezzo-soprano and tenor:** 'Im Feuerstrom der Reben' ('In the fire stream from the vines') from *Die Fledermaus*



INTERVAL

FRANZ VON SUPPÉ (1819-1895)

- ❖ **Orchestra:** Overture *Ein Morgen, ein Mittag, ein Abend in Wien* ('Morning, Noon and Night in Vienna')

RICHARD HEUBERGER (1850-1914)

- ❖ **Soprano:** 'Im Chambre Séparée' from *Der Opernball*

FRANZ LEHÁR (1870-1948)

- ❖ **Tenor:** 'Gern hab' ich die Frau'n geküsst' ('Girls were made to love and kiss') from *Paganini*
- ❖ **Mezzo-soprano:** 'Meine Lippen sie küssen so heiß' ('Kisses from my lips are so hot') from *Giuditta*

Programme continued overleaf

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7.45pm | Saturday 22 June

JOHANN STRAUSS THE YOUNGER

- ❖ **Orchestra:** *Kaiser-Walzer* ('Emperor Waltz') Op 437
- ❖ *Champagner-Polka* Op 211

LEHÁR

- ❖ **Soprano:** The 'Vilja' song from *The Merry Widow*
- ❖ **Tenor:** 'Dein ist mein ganzes Herz' ('You are my heart's delight') from *The Land of Smiles*
- ❖ **Baritone and soprano:** 'Lippen schweigen' ('Lips stay silent') from *The Merry Widow*
- ❖ **Ensemble:** Finale and Can-Can from *The Merry Widow*

RUDOLF SIECZYŃSKI (1879-1952)

- ❖ **Ensemble:** 'Wien, du Stadt meiner Träume' ('Vienna, city of my dreams')

*A supplementary programme with notes, texts and translations will be available at the concert.*

## The London International Orchestra

The London International Orchestra (formerly the North West London Orchestra) was founded in 1986 by the late Dr Solly Aronowsky and Sarah Aaronson. The orchestra's membership over the years has included dedicated musicians of all ages, nationalities, denominations and occupations, including doctors, students, lawyers, dentists, scientists, young prize winners, professionals and ex-professionals. They are united in their love of music and support for charitable causes.

The numerous charities and institutions the orchestra has supported include: Great Ormond Street Hospital for Sick Children, the Tottenham Home for the Aged, Waverley Manor Care Centre, Ravenswood Village, the North London Hospice,



Chiswick Family Rescue, Dr. Barnardo's, Multiple Sclerosis Research, Magen David Adom, The British Red Cross, Winged Fellowship Respite Care, Barts Hospital (Children's Cancer), Akim, Francis Holland School, Cancer and Leukaemia in Children (Wales), Hearing Dogs for Deaf People, JACS, Nelson Mandela Children's Fund, Thembisa Trust, Philani Flagship Project, the Lewis W Hammerson Home, the Princess Royal Trust for Carers, Toynbee Hall, CHASTE (Churches Alert to Sex Trafficking in Europe), Noah's Ark Children's Hospice, Homeless in Harlow, Street Children of Bucharest, Romania, North London Hospice, Mary Hare Music Therapy Foundation, SENSE, Penniwell's Riding School for the Disabled, Victims of Torture, the Buskaid Music Project in South Africa, Tý Gobaith and Hope House Children's Hospices, Computers in Africa, the Family Holiday Association, Christian Aid, Help For Heroes, the Children's Burns Trust, Moscow, St Dunstan's (Blind Veterans UK) and HemiHelp.

Among other venues, the LIO has performed at the City of London Guildhall, the Banqueting House Whitehall, the Painters' Hall, St Margaret's Church Westminster, South Africa House and Cadogan Hall. This is its seventh appearance at Proms at St Jude's.

[www.lio.org.uk](http://www.lio.org.uk)

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| Day 4  | Partake in a Q&A session with an artist at Bratislava's Opera House, and attend a Folk Wedding  |
| Day 5  | Make a private visit to the Bosendorfer piano salon in Vienna, attend a performance of Mozart's requiem on the Karlskirche                                |
| Day 6  | Sit in on an orchestral rehearsal in Auersperg Palace and attend an exclusive gala Imperial Evening   |
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 Deborah Bentley  
 Caryn Cohen  
 Hywel Davies  
 Prunella Sedgwick  
 Emer Salter  
 Donna Duke  
 Fiona Thompson  
 Ilya Ushakov  
 Jeff Phillips  
 Cathal Garvey  
 Kirsty Lovie  
 Frances Barlow  
 Graham Griffiths  
 Jane Ross  
 Clive Hobday

**Second Violins**

David Richmond\*  
 Irena Tsvigun  
 David Goodman  
 Teresa Coakley  
 John Middleton  
 Raymond Mack  
 Stephanie Waite  
 Niamh Farrell  
 Olivia Jarvis  
 Hazel Correa

**Violas**

John Brearley\*  
 Dora Shopova  
 Myrna Edwards  
 Brian Mack  
 Norris Bosworth  
 Michael Hall  
 Jeremy Thomson  
 Kay Hurwitz

**Cellos**

Roman Broide\*  
 Jocelyn Gale  
 Sheena McKenzie  
 Andrew Clunies-Ross  
 Ann Sheffield  
 Janet Reed  
 Hannah Innes  
 Anna Morrison

**Double Basses**

John Bakewell\*  
 Richard Dalling  
 Paul Moore  
 Helen Roose

**Flutes**

Hannah Cock\*  
 Meri Cusido

**Oboes/Cor Anglais**

Graham Salter\*  
 Juliet Lewis

**Clarinets**

Ian Herbert\*  
 Thomas Radice

**Bassoons**

Nathaniel Harrison\*  
 Elizabeth O'Neill

**French Horns**

Shauna White\*  
 Shane O'Neill  
 John Isaacs  
 Alex Wide  
 Jeremy Rayment

**Trumpets**

John Baker\*  
 Paul Martin

**Trombones**

John Wells\*  
 Kevin Elwick  
 Dave Carnack

**Bass Trombone**

Adrian Cleverley

**Tuba**

George Wall

**Timps/Percussion**

Tristan Fry\*  
 Greg Knowles

**Harp**

Miriam Keogh

\*Principal

**Librarians**

Barry Solomon  
 Dora Shopova

**Paul Bateman** conductor

Paul Bateman studied piano, organ, singing and cello at the Guildhall School of Music in London. He started his conducting career in the West End with the shows *Singin' in the Rain*, *The Phantom of the Opera* and *Carmen Jones*.

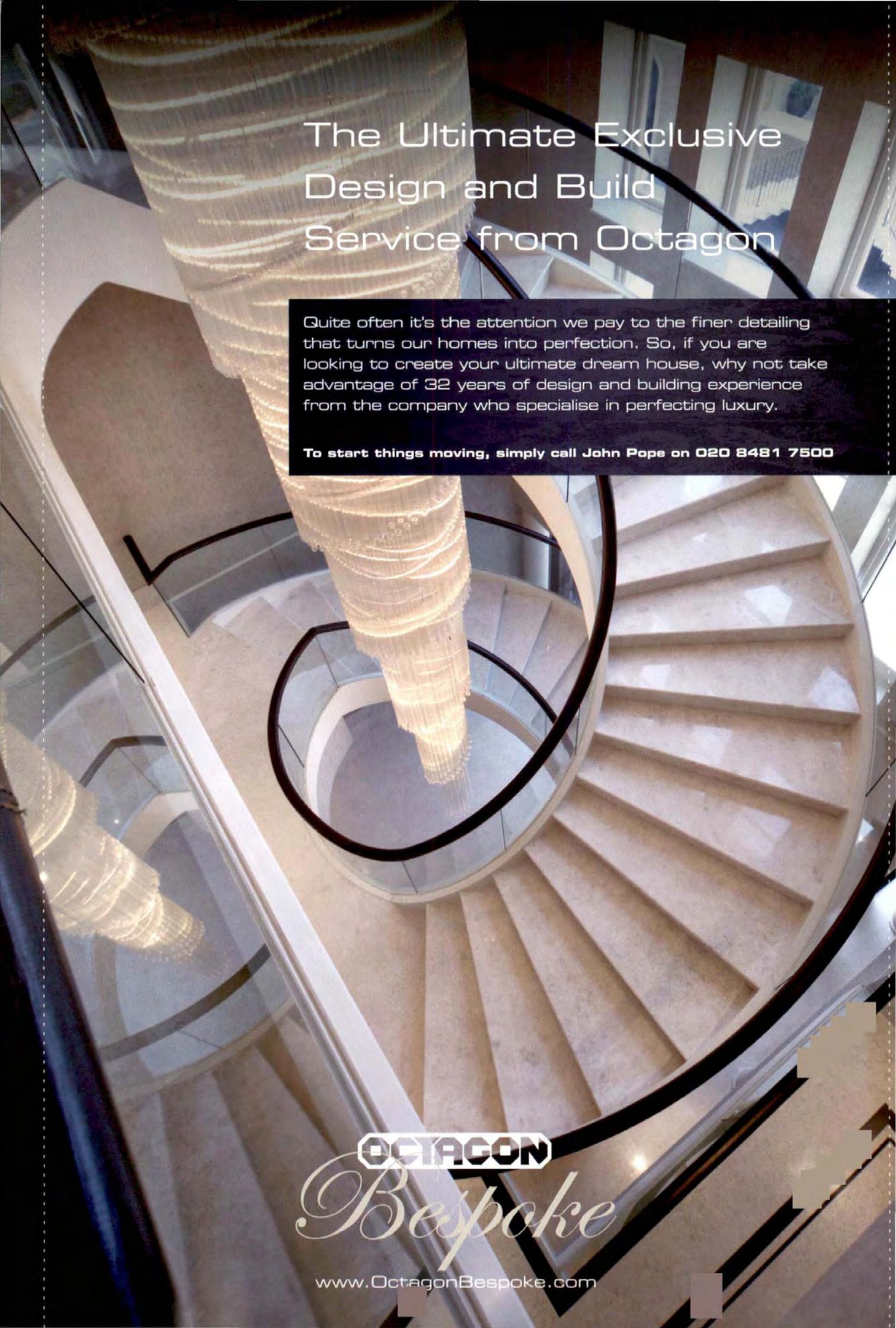
He has since conducted recordings with the Royal Philharmonic, Philharmonia, London Symphony, Munich Symphony, Vienna Symphony (for José Carreras) and City of Prague Philharmonic orchestras and has given concerts with the BBC Concert, Malmö Symphony, Seville Symphony, Royal Liverpool Philharmonic, Royal Scottish National, Dallas Symphony, Russian National (at the Bolshoi Theatre), Tokyo Philharmonic and Ulster orchestras.

He has collaborated with Lesley Garrett, including conducting her chart-topping album *A North Country Lass*, and with Sarah Brightman with whom he gives concerts all over the world. He has conducted more than 30 albums of film music as well as albums of the music of Bernard Herrmann, Maurice Jarre, John Williams and Ennio Morricone.

Paul's association with the Royal Philharmonic Orchestra goes back several years, having regularly conducted their 'Filmharmonic' and 'Film Music Gala' concerts at the Royal Albert Hall, many concerts in the UK and a tour of Korea. He also made recordings with violinists Eijin Nomura and Vanessa-Mae for Sony Classics.

Since 2009 Paul has conducted summer concerts in Malta for tenor Joseph Calleja with the Malta





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Philharmonic Orchestra. This year he will conduct three concerts for Lesley Garrett. For the London 2012 Olympics Paul conducted a concert at the Royal Festival Hall that brought together choirs from five continents with Bryn Terfel as soloist.

Paul is delighted to be associated with the London International Orchestra and their wonderful charitable work.

### James Edwards *tenor*



Born in Essex, James Edwards began singing as a chorister at St Paul's Cathedral, continuing his studies at the Royal Northern College of Music and the Royal Academy of Music. He made his Royal Opera House Covent Garden debut as an apprentice in

*Die Meistersinger* in 2002, later joining the Young Artists Programme.

He made his BBC Proms debut in 2006 and his concert engagements have included singing in Beethoven's Choral Symphony with the Brighton Philharmonic Orchestra; Mozart's Requiem with the London Philharmonic Orchestra and Verdi's Requiem at the Brangwyn Hall, Swansea and the National Concert Hall, Dublin. He has also been part of Opera Galas with, among others, the Mikkeli City Orchestra and the Hallé; Proms in the Park with the Royal Philharmonic Orchestra Leeds Castle and Christmas Galas and Last Night of the Spring Proms for Raymond Gubbay Ltd.

His current diary includes playing Rodolfo in *La Bohème* at London's Royal Albert Hall and performing in *Casta Diva – The Life and Loves of Maria Callas* at the National Concert Hall, Dublin; Beethoven's Choral Symphony with The Oxford Philomusica; the *St Cecilia Mass* with the Huddersfield Choral Society and in Handel's *Saul* on tour with the Israel Camerata.

In 2011 James Edwards was elected an Associate of the Royal Academy of Music.

### Njabulo Madlala *baritone*



Born in a dusty township outside Durban 31 year ago, Njabulo always dreamed his voice would be his passport to the world. As a young man he travelled to London and gained his Bachelor of Music (Hons) and Master's

Degree at the Guildhall School of Music and Drama and studied at the Cardiff International Academy of Voice.

His major breakthrough came in 2010 when he won the Kathleen Ferrier Award. *The Times* said of his rendition of Schumann's *Belsatzar*: 'That moment of rapt silence and attention, when an audience is entirely transfixed by a musician's artistry ... he would have taken first prize for this alone.'

More recent highlights have included roles in *Fidelio* for Opera Holland Park, *Carmen* for Dorset Opera, the 2011 Opera Highlights tour for Scottish Opera and *Scarpia* in *Tosca* for Grange Park Opera 'Rising Stars'. He has sung Bach's *Ich habe genug* with the Ten Tors Orchestra conducted by Simon Ible, Mahler's *Lieder eines fahrenden Gesellen* with the London Philharmonic Orchestra, *Sancta Civitas* with the BBC Concert Orchestra, and *Gathering Wave* at the Three Choirs Festival in Hereford last year.

His awards include the 2012 Lorna Viol Memorial Prize and Royal Overseas League Trophy for the Most Outstanding Musician From Overseas.

He has been supported by The Oppenheimer Memorial Trust, The South African National Arts Council, the Sir Peter Moores Foundation, the Countess of Munster Trust and the Musicians' Benevolent Fund.



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## Mary Nelson *soprano*



Born in Northern Ireland, Mary was recently elected as an Associate of the Royal Academy of Music, where she originally studied.

Mary made her debut with English National Opera singing the role of Woodnymph in Dvořák's *Rusalka* and appeared to critical

acclaim in roles with, among others, Opera North and the City of London Sinfonia. She sang in Poulenc's *Gloria* and Fauré's *La Fête Étrange* at the Royal Opera House.

She was subsequently appointed as a company principal with English National Opera. Her roles have included Susanna in *The Marriage of Figaro*, Pamina in *The Magic Flute* and Lucia in the David McVicar production of *The Rape of Lucretia* for ENO and the Aldeburgh Festival, which was also broadcast on BBC 2 and Radio 3.

An experienced oratorio and concert soloist, Mary has performed in Mozart's *Requiem* and Bach's *St Matthew Passion* with the City of London Sinfonia at the Barbican, Vivaldi's *La Senna Festeggiante* with The King's Consort in the Netherlands and Spain.

International engagements have included a highly successful recent recital tour of Argentina. Recent and forthcoming engagements include Vivaldi cantatas with La Serenissima in Spain, Fauré's *Requiem* with Thierry Fischer and the Northern Sinfonia, Haydn's *Creation* with the Prague Philharmonic and Jakub Hrusa, *Lo Speciale* with the Israel Camerata and a CD recording of Georg Schumann *Lieder*.

Her recordings include Vivaldi Cantatas with The Band of Instruments, Mendelssohn's Second Symphony and *Sacred Music* by Georg Schumann.

## Victoria Simmonds *mezzo-soprano*

Victoria studied at the Guildhall School of Music and Drama. In 2000 she made her ENO debut as Nancy T'ang in Adam's *Nixon in China*, conducted by Paul Daniel and directed by Peter Sellars.

She went on to become a company principal, and her roles there have included Cherubino in *Figaro*, Mercedes in *Carmen*, Zaida in *The Turk in Italy*, Pitti-Sing in *The Mikado*, Ascanius in *The Trojans*, Rosina in *The Barber of Seville*, Dorabella in *Così fan tutte*, and Zerlina in *Don Giovanni*.

Festival engagements include Wellgunde in *Das Rheingold* at Aix-en-Provence with Sir Simon Rattle in 2006, the title role in *La Perichole* and Ines in *Maria Padilla*, both for Buxton Festival.

International engagements have included singing Lucienne in Korngold's *Die Tote Stadt* at the Netherlands Opera, Isolier in *Le Comte Ory* for Garsington, Stuttgart and (in concert) at the Concertgebouw Amsterdam.

Victoria created the title role in the world première of Jonathan Dove's *The Adventures of Pinocchio* for Opera North, and is currently singing in the new opera by George Benjamin, *Written on Skin*, which is touring Europe this year.





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7.45pm | Sunday 23 June

# Vintage Jazz Night



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**The Guildhall Jazz Band**  
**Martin Hathaway** *musical director*

## Programme

The Guildhall Jazz Band play classic big band favourites.

The programme will be announced from the stage. The group has a wide repertoire and tonight's programme will include music by the Big Band orchestras of Duke Ellington, Count Basie, Benny Goodman and other band leaders from the swing era, as well as some small group numbers of favourite jazz standards.

## The Guildhall Jazz Band

Six-time winners of the BBC Big Band contest, the Guildhall School of Music & Drama's Jazz Band has recorded four albums and performed with a host of international guests over the years including Randy Brecker, David Liebman, Billy Cobham, John Taylor, John Surman, Mike Gibbs, Stan Sulzmann, Nikki Iles and Kenny Wheeler. Former band members include many well-known names in British jazz. Tim Garland, Stacey Kent, Jason Rebello and the school's Head of Jazz Studies Martin Hathaway are just some of many that have been through the ranks.

### THE GUILDHALL JAZZ BAND

Directors: **Martin Hathaway** *alto sax*  
**Colin Good** *piano*

#### Trumpets

Adam Chatterton  
Ewan Gilchrist  
Alex Mattocks

#### Reeds

Matt Davies  
George Millard  
Douglas Caston  
Helena Kay

#### Voice

Ben Cox

#### Trombones

Edd Parr  
Sion Jones

#### Piano

Alex Maydew

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Will Arnold-Forster

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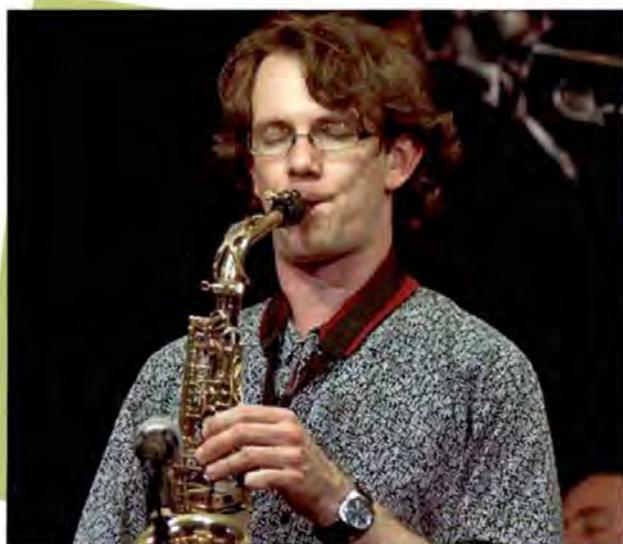
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7.45pm | Sunday 23 June



### Martin Hathaway *musical director*

Martin Hathaway is an English saxophonist, composer and educator. He studied at the Guildhall School of Music and Drama from 1987 to 1991, graduating with first class honours and the LGSM diploma in jazz studies. He is a highly respected figure on the British jazz scene, playing in a wide range of jazz and contemporary music ensembles.

He performed regularly with the pianist and composer Michael Garrick for more than 20 years and has also featured in ensembles led by Kenny Wheeler, Stan Sulzmann, Mike Westbrook, Henry Lowther, Clark Tracey, Nikki Iles and Alec Dankworth, among many others. He has been a member of the London Jazz Orchestra since its inception and has also worked outside the jazz genre, most notably with Radiohead and the London Philharmonic Orchestra. He has taken part in numerous recordings and broadcasts.

Martin also leads his own small and larger ensembles that feature his compositions and arrangements. His first quartet played at Ronnie Scott's Club in May 1993 and he formed a new group, the Martin Hathaway Conglomerate, in 2009.

Martin has been extremely active in music education for many years. He was appointed Head of Jazz Studies at the Guildhall School of Music and Drama in 2007 and has taught on many other courses across the UK and abroad. He has been a tutor for Essex Music Services since

1989, is the Musical Director of the Essex Youth Jazz Orchestra and is a jazz consultant for the Associated Board of the Royal Schools of Music. He was awarded a fellowship of the Guildhall School in November 2011.

### Colin Good *director*

Colin Good studied music at Queen's College, Oxford and since then has forged a career in the London swing and vintage jazz scene. Influenced by Earl Hines and Teddy Wilson, Colin once toured with The Inkspots and has composed regularly for theatre, television and film.

He was the pianist, arranger and musical director on Bryan Ferry's 1991 album *As Time Goes By* and has worked closely with the singer and the band Roxy Music since then, both on tour and in the recording studio. He is credited on nine Bryan Ferry/Roxy Music albums including the Ferry studio album *The Jazz Age* released last year.



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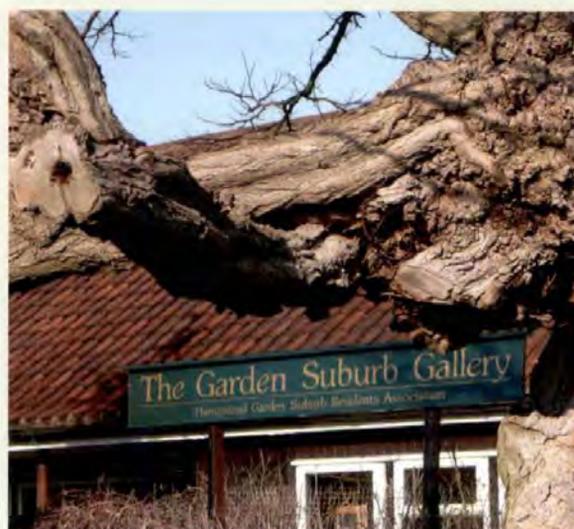
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12.45pm | Monday 24 June

## Trio Ischl

*Supported by the Hampstead Garden Suburb Residents Association*

**Max Welford** *clarinet*

**Peter Foggitt** *piano*

**Rebecca Herman** *cello*

## Programme

LUDWIG VAN BEETHOVEN (1779-1827)

♣ Trio in B flat Op 11

JOHANNES BRAHMS (1833-1897)

♣ Trio in A Minor Op 114



### Max Welford *clarinet*

Max was born in Surrey in 1990 and began his musical education at the age of seven. He studied at the Junior Royal Academy before accepting a scholarship as an undergraduate when he was taught by Mark van de Wiel, Angela Malsbury, Chi Yu Mo and Andrew Marriner.

Since graduating in 2012 Max has performed widely in the UK and further afield, including at the BBC Proms, New York's Lincoln Center and in Singapore. He has given recitals at the Chichester Festival, Oxford University, and for music societies across the country.

Max is a member of the Marylebone Wind Quintet, an artist-in-residence at the Two Moors Festival and has performed with a variety of other chamber groups, including the Castalian String Quartet.

He works regularly with the Size Zero Opera Company with whom he has given premières at the Royal Opera House and the Yong Siew Toh Conservatory of Music in Singapore.



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## Peter Foggitt *piano*



Peter is a pianist, conductor, composer and singer. He made his BBC Radio 3 debut at 21 playing the third piano concerto of Rachmaninov.

His compositions have been commissioned and performed internationally; he directs both

professional and amateur choirs and during the 2012/13 season is Chorus Master at the Royal Opera in Copenhagen.

Recent solo engagements have included piano concertos by Brahms, Khachaturian, Gershwin and Liszt and organ works by Handel, Saint-Saëns and Messiaen. He studied at Chetham's School of Music, King's College Cambridge, Trinity College of Music (with Linda Hirst) and with Martin Roscoe.

## Rebecca Herman *cello*

Rebecca started learning the cello at the age of 13, studying at Chetham's School of Music and the Eastman School of Music where she received her Bachelor's degree.

Recent highlights in Rebecca's career as a soloist and chamber musician include Brahms' *Double Concerto* and performances at the Wigmore Hall, the Purcell Room, and the Cheltenham and Edinburgh Festivals.

She recently graduated from the Royal Academy of Music (MA with distinction), supported by major awards from the Countess of Munster Trust and the Musicians Benevolent Fund.

A committed advocate of contemporary music, Rebecca has worked with Pierre Boulez as Principal of the Academy's Manson Ensemble and regularly appears with the London Contemporary Orchestra at venues including the Royal Albert Hall, the Royal Opera House, Birmingham Symphony Hall, the Sage Gateshead and the Manchester Apollo.

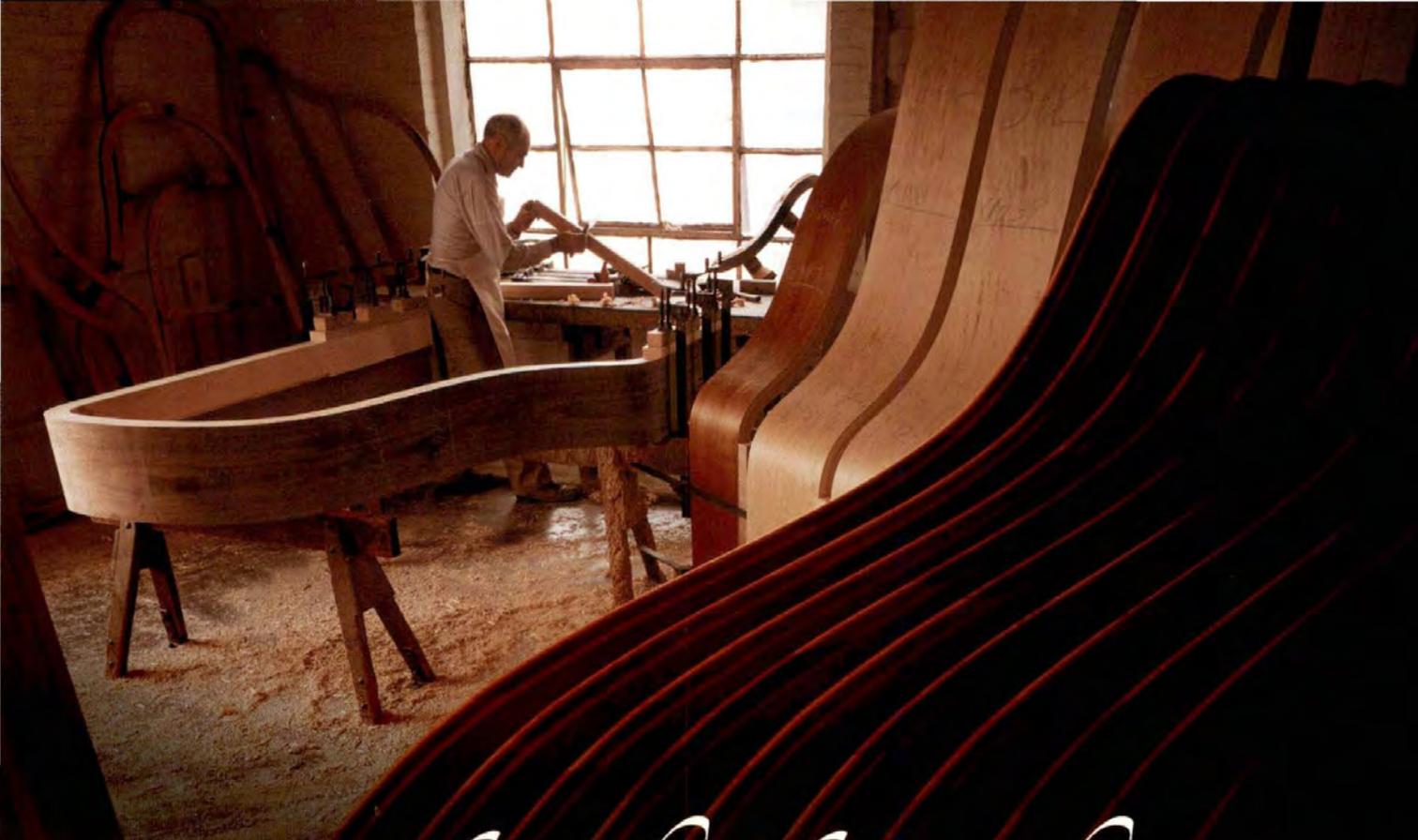
Rebecca was selected as Principal Cellist for the 2012 London Sinfonietta Academy with whom she performed at the BBC Proms (broadcast live on BBC Radio 3).

She would like to thank the Royal Academy of Music for the loan of the Segelman Stradivarius, 1692 as part of the Meaker Fellowship.



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7.45pm | Monday 24 June

# John Lill Piano Recital

Supported by the Dorset Foundation

## Programme



WOLFGANG AMADEUS MOZART  
(1756-1791)

- ❖ Sonata in D major K 576
  - *Allegro*
  - *Adagio*
  - *Allegretto*

ROBERT SCHUMANN (1810-1856)

- ❖ Fantasy in C Op 17
  - *Durchaus phantastisch und leidenschaftlich vorzutragen*
  - *Mäßig, durchaus energisch*
  - *Langsam getragen; durchweg leise zu halten*

### INTERVAL

JOHANNES BRAHMS (1833-1897)

- ❖ Two Rhapsodies Op 79
  - No 1 in B minor: *Agitato*
  - No 2 in G minor: *Molto passionato, ma non troppo allegro*

LUDWIG VAN BEETHOVEN (1770-1827)

- ❖ Sonata in C Op 53 *Waldstein*
  - *Allegro con brio*
  - *Introduzione: Adagio molto*
  - *Rondo: Allegretto moderato*



## John Lill *piano*

Considered by many to be the leading British pianist of his generation, John Lill has enjoyed a concert career spanning more than 55 years. He gave his first piano recital at the age of nine. At 18 he performed Rachmaninov's 3rd Piano Concerto under Sir Adrian Boult which was immediately followed by his much-acclaimed London debut playing Beethoven's *Emperor* Piano Concerto at the Royal Festival Hall. His many awards include the coveted First Prize at the Moscow International Tchaikovsky Competition in 1970.

In Britain he has given more than 25 BBC Promenade concerts and regularly appears and makes overseas tours with all the major symphony orchestras including the London Symphony, London Philharmonic, BBC Symphony, City of Birmingham, Hallé, Royal Scottish National and BBC Scottish Symphony Orchestra.

His career as both recitalist and soloist has taken him to more than 50 countries working with the world's greatest orchestras and conductors.



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He has recently given many concerts in the USA, Canada, UK and Europe, Russia, Japan and Australia. This season includes return visits to those countries in addition to other musical centres including Warsaw, Beijing and Hong Kong. John Lill's extensive repertoire exceeds 80 concertos and he is acclaimed in particular as a leading interpreter of Beethoven whose complete sonata cycle he has performed on several occasions in the UK, USA and Japan. This season he will be performing the complete sonata cycle in London and Manchester.

John Lill has recorded for Deutsche Grammophon, EMI, ASV, Chandos, Conifer and Nimbus Records, including the complete concertos of Beethoven, Brahms, the complete Sonatas of Beethoven and Prokofiev plus all of the concertos and major solo works of Rachmaninov. His recent recordings of works by Brahms, Haydn and Schumann for Signum Classics have won great praise.

John Lill has been awarded many honorary doctorates from British universities and fellowships from the leading music colleges and academies. He was awarded the OBE in 1978 and the CBE in 2005 for his services to music.

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**The Guardian**

*'He is one of the greatest pianists alive today...an intellectual giant and master craftsman.'*

**Glasgow Herald**

*'I realised that I was not listening to a pianist but a true artist, someone who has given himself wholly to the music he is playing. John Lill is, without a doubt, one of the finest pianists at work today.'*

**Music Web International**



## Programme notes

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Piano Sonata in D major K 576 (1789)**

**Allegro**

**Adagio**

**Allegretto**

After the successful première of *Don Giovanni* in Prague on 29 October 1788, Mozart returned to Vienna, where he was offered the post of *Kammermusicus* at the imperial court. Although this post was inferior to that of *Kapellmeister*, Mozart was happy to accept it as it offered him the prospect of a more dependable income and (as a court musician) advancement of his standing in Viennese musical life. Apparently he was required to do little more than write dance music for court balls. This left him with plenty of time and energy to complete his three last symphonies in E flat major (K 543), G minor (K 550) and C major ('The Jupiter', K 551).

Early in 1789 he accepted an invitation to go on a journey to Berlin in the company of his friend, fellow-mason, pupil and patron Prince Karl Lichnowsky (1761-1814), the future patron of Beethoven. They left on 8 April, pausing first at Prague and then at Dresden, where over a period of six days he played chamber music privately and was unexpectedly asked to perform at court (he played the 'Coronation' Piano Concerto in D major (K 537), written a year previously). They then moved on to Leipzig, where Mozart is said to have improvised on the organ of the Thomaskirche in the presence of the Kantor J F Doles, a former pupil of J S Bach. They reached Potsdam towards the end of April.

Apart from returning briefly to Leipzig for a concert, Mozart spent the next six weeks or so in Berlin and Potsdam. Little is known about his time there. He probably heard a performance of *Die Entführung* at the opera house, and he went to hear Hummel play at a concert. He was also received at court in May, where he seems to have been invited (though not actually commissioned) to write quartets for the King, Friedrich Wilhelm II (an amateur cellist), and keyboard sonatas for his daughter. He began work on the so-called 'Prussian' Quartets during the return journey, completing the first of the three (K 575 in D) soon after his return home at the beginning of June; the other two followed a year later.

The D major Piano Sonata was completed in July 1789. Relatively lightweight compared to Mozart's earlier mature sonatas, it was probably written with the Prussian princess in mind, although judging from Mozart's own references to her level of ability she may have found it somewhat taxing. Written with economy and elegance, the sonata is light and contrapuntal in texture, calling for both finger dexterity and delicacy of touch. It is sometimes known as 'The Hunt', on account of the hunting-horn motif that opens the first movement. The slow movement begins in Mozart's most urbane and graceful manner, interrupted by a more passionate episode in the minor. The lively rondo finale brings the work to a cheerful close.

Some sketches survive which may have been intended for further 'Prussian' sonatas, but this was the last keyboard sonata that Mozart actually completed.

7.45pm | Monday 24 June

**ROBERT SCHUMANN (1810-1856)****Fantasy in C major Op 17 (1836-38)*****Durchaus phantastisch und leidenschaftlich vorzutragen***

(to be performed in a consistently fantastic and passionate manner)

***Mäßig, durchaus energisch***

(at a moderate speed, with constant energy)

***Langsam getragen; durchweg leise zu halten***

(to be played slowly, keeping it gentle throughout)

Schumann's great C major *Phantasie* owes its origins to a scheme Liszt had in 1836 for raising money to build a monument to Beethoven in Bonn. Schumann hoped to put money towards the project through the sale of this piece, originally conceived as a 'Grand Sonata' with movements entitled 'Ruins', 'Triumphal Arch' and 'Constellation'. But as the work developed, it acquired a much more private and personal character. It was full of references to Schumann's beloved Clara Wieck, whose father had forbidden all further communication between them. Despite that, they continued to exchange letters during a long period of separation (during which, in 1837, they became secretly engaged). In March 1838 Schumann wrote to Clara: 'I have finished a *Phantasie* in three movements, which I had sketched out, all but the details, in June 1836. The first movement is, I think, the most passionate thing I have ever composed – a deep lament for you.' In another letter he wrote 'You can only understand the *Phantasie* if you go back to the unhappy summer of 1836 when we were separated.'

Schumann scrapped his original titles for the work and its movements; instead he wrote at the head of the score an enigmatic quotation from the Romantic poet Friedrich Schlegel (1772-1829), no doubt intended as a coded message to Clara:

*Durch alle Töne tönst**Im bunten Erdentraum**Ein leiser Ton gezogen**Für den, der heimlich lauschet.*

('Through all the sounds in Earth's motley dream, one soft note emerges, discernible to whoever listens in private.')

It is difficult to imagine a piece more imbued with passionate and unresolved longing: it was composed at a time when their future together was, at best, uncertain. The main theme, a falling figure of five notes, represents Clara and had already made an appearance in earlier works; in fact it came from a theme by Clara herself.

It is intertwined with a subtly-disguised motif, significantly taken from Beethoven's song cycle *An die ferne Geliebte* (to the distant beloved), which emerges explicitly as a postlude to the first movement. With this allusion Schumann simultaneously lays bare his heart to Clara and pays his intended homage to Beethoven. The work's dedication to Liszt is another reminder of its original inspiration.

The first movement owes some of its shape to traditional sonata form – for example, after a slower middle section marked *Im Legendenton* (ballad-style), there is a substantial recapitulation of the opening material. But Schumann pushes the boundaries of the form to the point of irrelevance. The second movement had a visceral effect on Clara: 'It makes me hot and cold all over', she said.

An obsessive march-like quality becomes progressively more intense (and difficult to play) with passages of continuously dotted rhythms, working up to a coda of fiendish virtuosity. The third movement is like an extended song without words. The final C major chords of the piece – though voiced exactly as they were at the end of the first movement – leave the listener with a markedly different impression: earlier they seemed to offer at least some unresolved hope; now the mood is one of quiet resignation, tinged with sadness.

**JOHANNES BRAHMS (1833-1897)****Two Rhapsodies Op 79 (1879)****No 1 in B minor: *Agitato*****No 2 in G minor: *Molto passionato, ma non troppo allegro***

Throughout his active life, Brahms composed occasional short piano pieces, starting with a Scherzo in 1851 (Op 4) and the Four Ballades of 1854 (Op 10). As he grew older, he increasingly found these more intimate forms one of his most satisfying means of expression: between 1891 and 1893 he published 20 short pieces, arranged in four sets (Op 116-119).

Brahms composed the two Rhapsodies in 1879, at a time when he was at the height of his fame. He dedicated them to a piano pupil, Elizabet von Herzogenberg, whose husband, a minor composer and conductor, was also one of his close friends and admirers. It was she who suggested the title 'Rhapsodies'; their passionate nature may suggest something about their relationship (though no real evidence survives).

By the late 19th century, the term 'rhapsody' generally referred to a free-ranging composition, unencumbered by formal structure such as traditional sonata form. In his first set of Hungarian Rhapsodies (1846-47), Liszt had transformed the genre from a drawing-room piece into a virtuoso display of Hungarian and gypsy melodies. Brahms took a step back, in that in both the Op 79 Rhapsodies he retained certain classical structural elements, although extending and altering them relatively freely.

The first Rhapsody's powerful opening contrasts with a calmer and more lyrical passage, somewhat in the style of Schumann. A real change of mood comes, however, with the delicate B major interlude: bell-like notes are heard above a softly-flowing melody, in two repeated sections, fading away to a sustained *pianissimo* chord in the minor before the abrupt return of the opening theme. The work concludes with the Schumannesque theme beautifully transferred to the lower register of the piano, with flowing triplets in the right hand.

The second Rhapsody is fainter in structure than its companion (it is actually in sonata form) but more exploratory in harmony: its passionate opening theme shifts from key to key, with little acknowledgment of the basic tonality of G minor. There is a contrasting second subject, built on a persistent oscillating triplet figure and tramping melodic line in the bass, suggestive of a funeral march. This provides the basis of a short coda in which, after a complete recapitulation of the opening material, the music fades away to almost nothing before the audience is woken up by a crashing final cadence.

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

**Piano Sonata No 21 in C major Op 53  
(‘Waldstein’) (1803-04)**

***Allegro con brio***

***Introduzione: Adagio molto***

***Rondo: Allegretto moderato***

Beethoven dedicated this celebrated sonata to his friend Count Waldstein, a young Viennese aristocrat whom he first met while still living in Bonn in the service of the Archbishop of Cologne. Waldstein (who saw Beethoven as a successor to Mozart) encouraged him to leave Bonn for Vienna in 1792 and provided him with introductions to Haydn, Salieri and others.

The ‘Waldstein’ sonata is on a grand scale and made highly effective use of the piano’s new-found sonorities, as well as taking the form of the classical sonata in new directions. Both features are well demonstrated in the first movement, with its innovative use of the full range of the keyboard (now extended by a minor third higher than the six-octave range that had been in use ever since the days of Mozart and Haydn), unusual modulation into E major for the second subject, extended development section and coda, and striking dynamic contrasts. The movement’s principal theme has a charming simplicity, which provides a perfect foil to several energetic and contrasting episodes.

Beethoven first conceived the ‘Waldstein’ as a large-scale work in three discrete movements, but he eventually removed the middle movement, publishing it separately as a free-standing piece (it became popular enough to attract the title of ‘Andante Favori’, WoO 57). In its place he wrote the brief *Introduzione*, which leads straight into the rondo finale. This change of structure marked the start of a general move on Beethoven’s part away from the traditional three-movement sonata. Of the half-dozen sonatas that immediately followed the ‘Waldstein’, only one has three self-contained movements. The others consist either of only two movements or (as in the ‘Waldstein’) of three movements telescoped into two.

Beethoven’s interest in exploiting technical advances in piano resonance is revealed in his notorious pedal markings for the rondo theme, which require the player to hold the sustaining pedal down not only through changes of harmony (tonic/dominant) but also through changes from major to minor and vice-versa. On a modern concert grand some discreet half-pedal changes are usually needed to avoid a complete confusion of sound.

Another challenge for performers on modern instruments, with their heavier action and greater depth of key movement compared with the Viennese pianos of Beethoven’s day, is his writing of pianissimo glissandos in octaves for both hands towards the end of the *prestissimo* coda.

*Programme notes by Thomas Radice*



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12.45pm | Tuesday 25 June

## Piano Recital

Supported by the Hampstead Garden Suburb Residents Association

**Julian Clef** *piano*

### Programme

JOHANN SEBASTIAN BACH (1685-1750)

- ❖ *The Well-Tempered Clavier*
- ❖ Preludes and Fugues Nos 9, 4 and 3

NIKOLAI KAPUSTIN (born 1937)

- ❖ Eight Concert Etudes Op 40

FRÉDÉRIC CHOPIN (1810-1849)

- ❖ Variations on *Là ci darem la mano* Op 2



### Julian Clef *piano*

The prize-winning pianist Julian Clef was born in 1990 in Kerala and at five received basic music lessons from his father. The family did not possess a piano and his hours of practice were carried out on a simple keyboard. His talent was spotted in 2004 and a year later Julian came to England to perform in the Rotary Young Musicians Concert in Derby and Mansfield Music Festival.

His formal training began in 2006 at Chetham's School of Music. Since then he has been studying under the direction of Murray McLachlan.

Very early in Julian's career, international concert pianist Benjamin Frith noted: 'Julian has a musical and pianistic maturity well beyond his years. He gives performances of great beauty, without mannerism or distortion...he possesses a remarkably relaxed technique with which he brings the music so vividly to life.'

Julian has graduated with a BMus degree from the Royal Northern College of Music and is studying for his Master's Degree at RNCM under Professor Dina Parakhina.

He has performed in many venues around India and across the UK including Buckingham Palace, St. Martin-in-the-Fields, St. David's Hall in Cardiff and the Pump Room in Bath. He has attended Chetham's International Festival for Pianists for the past five years and gave solo recitals in Hamburg in 2009, 2010 and 2011.



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7.45pm | Tuesday 25 June

# Music from the Old Jewish World

Lucie Skeaping and  
The Burning Bush

*Supported by the John S Cohen Foundation*

**Lucie Skeaping** vocals & violin  
**Roderick Skeaping** violin & rebec  
**Robin Jeffrey** oud, laouto & darabukka  
**Ben Harlan** clarinets  
**Robert Levy** double bass  
**Jon Banks** kanun, santur & accordion

## Programme

All music will be introduced on the night.

## The Burning Bush

The Burning Bush was formed after Lucie Skeaping was invited to make a BBC documentary to commemorate the 500th anniversary of the expulsion of the Jews from Spain and to explore her own Jewish roots.

Since their debut at London's Queen Elizabeth Hall, the group has performed to packed houses at major festivals and cultural events throughout the world.

Activities include tours to Germany, Denmark, Slovenia, Slovakia, Croatia, Finland and South America and numerous UK appearances including sell-out concerts at the Barbican, Royal Festival Hall, St John's Smith Square, Snape Maltings, St George's Bristol and Dartington Hall Summer School. Broadcasts include *The Early Music Show*, *Performance on 3* and *Late Junction* (BBC). Movie and TV documentary soundtracks include: Polanski's *The Pianist* and Ridley Scott's *Kingdom of Heaven*. Their concert at the Royal Festival Hall with the BBC Concert Orchestra featured the World Première of *The Vanished Shtetl* by Roderick Skeaping, broadcast on BBC Radio 3.





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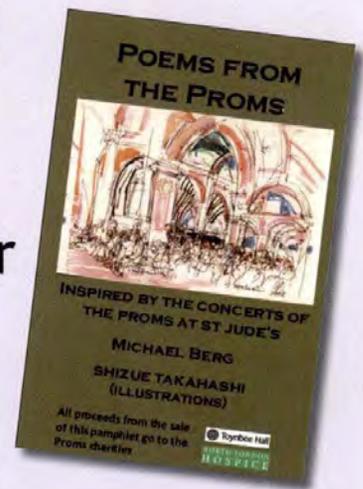
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*'What the Burning Bush offers is, in a sense, the original World Music ...where Europe, Africa and the Orient freely mingle.'*

**The Independent**

*'A celebration of Jewish culture – flair and infectious gaiety.'*

**The Times**

*'An absolute joy – grace, passion and virtuosity.'*

**Glasgow Herald.**

*A selection of Burning Bush CDs will be available during the interval and after the concert.*

## Lucie Skeaping vocals & violin



Singer, instrumentalist, broadcaster and author, Lucie Skeaping, a one-time pupil at The Henrietta Barnett School and King Alfred School, is a noted exponent of popular songs from 16th and 17th century England. Her research into

often-profane early ballads led to the *Daily Telegraph* describing her as 'the bawdy babe of Radio 3'.

Bringing forgotten music to life through performance is her skill and passion and she says: 'My research into various areas of musical history include traditional songs of the British Isles, ballads of the exiled Jews of Spain, the musical skills of infamous royal mistresses, the broadside ballads collected by Samuel Pepys and the songs heard in the lowest dives of Charles Dickens' London.'

She trained as a violinist at the Royal College of Music, then worked on the concert platform and in the theatre and later for BBC TV as a presenter of children's programmes. Her interest in Early Music began when she formed The City Waites, focusing on 17th century English popular music. In between touring and recording more than 30 CDs, she was commissioned to present various music documentaries for BBC Radio 4, then becoming presenter of Radio 3's *Early Music Show*.

The immediate success of *The Burning Bush* led to more recordings, broadcasts and international

tours. Offstage, appearances/soundtracks included Polanski's movie *The Pianist* and Simon Schama's *History of Britain* for BBC TV. Lucie's BBC TV appearances and roles include *The Beggar's Opera* (for Jonathan Miller), *Mr Pepys' Diary* and *Sounds of London* for Jools Holland. Recent work includes a role in *The Beggar's Opera* in Regent's Park Open Air Theatre; she has also worked as a musician with the Royal National Theatre, Shakespeare's Globe, the Rambert Dance Company and the RSC and is a Patron of the Finchley Children's Music Group and an ambassador/adjudicator for the charity Live Music Now.

Her publications include the primary school book *Let's Make Tudor Music* (Stainer and Bell), co-authored with Roddy Skeaping, which won a TES award, and *Broadside Ballads* (Faber Music), winner of the Music Industry Award for Best Classical Music Publication 2006. Her latest book, *Singing Simpkin and other Bawdy Jigs – Musical Comedy on the Shakespearean Stage: Scripts, Music & Context* (Exeter University Press) co-authored with Roger Clegg, is published this July and is now available on Amazon.

## Roddy Skeaping musical arrangements, rebec & violin



Roddy is co-director of The Burning Bush and also of the early English music ensemble The City Waites. He taught viola da gamba at the Royal College of Music and was later appointed Leverhulme Research Fellow. He has made many recordings of early and traditional music.

His compositions include works for choirs, chamber groups and film scores and he has written scores for numerous theatre productions including the Royal National Theatre and Shakespeare's Globe. He is also founder-director of The Next Room, an ensemble which specialises in improvisation techniques, using a mix of instrumentalists, movement artists and visual projection. Roddy is also a qualified music therapist and teacher.

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## Robin Jeffrey *lute, guitar, mandolin, oud & darabukka*



Robin studied at Sidney Sussex College, Cambridge, and the Royal College of Music and has played with The Burning Bush for many years. His career as a versatile performer on historical plucked instruments has taken him round the world and made him in regular demand for television and film soundtracks. Robin has played the lute, theorbo and baroque guitar with such well-known names in the early music field as The Sixteen, The King's Consort, the Purcell Quartet and Nigel Kennedy. He has contributed to many productions at the National Theatre and Shakespeare's Globe and played in historical operas for English National Opera, Scottish Opera and other companies in settings ranging from the ancient Odeon in Pompeii to La Fenice in Venice, the Salzburg Festival and Opera City in Tokyo.

Drawing on his lifelong interest in Mediterranean music, he created the Tivoli Café Band which performs an old European popular song and café music repertoire.

## Ben Harlan *clarinets*



Ben is a graduate of the Guildhall School of Music. He has a special interest in improvisation techniques, contemporary music and jazz and in music education.

He also runs the group ZRI, a quartet of classically trained musicians who

blend the music of Brahms – *Zum Roten Igel* (The Red Hedgehog) was the composer's favourite restaurant – with klezmer and gypsy music. Ben is currently head of music at Bedales Junior School in Hampshire.



## Robert Levy *double bass*



Robert was educated at University College, London, and studied bass, classical guitar and jazz theory at Dornbirn Music School and the Bregenz Conservatory in Austria. He works mainly in musical theatre and is a veteran of more than 40

West End shows, including *Five Guys Named Moe*, *Evita*, *Phantom of the Opera*, *Miss Saigon*, *Cabaret*, *Wicked* and *La Cage aux Folles*. As well as working with The Burning Bush, he plays Brazilian jazz with Lobu Bobu, performs with K-Groove and played in the world première of Anna Meredith's opera *Tarantula in Petrol Blue* at Aldeburgh.

## Jon Banks *accordion, cymbalon, santor & kanun*



After gaining a BA and D Phil at Oxford University, Jon Banks worked as a jazz pianist. He later took up the medieval harp and dulcimer, performing, broadcasting and recording. He has written a book on the Renaissance motet and classical rhetoric

and currently holds a Leverhulme Research Fellowship. Jon is a multi-instrumentalist and musicologist. Besides his abilities as a pianist and accordionist, he plays the medieval gittern and the tuba.

His particular specialisms include the music of the Middle Ages and Renaissance, the Mediterranean and the Middle East. He has appeared in several productions at Shakespeare's Globe theatre and his skills are frequently in demand for TV and film soundtracks.

He lectures in world music at Anglia Ruskin University. His publications include *The Instrumental Consort Repertory of the Fifteenth Century* (Ashgate Press 2006) and a chapter in the *Cambridge History of Musical Performance* (Cambridge University Press 2012).



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7.45pm | Tuesday 25 June

## About the music

Since the Middle Ages, Eastern Europe and the Mediterranean have been the respective homelands of the two main branches of European Jewry – the Ashkenazi and Sephardi. The Ashkenazim – or Jews of German origin – migrated eastwards during the medieval period, often escaping persecution in Germany, and settled in Poland, Lithuania, Ukraine, Russia and elsewhere in Central and Eastern Europe. Their German language developed in exile into Yiddish, the language of Jewish traditional life in the Eastern European diaspora and of the Ashkenazi songs sung by The Burning Bush. Despite the frequent difficulties of life in the Slav countries and a long history of persecution and tragedy, the Ashkenazim have consistently been the largest population among the Jewish communities of the world and they remain so today.

The Sephardim – or Spanish Jews – took their identity from their long and culturally distinguished residence in Spain and Portugal, which lasted from the Arab conquest of the 8th century until their collective expulsion from Spain in 1492, and Portugal in 1507. A substantial proportion of the exiled Jews migrated south into North Africa and eastwards along the Mediterranean, moving through Italy to the religious tolerance of the Turkish Empire. During their wanderings their Spanish language developed, like the German of the Ashkenazim, into a separate and recognisably Jewish dialect known as Judeo-Spanish, or more frequently today as Ladino. As with Yiddish, this is the language of Sephardi traditional culture and of their songs.

Both the Ashkenazi and the Sephardi communities have handed down a vast wealth of oral literature folklore and music: proverbs, folk tales, admonitory and comical stories, songs for every conceivable occasion and, in the case of the Ashkenazim, an abundance of instrumental music. Most of the songs were collected by folk song researchers in the Balkans, the Near East and Israel during the first half of this century. The instrumental music comes partly from published editions and partly from old recordings of traditional performers, often made after their emigration to the US during the 1920s.

Traditional Jewish music demonstrates a particularly interesting balance of conservatism, adaptation and creativity, the careful preservation of the old alongside an immediacy of response to the new.

Both Ashkenazi and Sephardi musicians, for instance, were happy to borrow from their non-Jewish neighbours and their music frequently shows clear links with that of the surrounding Russian, Turkish or Greek environment. It retains its Jewish character, however, from traditions of performance and interpretation and in the influence of the Yiddish and Ladino languages. Similarly Jewish traditions frequently feature songs of a topical nature, demonstrating the readiness of anonymous songwriters to comment on recent social and political events.

Meanwhile, alongside this flexible and creative relationship with the non-Jewish environment, we see the careful preservation of ancient melodies and poetic texts for religious use or private performance in the home. Among the Sephardim, for instance, we find ancient romances, or narrative ballads, apparently dating back to Medieval Spain, co-existing with melodies clearly of Greek or Turkish origin, and topical songs referring to recent events in the world of the late Ottoman Empire.

In its performances The Burning Bush aims to retain the historical and local character of the music through the use of appropriate traditional instruments and styles of interpretation. In the Ashkenazi field there is abundant instrumental and stylistic evidence to help us, particularly from the rich Klezmer tradition – the music of the professional Jewish bands of Central and Eastern Europe. With the Sephardi repertoire the situation is more complicated since the songs were collected from individual informants singing without accompaniment, and the addition of instruments is necessarily speculative from a historical point of view.

There is, however, plentiful evidence for the use of instruments in the Sephardi world, including many references in the songs themselves.

The Klezmer bands of the Ashkenazi world were originally string groups, but during the last century the clarinet has gradually acquired a predominant position. In our performances it is accompanied by the violin, accordion and double bass and supplemented by the guitar and mandolin, both long-established instruments in the Ashkenazi and Sephardi worlds.

The more Middle Eastern aspect of the Sephardi repertoire is represented by the oud, the universal Arab and Turkish lute; the kanun, the wire-strung plucked zither; the European and Balkan rebec, a round-backed fiddle and, among the percussion instruments, the goblet-shaped darabukka.





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12.45pm | Wednesday 26 June

# The Albany Piano Trio

Supported by the Hampstead Garden Suburb Residents Association

**Pippa Harrison** piano  
**Gemma Sharples** violin  
**Verity Evanson** cello



## Programme

JOSEF HAYDN (1732-1809)

- ❖ Piano Trio in G *Gypsy Rondo* Hob XV:25

FELIX MENDELSSOHN (1809-1847)

- ❖ Piano Trio No 1 in D minor Op 49



Gemma Sharples, Verity Evanson & Pippa Harrison

## The Albany Trio

Founded in 2010, the Albany Piano Trio has performed throughout the UK and is establishing itself as an exciting new ensemble. This September the Trio will take up a Richard Carne Junior Fellowship at the Royal College of Music and have been selected by Making Music for inclusion in its Concert Promoters' Network 2013/14 Guide.

## Pippa Harrison *piano*

Pippa has appeared as soloist and chamber musician at concerts throughout the UK and Europe. She is a founder member of the Siskin Trio with whom she has performed live on BBC Radio Ulster and Bulgarian national television and radio. An active chamber musician, Pippa has recently become a member of the Albany Piano Trio. Her festival appearances include solo recitals at the Tromsø Festival, Marlow Recital Series and the Liszt Society Festival.

## Gemma Sharples *violin*

Gemma completed her Master's at the Royal Academy of Music having previously studied at Christ Church, Oxford. She has recently performed with the Hallé, the BBC Philharmonic, London Sinfonietta and the European Union Youth Orchestra. As well as performing with the Albany Trio she is also a founding member of the Holywell String Quartet. Gemma is a violin and chamber music tutor at the Junior Academy of the Royal Academy of Music. She has recently been exploring folk and Klezmer music and has performed with the bands She'koyokh and Oi Va Voi.

## Verity Evanson *cello*

Verity studied music at St John's College, Oxford before gaining a scholarship to the Royal College of Music in London for a master's course in performance. Verity is also a founding member of the Holywell String Quartet with whom she has performed with the Wihan and Allegri String Quartets. Aside from chamber performance, Verity works with the London Philharmonia Orchestra outreach team. Verity has recorded soundtracks for Channel 4 and featured in pop music videos, performed with bands at Ronnie Scott's and the Roundhouse, Camden.



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7.45pm | Wednesday 26 June

# Jack Liebeck Piano Trio

Supported by the Jacqueline & Michael Gee  
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**Jack Liebeck** violin

**Guy Johnston** cello

**Katya Apekisheva** piano

## Programme

LUDWIG VAN BEETHOVEN (1770-1827)

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

MAURICE RAVEL (1875-1937)

- ❖ Sonata for Violin and Cello (The Duo)
  - *Allegro*
  - *Très vif*
  - *Lent*
  - *Vif, avec entrain*

INTERVAL

FRANZ SCHUBERT (1797-1828)

- ❖ Piano Trio in B flat major D 898
  - *Allegro moderato*
  - *Andante un poco mosso*
  - *Scherzo: Allegro*
  - *Rondo: Allegro vivace*



### Jack Liebeck violin

Born in London in 1980, Jack made his concerto debut with the Hallé aged 15. Now one of the most compelling young violinists on the concert platform, he has performed with many of the world's leading orchestras including the London Philharmonic, the Royal Stockholm Philharmonic, Indianapolis Symphony, Oslo Philharmonic and Polish National Radio Symphony.

He is a committed chamber musician and in 2002 made his acclaimed London recital debut to a sold-out Wigmore Hall. He has appeared at major festivals in Britain, France, Italy and Australia.

In 2009 he signed with Sony Classical for whom he released Dvořák's *Sonata* and *Sonatina* with Katya Apekisheva – who plays with the trio tonight – which secured him the 2010 Classical BRIT Award Young British Performer of the Year. His disc of the complete Brahms Sonatas, again with Katya Apekisheva, was released in 2010 to huge critical acclaim.



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Recent concert highlights include Roberto Gerhard's Concerto with the Real Filharmonia de Galicia, Brahms' Concerto with the Sinfonica de Navarra, Brett Dean's *The Lost Art of Letter Writing* with the Royal Stockholm Philharmonic Orchestra and Saint-Saëns' *Introduction and Rondo capriccioso* with the BBC National Orchestra of Wales.

Solo recitals have included two chamber concerts with Brett Dean at the Wigmore Hall, Vaughan Williams' *The Lark Ascending* with the Royal Liverpool Philharmonic Orchestra at the Royal Albert Hall for Classic FM Live and the Korngold and Beethoven Concertos with the Ulster Orchestra, the Magnus Lindberg Concerto with the Scottish Chamber Orchestra, Royal Stockholm Philharmonic and Oslo Philharmonic.

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**The Daily Telegraph**

## Guy Johnston cello

One of the leading cellists of his generation, Guy Johnston's career rapidly developed after he won the BBC Young Musician in 2000 going on to open the Proms in 2001 and win a Classical Brit Award. He has performed with leading international orchestras including the London Philharmonic, the Philharmonia, Royal Scottish National Orchestra, Deutsches Symphonie Orchester Berlin, and St Petersburg Symphony.

Guy's activities last year included working on an education project with the Wigmore Hall and performing as Principal Guest Cello of the Australian Chamber Orchestra on tour in Australia. Concerto performances included Tchaikovsky's *Rococo Variations* with the Northern Sinfonia at the Sage, Gateshead, the Elgar Concerto with the Royal Philharmonic Orchestra and pianist Alexander Shelley at Cadogan Hall and works by Tavener and MacMillan with the Britten Sinfonia in King's College, Cambridge.

This year sees Guy on tour in Japan, at festivals across Europe and South America and concerts as



PHOTOGRAPH BY JACK LIEBERT

Guest Principal Cello of the Royal Concertgebouw Orchestra in Amsterdam.

Future plans include performances with the BBC Philharmonic Orchestra, Moscow Philharmonic Orchestra and chamber music performances at Wigmore Hall and the Chopin Festival in Mallorca and in Australia.

He has made a number of critically acclaimed recordings. Planned releases include the Moeran Cello Concerto with the Ulster Orchestra (conductor JoAnn Falletta) and two works by Frederic d'Erlanger – *Ballade* and *Andante Symphonique* – with the BBC Concert Orchestra (conductor Johannes Wildner).

Guy is a patron of several charities which promote music education with young people and is a Professor of Cello at the Royal Academy of Music.

Guy plays a 1714 David Tecchler cello.

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**Michel Lethiec** clarinet  
**Arto Noras** cello

**Thu 13 Feb 2014 1pm**

**Brahms** Violin Sonata No 2 in A major Op 100  
**Dukas** Villanelle for horn and piano  
**Brahms** Trio in E flat major for horn, violin and piano Op 40

**Chloë Hanslip** violin  
**Richard Watkins** horn

**Thu 20 Feb 2014 1pm**

**Brahms** 4 Piano Pieces Op 119  
**Field** Nocturne No 8 in E minor  
Nocturne No 5 in B flat major  
**Brahms** Piano Sonata No 2 in F sharp minor Op 2

## Booking Information

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Katya Apekisheva *piano*

Katya Apekisheva is one of Europe's foremost pianists, in demand as a soloist and chamber musician. She has appeared as soloist with many of the world's leading orchestras including the London Philharmonic, the Philharmonia, the Hallé, the Royal Philharmonic and the Moscow Philharmonic.

She has collaborated with such conductors as Sir Simon Rattle, David Shallon, Jan Latham-Koenig and Alexander Lazarev.

Equally at home as a chamber musician, Katya collaborates with, among others, Janine Jansen, Natalie Clein, Maxim Rysanov and Jack Liebeck.

She also has a highly successful piano duo partnership with Charles Owen, performing regularly at festivals and major London venues.

Born in Moscow, she studied at the Gnessin Music School before going to the Rubin Music Academy in Jerusalem with Irina Berkovich in 1992. In 1994 she came to London to study with Irina Zaritskaya at the Royal College of Music, where a year later she was awarded President's Rose Bowl and won The London Philharmonic Soloist of the Year.

More recently her talents have taken her round the world, including a tour of South Africa performing with all major orchestras there and playing concertos with Santiago Philharmonic, Wiesbaden Orchestra, English Chamber Orchestra and Mexico's OFUNAM Orchestra.

This season's highlights include a Bach solo recital at Kings Place, and performances with the Belcea Quartet at the Wigmore Hall and Aldeburgh.

Her solo CD release of Grieg solo piano works on the Quartz label was critics' choice for 2008 in *Gramophone Magazine*.

Last May Katya released a solo CD on the Onyx label with works by Mussorgsky and Shostakovich, again to critical acclaim. This season includes recording projects with Jack Liebeck and Maxim Rysanov.

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*Gramophone Magazine*

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*The Times*



## Programme Notes

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

**Piano Trio in E flat major Op 1 No 1 (1795)**

***Allegro***

***Adagio cantabile***

***Scherzo (Allegro assai)***

***Finale (Presto)***

In 1792 Beethoven (encouraged by his young friend, Count Waldstein) left Bonn permanently for Vienna, in the first instance seeking employment as virtuoso pianist and teacher. This trio is the first of a set of three constituting his first published work, brought out by the Viennese publishing house Artaria in 1795 and paid for by subscriptions, mostly organised beforehand by Beethoven himself.

The trios were dedicated to Prince Carl von Lichnowsky, one of Beethoven's most generous patrons, at whose house they were first heard in 1793 – by Haydn amongst others. They were probably a re-working of pieces already composed in Bonn. The title of the set read *Trois Trios pour le Piano Forte, Violon et Vioncello*: the apparent pre-eminence given to the piano followed contemporary practice and even continued into some of Brahms's chamber music. Inevitably this reflected Beethoven's role as a virtuoso pianist (as it did later for Brahms), but the strings are given enough to do to make it a genuine trio.

The opening movement's first theme is characterised by ascending arpeggios and sparkling scales on the piano. The hymn-like second subject, with three identical chords beginning each phrase, provides a complete contrast. Beethoven proceeds to develop, vary and recapitulate both themes with constant inventiveness. The slow movement's main theme is announced by the piano solo, but it is soon joined by the strings, who provide an attractive dialogue with the piano throughout, as in a piano concerto. The Scherzo is in the quirky fast three-time we associate with Beethoven's use of the term; it opens softly and slightly ambiguously as to key. The Trio is entirely *pianissimo*. As for the finale, its wit and fleetness of foot would certainly have been appreciated by Haydn.



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7.45pm | Wednesday 26 June

**MAURICE RAVEL (1875-1937)****Sonata for Violin and Cello (The Duo)*****Allegro******Très vif******Lent******Vif, avec entrain***

Familiarly known as The Duo to exponents of Ravel's music, the Sonata for Violin and Cello (1920-22) remains the least widely known of the composer's masterworks. Certainly those who associate him with the lushness of, for instance, *Bolero* or *Daphnis et Chloe* would not expect the austere linear qualities of The Duo of which Ravel said: 'The music is stripped to the bone. Harmonic charm is renounced, and there is an increasing return of emphasis on melody.'

Some see in it the influence of Ravel's great friend Igor Stravinsky although it started its life as a tribute to Ravel's hero, Debussy who had died in 1918. He wrote it as a one-movement work entitled Duo for Violin and Cello, one the pieces commissioned for special 1920 issue of *La Revue Musicale* entitled *Le Tombeau de Claude Debussy*. In 1921, he returned to it and in February 1922 finally completed the full four-movement Sonata.

Its constant musical building blocks are the alternation of major and minor triads and a succession of consecutive sevenths. In the opening *Allegro*, the violin repeats a pattern of alternating A-minor and A-major arpeggios and variations on this basic idea appear in the next three movements. The scherzo's pizzicatos (sounding like a child's taunting song including musical 'raspberries') shift between C-natural and C-sharp; then these motifs are rearranged in the *Lento*, itself a working-out of one of Ravel's renowned, long-lined bitter-sweet melodies. The finale shows Ravel as a master juggler, introducing several new ideas along with first-movement motifs.

Despite the often acerbic quality of the music, the melodic contours are clearly stamped with Ravel's hallmark. Another such hallmark is the demands The Duo makes on the performers' physical ability and musicianship. The violinist Hélène Jourdan-Morhange who, with cellist Maurice Maréchal, premièred the work in the Salle Pleyel in April 1922 said of it that the soloists are expected to 'play the flute on the violin and the drum on the cello'. 'So much the better,' replied Ravel. 'That way amateurs can't mutilate my music!' Tonight, of course, it is in the hands of consummate professionals.

**Franz Schubert (1797-1828)****Piano Trio in B flat major D 898 (1827)*****Allegro moderato******Andante un poco mosso******Scherzo: Allegro******Rondo: Allegro vivace***

The only known performance in Schubert's lifetime of his Trio in B flat, published posthumously in 1835, was a private one in January 1828, soon after its composition, to celebrate a boyhood friend's engagement. Although the trio dates from the time of *Die Winterreise*, it radiates a sense of untroubled happiness, revealing nothing of the anxieties which overshadow many other late works of Schubert.

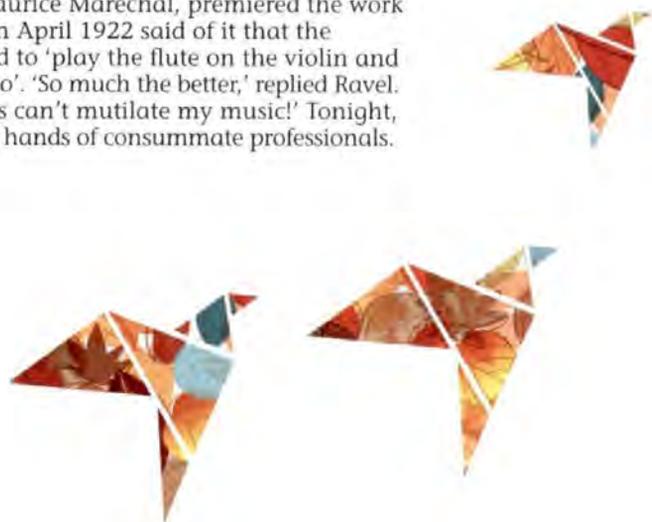
The sunny first movement, in traditional sonata form, takes as its main theme a melody from an earlier song, the words of which seem to symbolise the composer's position:

*Shatter all my good fortune,**Take away all my possessions,**Just leave me with my zither**And I shall be happy and rich.*

In the second movement, the piano's introductory bars establish a mood of gentle rocking, which alternates between lullaby and barcarolle. Robert Schumann described this movement as 'ein Auf- und Niederwallen schön menschlicher Empfindung' ('a swelling and dying away of truly human feeling').

The Scherzo is essentially a rustic Austrian Ländler, given a touch of class with some contrapuntal treatment; by contrast, the trio is more like a Viennese waltz. In the rondo finale Schubert again makes use of an earlier song melody (on the theme of enjoying the spring flowers while they last). Towards the end of the movement he works up the tempo and volume to a thrilling *furioso* conclusion.

*Programme notes on Beethoven and Schubert  
by Thomas Radice*



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12.45pm | Thursday 27 June

# Folk on a String

Supported by the Hampstead Garden Suburb Residents Association

**Nonesuch Orchestra**

**Robert Hodge** conductor

**Sophie Gledhill** cello



## Programme

GUSTAV HOLST (1874-1934)

❖ *The Dargason Finale* from *St Paul's Suite*

PERCY GRAINGER (1882-1961)

❖ *Danny Boy* also known as  
*The Londonderry Air*

JOHANN STRAUSS Jnr (1825-1899)

❖ Pizzicato Polka

JOHN RUTTER (b.1945)

❖ *Dashing Away* from *Suite for Strings*

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

❖ *Andante cantabile* arranged from *String Quartet No 1 Op 11*

**Sophie Gledhill** cello soloist

ANDRZEJ PANUFNIK (1914-1991)

❖ *Three Dances* from *Old Polish Suite*

TONY OSBORNE (1922-2009)

❖ *Frère Jazzer* Traditional French round

PETER WARLOCK (1894-1930)

❖ *Capriol Suite* for String Orchestra



Robert Hodge

## The Nonesuch Orchestra

The Nonesuch Orchestra focuses on string music for all ages offering a rare opportunity for daytime orchestral music-making. It was founded in 1961 by, legend has it, a group of 'captive housewives' – mostly friends from music college, who rehearsed on one floor of a large house while their children played on another.

Today the orchestra welcomes good players of any age and either sex to its Thursday morning sessions in Queen's Park where they explore the string repertoire from Baroque to contemporary with a professional conductor and leader Jennifer Thorn. They also recruit talented post-graduate students to work with them, offering solo opportunities and experience of music in education.

From the start, Nonesuch was determined to introduce live classical music to young children, and each year they aim to give four or more concerts in primary schools. Often this is the first time the children have seen a live orchestra and their enthusiastic response is a delight. They give public concerts, usually featuring solos by their students, with regular lunchtime engagements at St John's Greenhill, Harrow, the Notting Hill Mayfest and the Proms at St Jude's.



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They have also performed at St James's, Piccadilly, St Sepulchre-without-Newgate and Toynbee Hall. Members have participated in the Notting Hill Housing Trust project Music and Health.

The Nonesuch Orchestra is a registered charity affiliated to Making Music, which represents and supports amateur vocal, instrumental and promoting societies throughout the United Kingdom.

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##### Violins

Jennifer Thorn *leader*  
 Barbara Bungey  
 Jeremy Cook  
 John Dawson  
 Gill Hallifax  
 Carys Jones  
 Keiko Nakashima  
 Rachel Neville  
 Jane MacSween  
 John Middleton  
 Clare Pollard

##### Violas

Michael Hall  
 John Crawley  
 Johanna Farrer  
 Harold Miller  
 James Taylor

##### Cellos

Sophie Gledhill  
 Elizabeth Atkinson  
 Deborah Behrman  
 John Best  
 Monica Vincent

##### Double Bass

Helen Roose



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Director for their touring production of *Not Until We Are Lost* as well as being guest conductor for the Nonesuch Orchestra. A particular highlight will be conducting at the NCO 35-year Gala Concert at Symphony Hall, Birmingham, in August.

He has previously conducted King's College London Symphony Orchestra, Suffolk Sinfonia, Genesis Chorale, City of London Symphonic Winds, and Havant Symphony Orchestra.

Born in Pembrokeshire, Robert read music at Royal Holloway, University of London, before being awarded a full scholarship, funded by the H R Taylor Trust, to the Royal College of Music where he studied conducting with Peter Stark and Robin O'Neill.

#### Sophie Gledhill *cello*

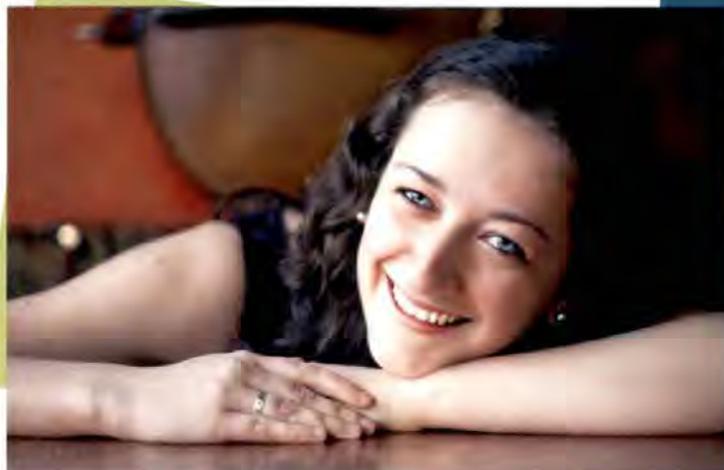
Cellist Sophie Gledhill enjoys a busy freelance career. She is a keen chamber musician with a love of opera and musical theatre and, as an orchestral musician, her engagements have included performances and recordings with the BBC Symphony Orchestra, BBC National Orchestra of Wales and the Aurora Orchestra, as well as a recent tour of China with the Orchestra of St Paul's.

Sophie obtained her bachelor's degree in music from Clare College, Cambridge during which time she made her London concerto debut playing the Lalo Cello Concerto at St John's, Smith Square, and completed her master's degree studying with Steven Doane at the Eastman School of Music in the USA.

#### Robert Hodge *conductor*

Robert is the Musical Director of the City of Cambridge Symphony Orchestra and the South-East region of the National Children's Orchestras of Great Britain.

This year sees him joining the staff at the Royal College of Music Junior Department where he will conduct the Sinfonia, and succeeding Adrian Brown as the Musical Director of Stoneleigh Youth Orchestra. He will also be working with the theatre company Ockham's Razor as Choral



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**Harry Christophers** conductor

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## Programme

THOMAS TALLIS (c. 1505-1585)

- ❖ Tunes for Archbishop Parker's Psalter
  - 1. *The first is meek: devout to see.*  
*Man blest no doubt*
  - 2. *The second is sad: in majesty.*  
*Let God arise in majesty*
  - 3. *The third doth rage: and*  
*roughly brayeth.*  
*Why fum'th in fight*
  - 4. *The fourth doth fawn: and*  
*flattery playeth.*  
*O come in one to praise the Lord*

TALLIS

- ❖ *Salvator mundi*

THOMAS MORLEY (1557/8-1602)

- ❖ *April is in my mistress' face*

ORLANDO GIBBONS (1583-1625)

- ❖ *The Silver Swan*

WILLIAM BYRD (1539/40-1623)

- ❖ *This sweet and merry month of May*

JAMES MACMILLAN (b. 1959)

- ❖ *Sedebit Dominum Rex*

JOHN SHEPPARD (c. 1515-1558)

- ❖ *In manus tuas III*

MICHAEL TIPPETT (1905-98)

- ❖ *Five Spirituals from A Child of Our Time*

INTERVAL

TALLIS

- ❖ *O nata lux*
- ❖ *O sacrum convivium*
- ❖ *Loquebantur variis linguis*

JAMES MACMILLAN

- ❖ *Mitte manum tuam*

BYRD

- ❖ *Laudibus in sanctis*

BENJAMIN BRITTEN (1913-76)

- ❖ *Gloriana Dances*

TALLIS

- ❖ Tunes for Archbishop Parker's Psalter
  - 1. *The fifth delighteth: and laugheth*  
*the more.*  
*E'en like the hunted hind*
  - 2. *The sixth bewaileth: it weepeth*  
*full sore.*  
*Expend, O Lord, my plaint of word*
  - 3. *The seventh treadeth stout: in*  
*froward race.*  
*Why brag'st in malice high*
  - 4. *The eighth goeth mild: in*  
*modest pace.*
- ❖ *God grant we grace*
  - 'Tallis' Ordinal' – *Come Holy Ghost*

Words and translations are on page 73.

The Sixteen respectfully request audience members to please reserve their applause until after each group of pieces, as indicated, rather than after each piece.

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## The Sixteen

PHOTOGRAPH BY MARCO BORGIOREVE



Harry Christophers

Founded in 1979 by Harry Christophers – a regular guest conductor for many major orchestras and opera companies worldwide – The Sixteen is recognised as one of the world’s greatest vocal ensembles. At home in the UK, The Sixteen is

‘The Voices of Classic FM’ and Associate Artists of The Bridgewater Hall, Manchester. The group promotes The Choral Pilgrimage – an annual tour of the UK’s finest cathedrals and churches which aims to bring music back to the buildings for which it was written. This year The Sixteen is presenting its most far-reaching Choral Pilgrimage tour yet – entitled *The Queen of Heaven*, it takes in 35 concerts around the UK and Ireland.

The Sixteen tours throughout Europe, Asia, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide including the Barbican Centre (London), The Bridgewater Hall (Manchester), Cité de la musique (Paris), Concertgebouw (Amsterdam) and Sydney Opera House. Festival appearances include the BBC Proms, Hong Kong, Wellington,

Granada, Lucerne, Edinburgh, Istanbul, Prague, Bremen, La Chaise Dieu and Salzburg.

Since 2001 The Sixteen has been building its own record label, CORO, which released its 100th title in spring 2012. The recordings reflect The Sixteen’s quality in a range of work spanning the music of 500 years, winning many awards. Bringing together live concerts and recording plans has allowed the group to develop a glittering catalogue of releases, containing music from the Renaissance and Baroque through to great works of our time. Recent releases include Handel’s *Saul* and a second volume of Palestrina.

In 2011 the group launched a new training programme for young singers called Genesis Sixteen. Aimed at 18 to 23 year-olds, this is the UK’s first fully-funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.

### THE SIXTEEN

#### Soprano

Emma Brain-Gabbott  
Sally Dunkley  
Kirsty Hopkins  
Alexandra Kidgell  
Helen Neeves  
Ruth Provost

#### Alto

Ian Aitkenhead  
Daniel Collins  
David Clegg  
Christopher Royall

#### Tenor

Simon Berridge  
Mark Dobell  
Steven Harrold  
Tom Raskin

#### Bass

Ben Davies  
Tim Jones  
Rob Macdonald  
Stuart Young

#### Concert Manager

Emily Crewe

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## Words and translations

### AN IMMORTAL LEGACY

#### *Tunes for Archbishop Parker's Psalter*

##### THOMAS TALLIS

The first is meek: devout to see.  
Man blest no doubt who walk'th not out in wicked  
men's affairs,  
and stand'th no day in sinner's way, nor sit'th in  
scorner's chairs;  
but hath his will in God's law still, this law to  
love aright;  
and will him use, on it to muse, to keep it day  
and night.

The second is sad: in majesty.  
Let God arise in majesty and scatter'd be his foes.  
Yea, flee they all his sight in face, to him which  
hateful goes.  
As smoke is driv'n and com'th to naught, repulse  
their tyranny.  
At face of fire, as wax doth melt, God's face the bad  
must fly.

The third doth rage: and roughly brayeth.  
Why fum'th in fight the Gentiles' spite, in fury  
raging stout?  
Why tak'th in hand the people fond, vain things to  
bring about?  
The kings arise, the Lords devise, in counsels  
met thereto,  
against the Lord with false accord, against his  
Christ they go.

The fourth doth fawn: and flattery playeth.  
O come in one to praise the Lord and him recount,  
our stay and health.  
All hearty joys let us record to this strong rock, our  
Lord of health.  
His face with praise let us prevent; his facts in sight  
let us denounce.  
Join we, I say, in glad assent. Our Psalms and  
hymns let us pronounce.

#### *Salvator mundi*

##### TALLIS

Salvator mundi salva nos, qui per crucem  
et sanguinem  
Redemisti nos: auxiliare nobis, te deprecamur,  
Deus noster.

O Saviour of the world, who by thy cross  
and precious  
Blood hast redeemed us, save us and help us,  
We humbly beseech thee, O Lord.

#### *April is in my mistress' face*

##### THOMAS MORLEY

April is in my mistress' face,  
And July in her eyes hath place;  
Within her bosom is September,  
But in her heart a cold December.

#### *The Silver Swan*

##### ORLANDO GIBBONS

The silver swan, who living had no note,  
When death approached, unlocked her silent  
throat,  
Leaning her breast against the reedy shore,  
Thus sung her first and last, and sung no more:  
Farewell all joys! O death, come close mine eyes;  
More geese than swans now live, more fools  
than wise.

#### *This sweet and merry month of May*

##### WILLIAM BYRD

This sweet and merry month of May, While Nature  
wantons in her prime, And birds do sing, and  
beasts do play For pleasure of the joyful time, I  
choose the first for holiday, And greet Eliza with a  
rhyme: O beauteous Queen of second Troy, Take  
well in worth a simple toy.

#### *Sedebit Dominus Rex from The Strathclyde Motets*

##### JAMES MACMILLAN

Sedebit Dominus Rex in aeternum, Dominus  
benedicet populo suo in pace.  
Lord, you give us Christ, the King of all creation, as  
food for everlasting life.  
Help us to live by the gospel and bring us to the joy  
of his kingdom.  
The Lord will sit on his royal throne for ever, the  
Lord will bless his people with peace.  
Psalm 28 vv 10-11.

#### *In manus tuas III*

##### JOHN SHEPPARD

In manus tuas, Domine, commendo spiritum meum.  
Redemisti me Domine, Deus veritatis.  
Into your hands, O Lord, I commend my spirit.  
You have redeemed me, O Lord, O God of truth.





# St Jude-on-the-Hill

## Hampstead Garden Suburb

We at St Jude's are delighted to welcome the 21<sup>st</sup> Proms Festival to our magnificent church. St Jude's is the ecclesiastical masterpiece of Edwin Lutyens, one of the greatest English architects. Consecrated in 1911, it is now a Grade I listed building and one of only two 20th-century churches featured in Simon Jenkins's highly acclaimed *England's Thousand Best Churches* (Penguin 1999).

In 1912 a prize was offered for a design for murals for the church, but it was not until 1919 that Walter Starmer was commissioned to paint what became the most extensive twentieth-century church wall painting scheme in the country.

Starmer had been a war artist and had met the first vicar, the Reverend Basil Bouchier, in the battlefields of France. Both were deeply moved by the suffering of animals in the war zone, and so St Jude's has one of the earliest (1926) memorials to the war-horses of 1914-1918.

St Jude's is well known for magnificent acoustics and for the wonderful Father Willis organ originally built for the original St Jude's Church in Whitechapel where Samuel Barnett, husband of Henrietta Barnett, creator of Hampstead Garden Suburb, was vicar, and where together they founded Toynbee Hall. The church is used regularly by BBC television *Songs of Praise*.

St Jude's also has literary and other artistic connections: Evelyn Waugh was confirmed here in 1916, the foundation stones are by Eric Gill, and the church has been used as a location for film and television productions including *Harry Potter and the Deathly Hallows* and this year's *Comic Relief*.

Of course we are also a living Christian community and, as the parish church of the Suburb, are at the service of all who live here. Our lively amateur choir rehearses at 9.30am on Sunday mornings and accompanies the main service at 10.30am, and we nurture young organists through a scholarship at Henrietta Barnett School.

We would be delighted to welcome you back to enjoy our church when it is not thronged with concert-goers, whether to enjoy a service, sing with us or simply take a look at our marvellous building and its many treasures. Because of the demand for recordings and rehearsals it's best to confirm in advance that we will be open. During the summer we are open every Sunday afternoon from 11.30am to 5.30pm, and we will be participating in *Open House London* on 21 and 22 September 2013.

A fully illustrated *Centenary Book of St Jude-on-the-Hill* (2011) is available from the church and a study of the artist Walter Starmer is in preparation.

For further information about visiting the church, baptisms, weddings or funerals, pastoral care and other activities, please contact the vicar ([fatherwalker@aol.com](mailto:fatherwalker@aol.com)/020 8455 7206).

Visit our website [www.stjudeonthehill.com](http://www.stjudeonthehill.com) for a flavour of the life of our community and the times of our services.

*The Congregation of St Jude-on-the-Hill*

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Should you wish to make a donation to help us meet the considerable cost of running and maintaining our building, you can do so through Virgin Money Giving (donation button on our website: [www.stjudeonthehill.com](http://www.stjudeonthehill.com)) or through Vodafone's Just Text Giving (text 'JUDE01' and the amount of your donation (£2, £5 or £10) to 70070, leaving a space between JUDE01 and the amount of your donation - e.g. JUDE01 £5). Donations through either method can be Gift Aided.

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

**Five Spirituals from A Child of Our Time****MICHAEL TIPPETT***1. Steal Away*

Steal away, steal away, steal away to Jesus;  
 O steal away, steal away home,  
 I han't got long to stay here.  
 My Lord, He calls me, He calls me by the thunder;  
 The trumpet sounds within my soul,  
 I han't got long to stay here.  
 Steal away, steal away, steal away to Jesus;  
 O steal away, steal away home,  
 I han't got long to stay here.

*2. Nobody knows*

Nobody knows the trouble I see, Lord,  
 Nobody knows like Jesus.  
 O brothers, pray for me, and  
 help me to drive old Satan away, Lord.  
 O mothers, pray for me, and  
 help me to drive old Satan away, Lord.  
 Nobody knows the trouble I see, Lord,  
 Nobody knows like Jesus.

*3. Go down, Moses*

Go down, Moses,  
 Way down in Egypt land;  
 Tell old Pharaoh  
 To let my people to go.  
 When Israel was in Egypt land,  
*Let my people go!*  
 Oppressed so hard they could not stand,  
*Let my people go!*  
 'Thus spake the Lord' bold Moses said,  
*Let my people go!*  
 'If not, I'll strike your first-born dead'.  
*Let my people go!*  
 Go down, Moses, etc.

*4. By and By*

O by and by, by and by,  
 I'm going to lay down my heavy load.  
 I know my robe's going to fit me well,  
 I've tried it on at the gates of Hell.  
 Hell is deep and dark despair,  
 O stop poor sinner and don't go there.  
 O by and by, by and by,  
 I'm going to lay down my heavy load.

*5. Deep River*

Deep river, my home is over Jordan.  
 Lord, I want to cross over into camp ground.  
 Oh chillun!  
 Oh don't you want to go to that gospel feast,  
 That promised land,  
 That land where all is peace?  
 Walk into heaven, and take my seat  
 And cast my crown at Jesus' feet.  
 Deep river, my home is over Jordan.  
 Lord, I want to cross over into camp ground

**O nata lux****THOMAS TALLIS**

O nata lux de lumine  
 Jesu redemptor saeculi  
 Dignare clemens supplicum  
 Laudes precesque sumere.  
 Qui carne quondam contegi  
 Dignatus es pro perditis  
 Nos membra confer effici  
 Tui beati corporis.  
 O light born of light  
 Jesus, Redeemer of the world,  
 In Your mercy graciously receive  
 The praise and prayer of those who kneel before You.  
 As once You deigned to take upon You human flesh  
 For the sake of lost mankind,  
 Grant that we may be made members  
 Of Your blessed body.

**O sacrum convivium****TALLIS**

O sacrum convivium, in quo Christus sumitur,  
 Recolitur memoria passionis ejus, mens  
 impletur gratia;  
 Et futurae gloriae nobis pignus datur.  
 O sacred feast, in which we feed on Christ  
 The memory of his passion is renewed, the mind  
 filled with grace,  
 And to us is given the pledge of future glory.

**Loquebantur variis linguis****TALLIS**

Loquebantur variis linguis apostoli, Alleluia,  
 Magnalia Dei, Alleluia.  
 Repleti sunt omnes Spiritu Sancto  
 Et ceperunt loqui variis linguis  
 Magnalia Dei, Alleluia.  
 Gloria Patri et Filio et Spiritui Sancto:  
 Alleluia.  
 The apostles were speaking in many tongues,  
 Alleluia  
 Of the great works of God, Alleluia  
 They were all filled with the Holy Spirit  
 And began to speak in many tongues  
 Of the great works of God, Alleluia.  
 Glory be to the Father, and to the Son, and to the  
 Holy Spirit  
 Alleluia.

**Mitte manum tuam from The Strathclyde Motets****JAMES MACMILLAN**

Mitte manum tuam, et cognosce loca clavorum,  
 alleluia, et noli esse incredulus, sed fidelis, alleluia.  
 Put forth thy hand and know the place of the nails,  
 alleluia, cease thy doubting and believe, alleluia.  
 John 20 v 27.

INTERVAL



7.45pm | Thursday 27 June

**Laudibus in sanctis****WILLIAM BYRD**

Laudibus in sanctis Dominum celebrate supremum,  
Firmamenta sonent inclita facta Dei.  
Inclita facta Dei cantate, sacraque potentis  
Voce potestatem saepe sonate manus.  
Magnificum Domini cantet tuba martia nomen,  
Pieria Domino concelebrate lira.  
Laude Dei, resonent resonantia tympana summi,  
Alta sacri resonent organa laude Dei.  
Hunc arguta canant tenui psalteria corda, Hunc  
agili laudet laeta chorea pede. Concava divinas  
effundant cymbala laudes,  
Cymbala dulcisona laude repleta Dei,  
Omne quod aetheris in mundo vescitur auris,  
Halleluia canat, tempus in omne Deo.

Celebrate the Lord most high in holy praises:  
let the firmament echo the glorious deeds of  
God. Sing ye the glorious deeds of God, and with  
holy voice  
sound forth oft the power of his mighty hand.  
Let the warlike trumpet sing the great name of  
the Lord:  
celebrate the Lord with Pierian lyre.  
Let resounding timbrels ring to the praise of the  
most-high God,  
lofty organs peel to the praise of the holy God.  
Him let melodious psalteries sing with fine string,  
him let joyful dance praise with nimble foot.  
Let hollow cymbals pour forth divine praises,  
sweet-sounding cymbals filled with the praise of God.  
Let everything in the world that feeds upon the air  
of heaven  
sing Alleluia to God for evermore.

**Choral Dances from Gloriana****BENJAMIN BRITTEN**

Words by William Plomer (1903-1973)

1. *Time*

Yes he is Time, Lusty and blithe,  
Time is at his apogee!  
Although you thought to see  
A bearded ancient with a scythe.  
No reaper he that cries "Take heed!"  
Time is at his apogee!  
Young and strong in his prime!  
Behold the sower of the seed!

2. *Concord*

Concord, Concord is here Our days to bless,  
And this our land to endue  
With plenty, Peace and happiness.  
Concord, Concord and Time Each needeth each:  
The ripest fruit hangs where Not one,  
But only two can reach.

3. *Time and Concord*

From springs of bounty, through this county,  
Streams abundant, of thanks shall flow.  
Where life was scanty, fruits of plenty,  
Swell resplendent from earth below.  
No Greek nor Roman Queenly woman  
Knew such favour from heav'n above.  
As she whose presence, is our pleasure,  
Gloriana hath all our love.

4. *Country Girls*

Sweet flag and cuckoo flower,  
Cowslip and columbine,  
Kingcups and sopsinwine,  
Flower deluce and calaminth,  
Harebell and hyacinth,  
with Myrtle and bay,  
with Rosemary between,  
Norfolk's own garlands for her Queen.

5. *Rustics and Fishermen*

From fen and meadow  
In rushy baskets  
They bring ensamples  
Of all they grow.  
In earthen dishes  
Their deepsea fishes;  
Yearly fleeces,  
Woven blankets;  
New cream and junkets,  
And rustic trinkets  
On wicker flaskets,  
Their country largess,  
The best they know.

6. *Final Dance of Homage*

These tokens of our love receiving,  
O take them, Princess great and dear,  
From Norwich city you are leaving,  
That you afar may feel us near.

**Tunes for Archbishop Parker's Psalter****THOMAS TALLIS**

The fifth delighteth: and laugheth the more.  
E'en like the hunted hind the water brooks desire,  
e'en thus my soul, that fainting is, to thee would  
fain aspire.  
My soul did thirst to God, to God of life and grace.  
It said e'en thus: When shall I come to see God's  
lively face?

The sixth bewaileth: it weepeth full sore.  
Expend, O Lord, my plaint of word in grief that I  
do make.  
My musing mind recount most kind; give ear for  
thine own sake.  
O hark my groan, my crying moan; my king,  
my God thou art.  
Let me not stray from thee away. To thee I pray  
in heart.

The seventh treadeth stout: in froward race.  
Why brag'st in malice high, O thou in mischief stout?  
God's goodness yet is nigh all day to me no doubt.  
Thy tongue to muse all evil it doth itself inure.  
As razor sharp to spill, all guile it doth procure.

The eighth goeth mild: in modest pace.  
God grant we grace, he us embrace.  
In gentle part bless he our heart.  
With loving face shine he in place.  
His mercies all on us to fall.  
That we thy way may know all day,  
while we do sail this world so frail.  
Thy health's reward is nigh declared,  
as plain as eye all Gentiles spy.

**'Tallis's Ordinal'**

Come Holy Ghost, eternal God, which dost from  
God proceed;  
the Father first and eke the Son, one God as we  
do read.

7.45pm | Thursday 27 June

## Programme Notes

**THOMAS TALLIS (c.1505-1585)**

**Tunes for Archbishop Parker's Psalter**

*Salvator mundi*

*O nata lux*

*O sacrum convivium*

*Loquebantur variis linguis*

**MICHAEL TIPPETT (1905-1998)**

**Five Spirituals from *A Child of Our Time***

Extraordinary events called for extraordinary responses in the lives of Thomas Tallis and Michael Tippett. Both composers clashed with authority over matters of conscience: Tallis because of his reluctance to accept the new state religion and renounce his Catholic faith; Tippett because of his determined pacifism in an age disfigured by war and destruction.

While Tallis managed to trim his professional sails to suit the opposing liturgical demands of the English Chapel Royal under Edward VI and Mary Tudor, Tippett refused to compromise his conscientious objection to the business of war. Tippett, tried and convicted as a 'conchie', was imprisoned in Wormwood Scrubs from 21 June to 21 August 1943. 'Prison is not a creative experience at any point – except perhaps in human contacts,' he wrote on 5 July.

He did, however, manage to develop plans for life beyond the prison's gates, encouraged by colleagues at Morley College, the pioneering central London institution for adult education.

Tippett's moving settings of the spirituals *Steal away*, *Nobody knows*, *Go down, Moses*, *By and by* and *Deep river* began life as part of his oratorio, *A Child of Our Time*, in which they serve as points of reflection on the courage shown by those oppressed because of their origins or beliefs. *A Child of Our Time* was inspired by the assassination of a German diplomat in November 1938 by a young Polish Jew, Herschel Grynszpan, which triggered the brutal events of Kristallnacht and an intensification of individual attacks and state measures against the Jews of Hitler's Reich. The refugee Grynszpan's desperate act followed the arrest, humiliation and deportation of 12,000 Polish Jews from Germany, his parents among them.

Although Tippett took his oratorio's title from that of a book by the anti-Nazi writer Ödön von Horváth, published in English translation in 1938, his work presents a distinctly universal and partly Jungian response to the 'shadow and light' contained within every individual's psychology.

The boundary edges of Thomas Tallis's world extended from Dover and the nearby Isle of Thanet to Westminster and Waltham Cross. We know that he lived to an advanced age, although we do not know the precise year of his birth. He spent his final years in Greenwich and lies buried there in the parish church of St Alfege.

Tallis, by then a Gentleman of the Chapel Royal, married in middle age and appears to have died childless. Prosperity and financial hardship marked various points of the musician's career, as did mundane duties teaching musical rudiments to the Chapel Royal's singing boys. This thin factual outline can be fleshed out with assumptions about the enduring nature of his personal faith in an age of religious upheaval.

Although Tallis maintained his allegiance to the Roman Catholic faith, he turned his professional skills to meet the shifting demands for sacred music under Henry VIII, Edward VI, Mary Tudor and Elizabeth I. Those skills helped the composer negotiate a period of church reform that delivered many of his contemporaries to the scaffold or stake.

In the early years of Elizabeth's reign, a developing puritan consensus on the role of music in worship directed Tallis to compose nine simple psalm-settings for four voices to the words of Archbishop Matthew Parker's *The Whole Psalter translated into English Metre*.

Archbishop Parker, who added descriptive titles to eight of Tallis's settings, decided to have the music published in 1567, complete with a lengthy preface in which he describes the moods of Tallis's pieces and offers advice for other composers to follow. 'You ought to conjoin a sad tune or song with a sad psalm, and a joyful tune and a song with a joyful psalm, and an indifferent tune and song with a song which goeth indifferently,' Parker proclaimed.

The final piece in Parker's Psalter, a setting of *Come Holy Ghost*, is better known today as the 'Ordinal'.

In 1575 Tallis and William Byrd were granted a monopoly to publish music by the Queen; later that year they produced a joint anthology of motets or *Cantiones sacrae*.

Among Tallis's 17 contributions to the 1575 collection, the elegant and simple motet *O nata lux* was almost certainly conceived for the Elizabethan Chapel Royal. Here the composer sets only the first two verses of a Latin hymn without employing its associated chant as part of the motet's structure or following other conventions that would have applied to a liturgical treatment of the work.

Striking dissonances add a piquant flavour to the motet's repeated final section. Whereas *O nata lux* leaves its mark with economy of means, *Loquebantur variis linguis* deals in complexity. Tallis's contrapuntal mastery is fully revealed in this Whitsun responsory, with six of its seven voices weaving an elaborate texture around the tenor part's plainsong-derived notes to evoke the 'various languages' spoken by the apostles.

The Magnificat antiphon for the feast of Corpus Christi, *O sacrum convivium*, was almost certainly written during Elizabeth I's reign and appeared in print as the ninth work in the 1575 *Cantiones sacrae*. Tallis here uses five-part counterpoint to create a sense of urgency and forward momentum that governs the piece throughout.



7.45pm | Thursday 27 June

**THOMAS MORLEY (1557/8-1602)*****April is in my mistress' face***

Born the son of a Norwich brewer who was also, more importantly, the verger at the city's cathedral, Thomas Morley was a major figure in the new music of the English Renaissance – the anthem, the masque, the opera and the madrigal.

Having been taught by William Byrd, Morley tried to imitate the master's spirit in some early sacred works. However, it was with madrigals, the fashionable import from Italy which he freely drew upon (a common practice at the time) and adapted to a light, singable English style, that he made his name. Showing a wider variety of emotional colour, form and technique than anything by his contemporaries, Morley's works still remain in choir repertoires.

An important figure in London – he rose from being organist at St Paul's Cathedral to becoming a figure at Court and in 1596 Queen Elizabeth granted him the monopoly of music printing – his possible association with Shakespeare raises more interest today. In 1598 the two both lived in the same Bishopsgate parish and there is speculation that he composed some music for the Bard's plays. Certainly he wrote the popular *It was a lover and his lass*, although whether this was ever sung during productions of *As You Like It* is unknown.

Published in 1594, *April is in my mistress' face* is one of Morley's adaptations from Italy and is one of the best-known, as well as shortest, of English madrigals.

**ORLANDO GIBBONS (1583-1625)*****The Silver Swan***

Orlando Gibbons, Oxford-born yet Cambridge-trained, went on to become senior organist of the Chapel Royal, master of the choristers at Westminster Abbey and a close confidant of Charles I. He produced a series of outstanding works for the Anglican Church, many of them still in the repertoire lists of today's cathedral and collegiate choirs. 'The name of Orlando Gibbons has always been, and will continue to be, associated primarily with his church music,' wrote Edmund H Fellowes in 1925 on the tercentenary of the composer's death.

More recent surveys on disc and in concert of Gibbons' secular output have revealed the breadth and all-round excellence of his work. *The Silver Swan*, first published in 1612 in *The First Set of Madrigals and Mottets, apt for Viols and Voyces*, highlights the melodic eloquence of Gibbons at his best. The aphoristic text, perhaps written by the composer himself, captures life's transience in six lines of simple verse, a feat of concision matched by Gibbons in his masterly treatment of five-part counterpoint.

**WILLIAM BYRD (1539/40-1623)*****This sweet and merry month of May******Laudibus in sanctis***

William Byrd's place among the greatest of English composers was already well established by the turn of the 18th century. 'The Standard of Church Music, begun by Mr Tallis and Mr Bird [sic], &c. was continued for some years after ye Restauration', observed Thomas Tudway in the preface to a six-volume *Collection of Ancient and Modern Church Music* specially compiled for the first and second Earls of Oxford and their magnificent Harleian Library between 1714 and 1720.

*Laudibus in sanctis* ('Praise the Lord among his holy ones') presents Byrd at his breathtaking best. This ecstatic motet, built on a paraphrase of Psalm 150, may have been written expressly for inclusion in the composer's 1591 volume of *Cantiones sacrae*. It stands among the finest masterpieces of late Tudor church music, intricate in polyphonic detail, technically assured, formally imposing and, above all, joyful in expression.

In addition to works in praise of God, Byrd also composed music for the greater glory of his monarch. *This sweet and merry month of May*, which appeared in print in 1590, is the first known madrigal written to celebrate Elizabeth I's many virtues, although *Though Amaryllis dance in green*, published two years earlier, might also be interpreted as a gentle commentary on Elizabeth's status as 'Virgin Queen'.

**JOHN SHEPPARD (c. 1515-1588)*****In manus tuas III***

John Sheppard was one of the three principal composing members of the Chapel Royal choir during the 1550s along with Thomas Tallis and William Mundy and is considered by some as second only to Tallis as a composer of church music during Tudor times.

Like much of Sheppard's surviving music, *In manus tuas* (the Respond at Compline from Passion Sunday to the Wednesday in Holy Week) for four voices, was composed in response to Mary Tudor's demand that the Chapel Royal be supplied with elaborate polyphony for the Sarum Rite – an acceptable Anglo-Norman alternative to the Roman Rite. It was in use for five centuries and was retained by Henry VIII after the Reformation. But it was banned by the devout Protestant Edward VI, restored by Mary Tudor, then again banned by Elizabeth I.

Much of Sheppard's life is obscure and little of his music (particularly for the Protestant church) has survived in complete form. However, as he wrote always for the same six-part choir of boys and men (often using very daring harmonies for the times), his style, aimed at achieving the maximum sonority, is quite distinctive.



7.45pm | Thursday 27 June

**BENJAMIN BRITTEN (1913-76)*****Gloriana Dances***

The Elizabethan Age takes centre stage in Benjamin Britten's opera *Gloriana*, first produced at Covent Garden during the week of Elizabeth II's Coronation in June 1953. The work's second act depicts a masque held in Norwich's Guildhall to celebrate the first Queen Elizabeth's 'progress' to the city, complete with dances and songs in her honour.

Britten, unhappy with the incidental nature of the scene as it played on stage, later arranged a sequence of Choral Dances from *Gloriana* for unaccompanied chorus. The demigod Time opens proceedings before giving way to his wife Concord (whose song is aptly discord-free) and joining her for the next dance. A company of country girls, rustics and fishermen enliven the fourth and fifth dances respectively. The final *Dance of Homage* portrays a scene of celebration and popular affection for the monarch.

**JAMES MACMILLAN (b. 1959)*****Sedebit Dominum Rex******Mitte manum tuam***

As a Cumnock Academy schoolboy, James MacMillan was encouraged by his music teacher to write pieces for choir, several of which were performed at Paisley Abbey before he enrolled at the University of Edinburgh. MacMillan first received national attention as a composer of sacred choral music: his *Beatus vir*, for example, received a prize at the 1983 Norwich Festival of Contemporary Church Music. Since then he has written more than 70 sacred works for choir, many of them simple in their technical demands, short in duration and yet impressively effective in evoking the mystery of faith.

MacMillan's commitment to Roman Catholicism stands as a cornerstone of his life and work. *Mitte manum tuam* ('Stretch forth your hand') and *Sedebit Dominus Rex* ('The Lord will sit on his throne') belong to a series of Communion motets written for practical use, to be sung by amateur choirs and presented in liturgical settings: the former text belongs to Communion for the second Sunday after Easter; the latter, to Communion for the feast of Christ the King.

The so-called *Strathclyde Motets* were conceived for Strathclyde University's chamber choir and its director, Alan Tavener. The individual pieces, observes the composer, have 'a kind of suspended animation about them.' A mellifluous melody voiced by the basses at the opening of *Mitte manum tuam* taps into the timeless atmosphere of Gregorian chant, while echoes of ancient Celtic music surface in the pellucid soprano lines of *Sedebit Dominus Rex*. The simplicity of both works serves to intensify their contemplative atmosphere.

All programme notes © Andrew Stewart except those on Morley and Sheppard



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12.45pm | Friday 28 June

# Organ & Soprano Recital

In the Free Church

Supported by the Hampstead Garden Suburb Residents Association

**James Sherlock** piano & organ

**Lucy Roberts** soprano

## Programme

GEORGE FRIDERIC HANDEL (1685-1759)

❖ *Eternal Source of Light Divine*

JOHANN SEBASTIAN BACH (1685-1750)

❖ Prelude and Fugue in D BWV 532

WOLFGANG AMADEUS MOZART (1756-1791)

❖ *Exultate, Jubilate*

GUSTAV MAHLER (1860-1911)

❖ Songs from *Ruckert Lieder*'

- *Ich atmet' einen linden Duft*  
(I breathed a gentle fragrance)
- *Blicke mir nicht in die Lieder!*  
(Do not look at my songs!)
- *Liebst du um Schönheit*  
(If you love for beauty)



## James Sherlock piano & organ

Performing widely as a soloist, chamber musician and conductor, James Sherlock regularly appears at festivals throughout the UK and abroad.

Winner of the Royal Overseas League Piano Competition, BBC Fame Academy and Gold Medallist at the Marcello Galanti International Organ Competition, James studied at Trinity College Cambridge and with Joan Havill and Pamela Lidiard at the Guildhall School of Music. In 2011 he was selected by Making Music and Park Lane Group for their Young Artist Programmes.

He is in much demand as a chamber musician and accompanist, performing with classical chart-topping groups Tenebrae, Voces 8 and Blake and with many of today's leading young singers and instrumentalists.

In the field of Lieder he has studied with Graham Johnson, Helmut Deutsch, Julius Drake, Elly Ameling, Robert Holl, Anne-Sofie von Otter and Ian Bostridge. He works with a wide variety of choirs and vocal groups as conductor and chorus master, and is Director of Music at Hampstead Parish Church.

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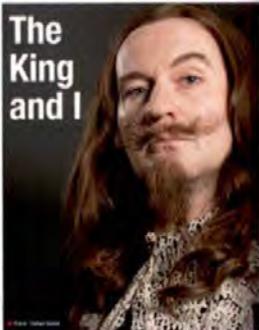


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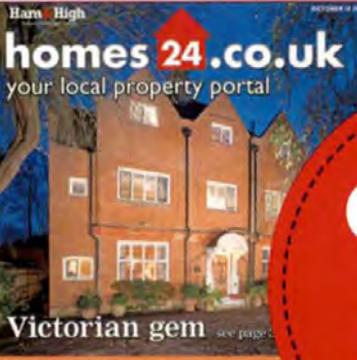


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12.45pm | Friday 28 June

## Lucy Roberts *soprano*

London-born Lucy trained at the Guildhall School of Music and Drama, read Music at Cambridge University, and completed a year on the Monteverdi Choir Apprenticeship Scheme. She is a current winner of the Philip and Dorothy Green Award for Young Concert Artists from Making Music.

On the concert platform, Lucy recently appeared at Kings Place as the soprano soloist in the acclaimed UK première of Sibelius's *Kuolema* with the English Chamber Orchestra.

In 2011 Lucy made her stage début singing First Bridesmaid *Freischütz* at the Opéra Comique, Paris and the BBC Proms under Sir John Eliot Gardiner.

Lucy recently performed her first solo recital at St Martin-in-the-Fields. Other recital performances have been in Wolf's *Italienisches Liederbuch* at LSO St Luke's under the direction of Graham Johnson, and she has appeared in diverse programmes for the Oxford Lieder Young Artist Platform, Song in the City and the Wigmore Hall.



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7.45pm | Friday 28 June

# Sir Willard White with Eugene Asti

Supported by the Friends of Proms at St Jude's

**Sir Willard White** *bass-baritone*

**Eugene Asti** *piano*

## Programme



ROBERT SCHUMANN (1810-1856)

- ❖ *Vier Husarenlieder* (Lenau) Op 117
  - *Der Husar, trara!*
  - *Der leidige Frieden*
  - *Den grünen Zeigern*
  - *Da liegt der Feinde gestreckte Schar*
- ❖ *Dein Angesicht so lieb und schön* (Heine)  
Op 127/2
- ❖ *Die beiden Grenadiere* (Heine) Op 49/1

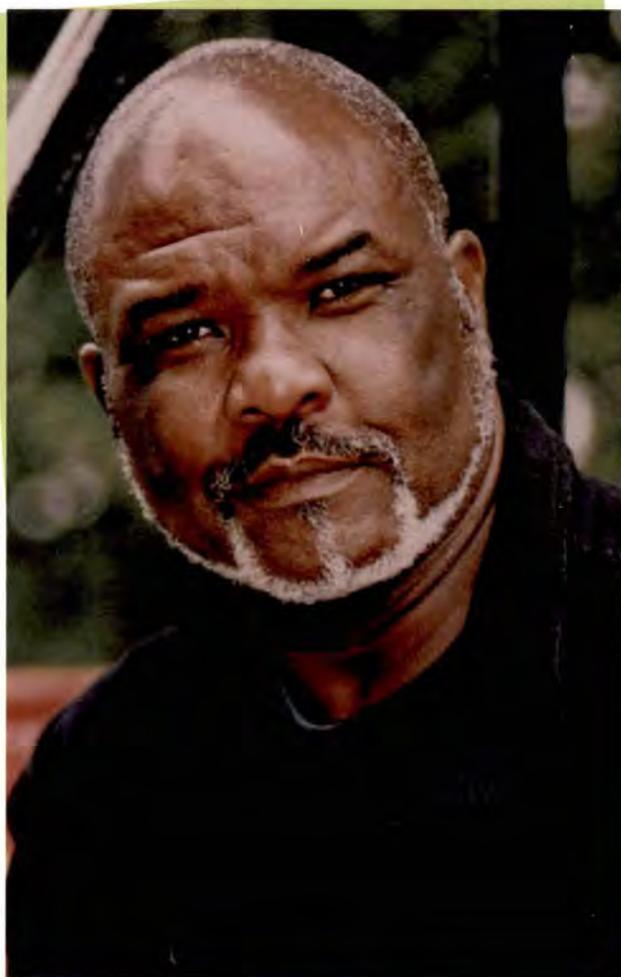
JOHANNES BRAHMS (1833-1897)

- ❖ *Vier ernste Gesänge* Op 121
  - *Denn es gehet dem Menschen wie dem Vieh*
  - *Ich wandte mich und sahe an alle*
  - *O Tod, wie bitter bist du*
  - *Wenn ich mit Menschen- und mit Engelszungen redete*

INTERVAL

RALPH VAUGHAN WILLIAMS (1872-1958)

- ❖ Two songs from *Songs of Travel* (R.L. Stevenson)
  - *The Vagabond*
  - *Bright is the Ring of Words*



ROGER QUILTER (1877-1953)

- ❖ *Three Shakespeare Songs* Op 6
  - *Come Away, Death*
  - *O Mistress Mine*
  - *Blow, Blow Thou Winter Wind*

BENJAMIN BRITTEN (1913-1976)

- ❖ Folk song arrangements
  - *The Foggy, Foggy Dew*
  - *O Waly, Waly*
  - *Oliver Cromwell*



SPIRITUALS

- ❖ *Selection to be announced on the night*

*A supplementary programme with texts and translations will be available at the concert.*

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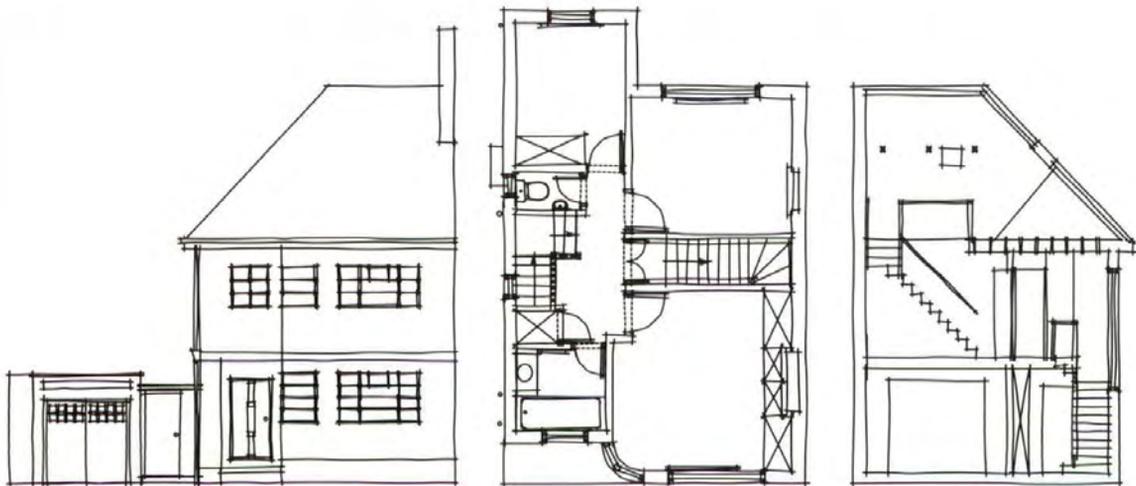
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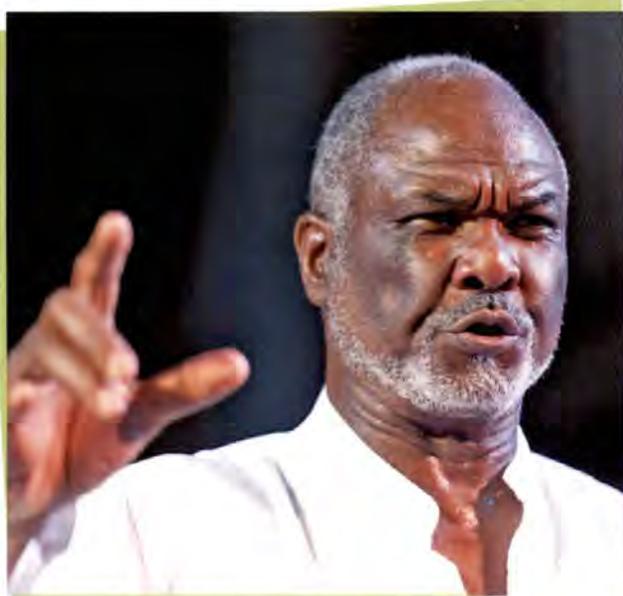
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### Sir Willard White *bass-baritone*

Willard White was born in Kingston, Jamaica, and studied at the Jamaican School of Music and the Juilliard School, New York.

Since making his debut with the New York City Opera he has sung in major opera houses worldwide including the Royal Opera, Covent Garden, English National Opera, the New York Met and across Europe. His repertoire includes the bass-baritone roles in operas by Monteverdi, Handel, Mozart, Rossini, Verdi, Puccini, Wagner, Debussy, Shostakovich, Mussorgsky, Prokofiev, Gershwin, Ligeti and John Adams.

Willard White is much in demand for concerts and recitals throughout Europe, the USA and the Far East. He sings regularly with the world's major conductors and orchestras, including the London Symphony, London Philharmonic, BBC Symphony, Hallé, Royal Philharmonic, Concertgebouw, La Scala, Berlin Philharmonic, Boston Symphony, New York Philharmonic, Los Angeles Philharmonic and Cleveland Orchestras and he has appeared as soloist many times at the BBC Proms. His concert programmes *An Evening with Willard White – a tribute to Paul Robeson* and *Robeson Re-Explored*, were huge successes throughout the UK and the USA and were issued on CD.

His CD *My Way* was released on the Sony label and his latest CD, *Bluebeard's Castle* with the London Symphony Orchestra under Valery Gergiev, has been released on the LSO Live label.

More recent engagements include playing Trinity Moses in a new production of *Aufstieg und Fall der Stadt Mahagonny* at the Teatro Real, Madrid, and subsequently the Bolshoi Theatre; *Bluebeard's Castle* with the Los Angeles Philharmonic Orchestra under Esa-Pekka Salonen; Arkel in *Pelleas et Mélisande* at the Metropolitan Opera, New York; Don Fernando in *Fidelio* at the Royal Opera House and Bottom in a new production of *A Midsummer Night's Dream* with English National Opera.

Engagements in 2012/13 include concerts at the BBC Proms, singing in the world première of *Babylon* at Munich State Opera and in concert with the Berlin Philharmonic under Sir Simon Rattle in *Porgy and Bess*.

Future highlights include a return to the Royal Opera House as Klingsor in *Parsifal* and as Trinity Moses and to the Teatro Real, Madrid, to play Klingsor and the title roles in *Alceste* and *Falstaff*.

Willard White, who was knighted in 2004, combines performing with his active role as President of the Royal Northern College of Music.

### Eugene Asti *piano*

Eugene Asti studied at the Mannes College of Music, New York, where he earned his BMus and MA, and subsequently at the Guildhall School of Music where he now teaches. He is vocal accompaniment co-ordinator at London's Trinity College of Music.

Highly sought after as an accompanist, he has performed with artists including Dame Felicity Lott, Sir Thomas Allen, Dame Margaret Price, Sir Willard White and Angelika Kirchsclager in venues such as the Wigmore Hall, Carnegie Hall, Rome Opera House, Musikverein, Vienna and Mariinsky Theatre, St Petersburg.



PHOTOGRAPH BY MALCOLM LEWIS/THIRD



# Friends of the Proms at St Jude's

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



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7.45pm | Friday 28 June

In 2009 he devised a recital series to honour the anniversary of Felix Mendelssohn for London's Kings Place. He has also completed an edition of Mendelssohn songs for Bärenreiter which was published in 2008.

Recent highlights include concerts and recitals with Dame Felicity Lott and Sir Thomas Allen at the Ehrbar Saal in Vienna and at the Wigmore Hall and a recital with Sir Willard White at St George's, Bristol. Plans include recitals with Stephan Loges, Sarah Connolly and Susan Gritton at the Wigmore Hall and recitals with Sophie Karthäuser in Brussels.

His many recordings include songs and duets by Felix and Fanny Mendelssohn and the complete songs of Clara Schumann (Hyperion), a live recital disc with Sarah Connolly (Signum Records), the complete Mozart songs with Sophie Karthäuser and Stephan Loges (Cyprès), a disc of Schumann Lieder entitled *Songs of Love and Loss* with Sarah Connolly (Chandos) and most recently a recital of English song with James Rutherford (BIS).

In 2009 Eugene became an official Steinway artist.

## Programme Notes

### ROBERT SCHUMANN (1810-1856)

#### *Vier Husarenlieder* (Four hussar songs) Op 117

#### Poems by Nikolaus Lenau (1802-1850)

*Der Husar, trara!*

*Der leidige Frieden*

*Den grünen Zeigern*

*Da liegt der Feinde gestreckte Schar*

These songs come from Robert Schumann's last years as an active composer. At the end of 1849, when he and his family had been living in Dresden for nearly five years (in his case essentially as a freelance composer, conductor and chorus master), Schumann received an invitation to take up the post of municipal music director in the Rhineland city of Düsseldorf, in succession to Ferdinand Hiller. At first he was reluctant to move to what he regarded as a second-rate post, so far away from Dresden, after having applied unsuccessfully to much more important posts in Leipzig and Vienna (directorships respectively of the Gewandhaus and the Conservatoire). But in March 1850 he decided to accept the invitation, partly to get away from the aftermath of the 1849 insurrection in Dresden that had been seriously affecting his work. The family eventually moved to Düsseldorf in September.

Although he seemed to get off to a good start in the new post, friction soon began to develop with the musicians and his employers. There was something about the Rhineland temperament that he found difficult to work with and he struggled to keep up the standards established by Hiller. Also the first serious signs of physical and mental illness began to set in. Despite that, he remained prolific as a composer in many fields throughout 1851. This set of settings of poems by Lenau (published in 1852) belong to that period.

Nikolaus Lenau was of Austro-Hungarian parentage and took his *nom de plume* from the last two syllables of his family name, Von Strehlenau. He was the author of several epic poems, including a version of *Faust*; but it was as a lyric poet that he became best known. Besides Schumann, many other contemporary and later composers were attracted to his poetry. Widely considered the most melancholy of German poets, Lenau ended his days in an asylum (as Schumann was later to do himself).

### SCHUMANN

#### *Dein Angesicht so lieb und schön* (Your face so lovely and fair) Op 127/2

#### Poem by Heinrich Heine (1797-1856)

The year 1840 (when Robert and Clara were finally able to marry) was an *annus mirabilis* for Schumann, almost entirely devoted to song-writing. After spending 12 years working in other genres, Schumann plunged into composing Lieder as never before. His output that year included four major song cycles: *Liederkreis* Op 24 (to poems by Heine), *Liederkreis* Op 39 (Eichendorff), *Frauenliebe und -leben* Op 42 (Chamisso) and *Dichterliebe* Op 48 (Heine). For the last of these he originally chose to set 20 poems but four of them (for reasons that remain unclear) were omitted from the final version of the cycle when it was published in 1844. They were later published in separate collections. *Dein Angesicht* (published in 1854) was one of them.

Heinrich Heine's poetry attracted prodigious numbers of settings by both German and foreign composers. Schumann, at the age of 18, had met him in 1828 and developed a particular feel for his poetry. The majority of song settings (including Schumann's *Dichterliebe*) came from Heine's *Buch der Lieder* (1827), the persistent theme of which is unrequited love. Heine was an early victim of anti-Semitism in Germany and his poems often reflect feelings of isolation and rejection by society.



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7.45pm | Friday 28 June

**SCHUMANN****Die beiden Grenadiere (The two Grenadiers)  
Op 49/1****Poem by Heinrich Heine**

This well-known song reflects a different side of Heine, who based his ballad poem *Die Grenadiere* on his own experience of witnessing French prisoners of war returning from Russia. It is one of the many individual songs composed by Schumann in 1840 and published during the 1840s in various sets of *Romanzen und Balladen* and other titles. In the final section of the song, Schumann brings in the tune of the *Marseillaise* to illustrate the patriotism of the grenadier and his devotion to Napoleon; but the short postlude on the piano swiftly changes the mood to one of sadness and disillusionment.

Only the previous year Schumann had worked the *Marseillaise* into a piano piece – the *Faschingsschwank aus Wien* (Carnival scenes from Vienna). During 1838-39 Schumann spent most of a period of separation from Clara, imposed by her father, in Vienna, where the Austrian authorities had banned the playing of the French national anthem for political reasons. As a joke he cheekily included a thinly disguised version of the tune in the first of the work's five movements.

**JOHANNES BRAHMS (1833-1897)****Vier ernste Gesänge Op 121****Texts taken from Martin Luther's translation of the Bible**

*Denn es gehet dem Menschen wie dem Vieh*  
(Ecclesiastes 3: 19-22)

For that which befalleth the sons of men  
befalleth beasts

*Ich wandte mich und sahe an Alle* (Ecclesiastes 4: 1-3)

So I returned, and considered all the oppressions  
that are done

*O Tod, wie bitter bist du* (Ecclesiasticus 41: 1-2)

O death, how bitter is the remembrance of thee

*Wenn ich mit Menschen- und mit Engelszungen redete*  
(I Corinthians 13: 1-3, 12-13)

Though I speak with the tongues of men and  
of angels

Although a free-thinker, Brahms loved the power and directness of expression of Martin Luther's German and set texts taken from Luther's biblical translations at different times in his life, including the German Requiem, various motets and lastly this set of 'Four serious songs'.

The *Vier ernste Gesänge* were probably inspired by the composer's deep feelings over Clara Schumann's final illness and death in 1896. Apart from the set of 11 Chorale Preludes for Organ (Op 122), they were the last pieces he wrote before his own death.

**RALPH VAUGHAN WILLIAMS (1872-1958)****Two Songs from Songs of Travel****Poems by Robert Louis Stevenson (1850-1894)****The Vagabond****Bright is the Ring of Words**

Ralph Vaughan Williams was, as composers go, a relatively late developer. It was only in his thirties that he began to win public recognition. The large-scale choral-orchestral work *A Sea Symphony* (1903-09) marked the beginning of his first phase of maturity. *Songs of Travel* (1901-04), a cycle of nine songs taken from Robert Louis Stevenson's collection of poems of the same name, belong to this same period. They were Vaughan Williams's first major foray into song-writing and have remained popular ever since.

**ROGER QUILTER (1877-1953)****Three Shakespeare Songs Op 6****Come Away, Death (Twelfth Night)****O Mistress Mine (Twelfth Night)****Blow, Blow Thou Winter Wind (As You Like It)**

Coming from a privileged background, Roger Quilter studied in Frankfurt for five years after leaving Eton. Among his fellow students there were Percy Grainger, Cyril Scott and Henry Balfour Gardiner. He became known to the London public as a song composer late in 1900 with the publication of his *Four Songs of the Sea*.

Further individual and sets of songs emerged at a steady rate over the years, including these *Three Shakespeare Songs* in 1905. Quilter also had some success as a composer of light orchestral music – e.g. incidental music to the play *Where the Rainbow Ends* (1911) and *A Children's Overture* (1919). A light opera, *Julia* (1936), was unsuccessful.

Quilter did not need to earn a living and was generous in helping fellow-musicians, both privately and as a founder-member of the Musicians' Benevolent Fund, of which he was an executive committee member up to his death.

**BENJAMIN BRITTEN (1913-1976)****Folk song arrangements****The Foggy, Foggy Dew****O Waly, Waly****Oliver Cromwell**

In the course of his prolific and versatile career as composer, arranger, pianist and conductor, Benjamin Britten brought out eight books of arrangements of folk songs from around the British Isles, as well as some from France. Mostly they are for solo voice and piano, but they also include arrangements with guitar or harp. These three are among the best known.

*Programme notes by Thomas Radice*



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**Marc Dooley** conductor

**Keith Clement** presenter



## Programme

- ❖ *Star Wars Saga*  
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- ❖ Selections from *Les Misérables*  
(Claude-Michel Schönberg, arr Warren Barker)
- ❖ *One from A Chorus Line*  
(Marvin Hamlisch, arr Johnnie Vinson)
- ❖ Selections from *Mary Poppins*  
(Richard Sherman & Robert Sherman)
- ❖ *The Two Imps*  
(Kenneth J Alford)  
**Tracy Price & Glenn Mead**  
*xylophone soloists*
- ❖ *The Wizard of Oz*  
(Harold Arlen & Yip Harburg)
- ❖ *The Simpsons*  
(Danny Elfman, arr Paul Jennings)
- ❖ Selections from *Oliver!*  
(Lionel Bart, arr Norman Leyden)
- ❖ James Bond 007 Selection  
(arr Johan de Meij)
- ❖ Soundtrack highlights from  
*The Lion King*  
(Hans Zimmer and Elton John, arr Johan de Meij)



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**Marc Dooley conductor**

A musician of diverse interests – conductor, teacher, writer, clarinettist and publisher – Marc Dooley studied clarinet at Trinity College of Music and then studied music at York University.

His special interest in contemporary music has led him to support many composers with premieres and additional performances. He has been Music Director of the Fulham Symphony Orchestra since 2001, establishing it as one of the premier orchestras of its type in the country. He is Head of New Music for leading music publishers Edition Peters Group and as a writer he regularly contributes articles and programme notes for leading performances, festivals and journals. He is also principal conductor of the Kew Sinfonia.

**Keith Clement presenter**

Keith was in charge of the development of the BBC Elstree Studios when the band was founded by his then assistant, Ian Marshall. After Elstree, he went on to run one of the BBC’s English regions before moving to ITV to help start up Meridian Broadcasting.





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# Orchestra Nova

Supported by Pamela Fulton and Kate Munday

**George Vass** conductor  
**Madeleine Mitchell** violin



## Programme

WOLFGANG AMADEUS MOZART  
(1756-1791)

- ❖ Divertimento in F K138
  - 1 *Allegro*
  - 2 *Andante*
  - 3 *Presto*

DAVID MATTHEWS (b 1943)

- ❖ Romanza for violin and string orchestra Op 119

JEAN SIBELIUS (1865-1957)

- ❖ *Andante Festivo* JS34b

EDWARD ELGAR (1857-1934)

- ❖ Serenade for string orchestra in E minor Op 20
  - 1 *Allegro piacevole*
  - 2 *Larghetto*
  - 3 *Allegretto – come prima*

INTERVAL

FELIX MENDELSSOHN (1809-1847)

- ❖ String Sinfonia No 10 in B minor

PYOTR ILYICH TCHAIKOVSKY  
(1840-1893)

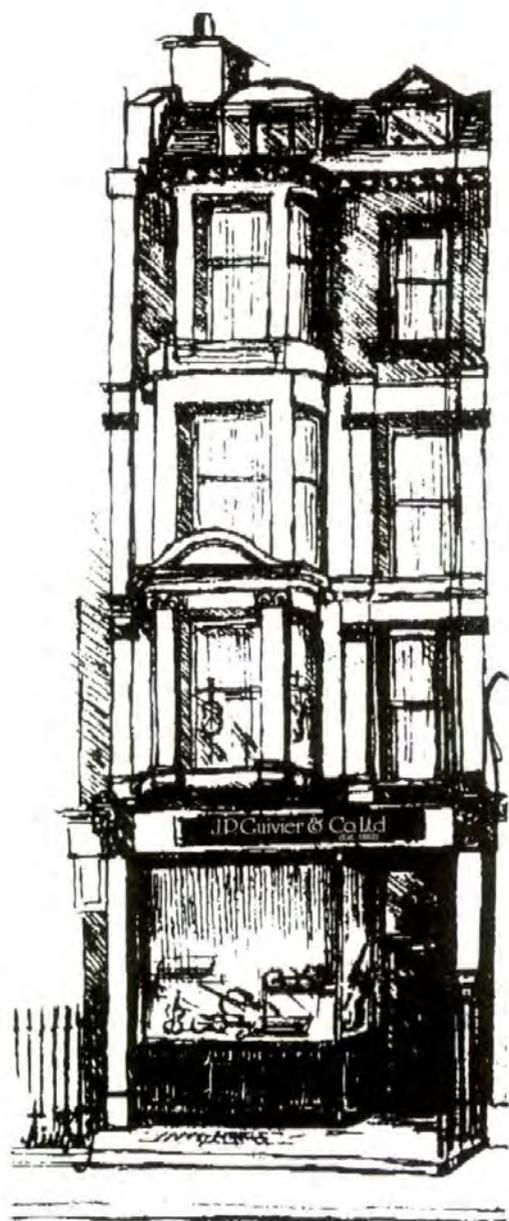
- ❖ Serenade in C for string orchestra Op 48
  - 1 *Pezzo in forma di sonatina: Andante non troppo – Allegro moderato*
  - 2 *Valse: Moderato, tempo di valse*
  - 3 *Elegia: Larghetto elegiaco*
  - 4 *Finale (Tema russo): Andante – Allegro con spirito*

## Orchestra Nova

Formed by British conductor George Vass and selected from many of today's talented young professional instrumentalists, Orchestra Nova made its debut at the Purcell Room on London's South Bank in October 2001. Orchestra Nova and its associated chamber group, Orchestra Nova Ensemble, have recorded chamber and orchestral works by William Alwyn, Stephen Dodgson, Gustav Holst, John Joubert, Kenneth Leighton, Elizabeth Maconchy, David Matthews, John McCabe, Cecilia McDowall, Stephen McNeff, Paul Patterson and Michael Hurd's chamber opera *The Widow of Ephesus* for the Dutton Epoch, British Guitar Society, Champs Hill and Guild labels.

The group specialises in the performance of contemporary music; it was chosen to appear at Stephen Dodgson's 80th birthday concert and more recently at Cecilia McDowall's 60th birthday concert. The group appears regularly at St John's, Smith Square in London.





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*George Vass conductor*



George Vass studied at the Birmingham Conservatoire and the Royal Academy of Music in London. As Artistic Director of the Regent Sinfonia of London and Orchestra Nova, he has appeared at many of the UK's major concert halls and festivals and has been Artistic Director to the Presteigne Festival since 1992. As

a guest conductor he has worked with a wide variety of ensembles including the Royal Liverpool Philharmonic, Royal Scottish National and Ulster orchestras, Amsterdam's Promenade Orkest, London Mozart Players, Malmö Opera Orchestra, and the Choir of Merton College Oxford.

He has broadcast for BBC Radio 3 and Channel 4 television and has made more than 20 successful discs for the Dutton Epoch, Guild, Naxos, SOMM, Champs Hill Records and Toccata Classics labels. His rapidly growing discography includes a wide range of music from Handel and Purcell, via Delius and Elgar to John McCabe and David Matthews.

He is founder Artistic Director of Nova Music and currently serves the Bushey Symphony Orchestra, City of Canterbury Chamber Choir and St Albans Choral Society as Music Director.

In his dual career as conductor and festival director, George Vass maintains a strong interest in the performance and promotion of contemporary music; over the last 20 years he has commissioned and premiered a huge diversity of works from many leading British composers.

Future engagements include Nova Music Opera's first UK tour of Britten's *Curlew River* in a double-bill with Sally Beamish's newly commissioned chamber opera *Hagar in the Wilderness*.

*Madeleine Mitchell violin*

Madeleine's performances in more than 40 countries in a wide repertoire are frequently broadcast for television and radio including the BBC Proms, ABC (Australia), Bayerischer Rundfunk and Canadian Radio.

She has performed concertos with major British, Russian and European orchestras and Orchestra de Bahia, Brazil. Having stepped in at 12 hours notice to perform the Bruch violin concerto with the Bath Philharmonia, she returned to the Bath International Festival as soloist in the *Great Brits* programme celebrating the Queen's Jubilee last year. She also premiered David Matthews' *Romanza* written for her, with strings and piano.

This year Madeleine has been invited to return to the Canberra International Festival as Artist-in-Residence.

Madeleine is well known for her recitals and for her imaginative programming. She devised the



7.45pm | Saturday 29 June

Red Violin Festival under Lord Menuhin's patronage, represented Britain in both the festival UKinNY and for the centenary of Entente Cordiale, staged a three-month world tour supported by the British Council and last year made a major tour of the USA.

Madeleine's acclaimed discography includes *Violin Songs* – Classic FM's CD of the week and two albums of works written for her by some of the UK's best known composers including MacMillan and Nyman as well as two albums for Naxos of music by Alwyn and Howard Blake.

Madeleine was awarded the Tagore Gold Medal as Foundation Scholar at the Royal College of Music where she is a Professor. As Fulbright/ITT Fellow she gained a master's degree in New York, studying with DeLay, Weilerstein and Rosenberg at the Eastman and Juilliard schools.

*'Madeleine Mitchell is one of Britain's liveliest musical forces and foremost violinists.'*

The Times

## Programme Notes

### WOLFGANG AMADEUS MOZART (1756-1791)

#### Divertimento in F K 138

1 *Allegro*

2 *Andante*

3 *Presto*

Mozart wrote his first string quartet (K 80 in G) in March 1770 when he was just 14 and en route from Milan to Parma during the course of his first prodigy tour of Italy with his father. Early in 1772, in his native Salzburg, he composed three more short works for strings, in three movements (K 136-8). On the autograph score they are described – not in Mozart's hand – as divertimenti. That word, together with its interchangeable equivalents serenade, cassation and nocturno, had a loose enough meaning in Mozart's day, and one suspects that even he would have found it hard to define a musical distinction between them; but most of his compositions in this form are fairly substantial and include two minuets (and often two slow movements), and it is extremely unlikely that he himself gave the three pieces this title. They are certainly not divertimenti in the accepted sense, then, although they may possibly be thought to be closer to the spirit of the Italian Sinfonia than to that of the string quartet.

Alfred Einstein, the musicologist best known for being the editor of the first major revision of the Köchel catalogue published in 1936, suggested that Mozart actually designed them as symphonies, in preparation for his third (and last) visit to Italy for the production of

*Lucio Silla* in Milan, with the idea of quickly being able to add wind parts as required, if he should be asked to turn out a symphony or two in a hurry. Yet, knowing the speed with which he could write when the need arose, this hardly seems a likely explanation, and the three works, with the prominence and subtle interplay of their violin parts, fit quite happily into the succession of Mozart's early string quartets, even though they are nowadays almost always treated as pieces for string orchestra.

K 138 begins with a dashing, almost virtuosic *Allegro*. Its second movement is a sensuous *Andante* and its third a vivacious *Presto*.

### DAVID MATTHEWS (b 1943)

#### Romanza for violin and string orchestra Op 119

*The composer writes:*

When Madeleine Mitchell commissioned this piece, she asked if I could write a Romanza, with its implications of lyricism and emotional warmth, and I readily agreed. This is my second piece with that title; the first was for cello and small orchestra, composed in 1990 for the Queen Mother's 90th birthday. Madeleine also suggested that I might write two versions, one with the accompaniment of piano and one with string orchestra. Again, this seemed a good idea: I composed the piece originally for strings and then made a reduction for piano.

The opening section is marked *Andante appassionato*. It contains two main ideas, the second more gentle and reflective. When I had brought this opening section to a natural close I was uncertain for some time what should come next. Then I read an essay by Bayan Northcott in which he points out how rare it is to find the 3/4 metre in contemporary music, whether serious or popular. He suggested that if composers want to do something fresh they should try reviving the waltz. I liked this idea and, as much of my opening section was already in triple time, it was easy to speed it up for a waltz to emerge.

This waltz forms a substantial middle section, after which the opening material returns in a different form before accelerating again to a distinct reminiscence of the waltz (I imagined it played by a musical box). At the end, the waltz theme dissolves, leaving a final falling major second on the unaccompanied violin, the interval with which the piece began.

### JEAN SIBELIUS (1865-1957)

#### Andante Festivo JS34b

Sibelius originally wrote his *Andante Festivo* for string quartet in 1922 shortly before completing the Sixth Symphony. The composer later expanded it for string orchestra, and on 1 January 1939 conducted a performance in Helsinki for radio transmission to the World Exhibition in New York – it was the last time that Sibelius was to take up the baton.

The noble, seamless melody suits Sibelius' string writing to perfection.



**EDWARD ELGAR (1857-1934)****Serenade for string orchestra in E minor Op 20****1 Allegro piacevole****2 Larghetto****3 Allegretto – come prima**

Elgar began his Serenade for string orchestra in 1892, two years after completing his first major orchestral work, the Overture *Froissart*, but did not finish it until the following year. It probably had its origins in the three sketches for strings – *Spring Song*, *Elegy* and *Finale* – which were played at a Worcestershire Musical Union concert conducted by Edward Vine Hall, Precentor of Worcester Cathedral, on 7 May 1888, but which have not survived.

In July that year, Elgar wrote to Dr Charles Buck, a keen amateur cellist, who became one of his firmest friends, saying 'I like 'em (the first thing I ever did)' and in later life he often referred to the Serenade as his favourite work.'

The second movement was performed for the first time, by itself, on 7 April 1893 in Hereford (and in London at St Andrew's Hall, on 19 June 1894). The whole Serenade received its première on 23 July 1896 in Antwerp; it was not heard in London until 5 March 1905, when Elgar himself conducted it at the Bechstein Hall.

The first of its three short movements opens with a graceful, lilting tune, and has a singularly beautiful second subject. The theme of *Larghetto* has been described as 'a broad stream flowing onward serenely like his own Severn River', and in it we can already catch a suggestion of the melodic richness that was to mark Elgar's later slow movements. The concluding *Allegretto* starts off with new material, but before long it turns once more to the wistful tune of the first movement.

**FELIX MENDELSSOHN (1809-1847)****String Sinfonia No 10 in B minor**

Mendelssohn's Sinfonia No 10 in B minor, was completed on 18 May 1823. Noteworthy is the fact that this piece was written only three years before the frequently performed Overture to *A Midsummer Night's Dream*. The work consists of a single concise sonata form movement, with a slow introduction and a sparkling coda.

Mendelssohn's 13 Sinfonias for string orchestra were probably prescribed by his teacher Carl Zelter as composition exercises. The influence of Mozart is most evident in the scoring, which requires divided violas. There is a lightness about the manner in which the music is voiced instrumentally which certainly brings Mozart's chamber music to mind. Also, the contrapuntal evidence of a strong acquaintance with the music of J S Bach is stamped all over the string Sinfonias.

**PYOTR ILYICH TCHAIKOVSKY (1840-1893)****Serenade in C for string orchestra Op 48****1 Pezzo in forma di sonatina: Andante non troppo – Allegro moderato****2 Valse: Moderato, tempo di valse****3 Elegia: Larghetto elegiaco****4 Finale (Tema russo): Andante – Allegro con spirito**

On 22 October 1880 Tchaikovsky wrote to Nadezhda von Meck, the friend and patroness he never actually spoke to, but whose detailed correspondence with the composer over some fifteen years provides a fascinating insight into Tchaikovsky's character and method of working: 'You can imagine, dear friend, that recently my Muse has been very benevolent, when I tell you that I have written two works very rapidly: a *Festival overture* for the exhibition, the *1812 Overture*, Op 49, and a *Serenade* in four movements for string orchestra. The overture will be very loud and noisy, but I wrote it with no warm feeling of love, and therefore there will probably be no artistic merits in it. I composed the *Serenade*...from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities.' He told his publisher, Jürgenson, that he had originally sketched the *Serenade* as 'something between a symphony and a string quintet' and that what resulted had been done so 'by accident'; but a note at the beginning of the score, saying that the larger the string orchestra the better the composer's wishes will be met, proves that his ultimate conception of the work was symphonic rather than as chamber music.

Tchaikovsky told Madame von Meck that the first movement, which is prefaced and concluded by a broad and very Slavonic *Andante non troppo* was 'a deliberate imitation of Mozart's manner', and there is an 'old-fashioned' quality about its nimble second subject, if not about its ardent first subject; despite the movement's title there is no development in the true sense.

The two middle movements are a sinuous *Valse* in G and expressive *Elegia* in D, in variation form and framed by a solemn introduction and coda. The last movement uses two Russian folk-tunes (as opposed to the one mentioned in the title), the first in the muted slow introduction, the second in the *Allegro con spirito*, which is in sonata form, with development. The music of the very beginning of the *Serenade* reappears in the coda, as though to prove its kinship to the *Allegro* theme of the finale.

The *Serenade* was composed between 21 September and 4 November 1880 and dedicated to Tchaikovsky's old friend and colleague Konstantin Albrecht. A surprise performance was arranged for Tchaikovsky by Nikolay Rubinstein at the Conservatoire in Moscow on 3 December 1880; the first public performance was given on 30 October 1881 in St Petersburg, at a Russian Musical Society concert conducted by Eduard Napravnik (the *Valse* was encored).

Programme notes by George Vass, © Nova Music, 2013, except the one by David Matthews



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7.45pm | Sunday 30 June

# Last Night of the Proms

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**Haydn Chamber Orchestra**

**Adrian Leaper** conductor

**Charlie Siem** violin

**Emma Dogliani** soprano

## Programme

CARL MARIA VON WEBER (1786-1826)

❖ Overture: *Oberon*

JEAN SIBELIUS (1865-1957)

❖ Violin Concerto in D minor Op 47

· *Allegro moderato*

· *Adagio di molto*

· *Allegro ma non tanto*

INTERVAL

RICHARD WAGNER (1813-1883)

❖ *Siegfried Idyll*

WOLFGANG AMADEUS MOZART (1756-1791)

❖ *L'amerò, sarò costante* from  
*Il Re Pastore* K 208

**Emma Dogliani** soloist

EDWARD ELGAR (1857-1934)

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



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HENRY WOOD (1869-1944)

❖ *Fantasia on British Sea Songs*

· *Fanfare*

· *The Saucy Arethusia*

· *Tom Bowling*

· *Hornpipe (Jack's the lad)*

· *Farewell and adieu, ye Spanish ladies*

· *Home, sweet home*

· *See, the conquering hero comes*

· *Rule, Britannia!*

HUBERT PARRY (1848-1918)

❖ *Jerusalem*





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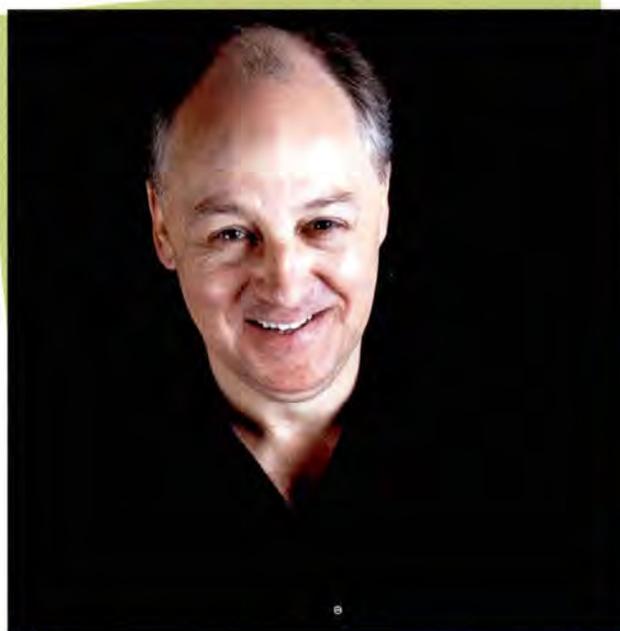
**John Ryan** *leader*

## Adrian Leaper *conductor*

Adrian Leaper has been Principal Conductor and Artistic Director of the RTVE Symphony Orchestra & Chorus in Madrid since 2001, having previously been Principal Conductor of the Orquesta Filharmónica de Gran Canaria for seven years.

While a pupil at the Watford Grammar School he was conductor of the Abbots Langley Youth Orchestra. In 1970 Adrian entered the Royal Academy of Music, studying piano, horn, percussion and conducting and for 12 years was conductor of the Watford Youth Orchestra. His professional conducting career took off with his appointment to the Hallé Orchestra as assistant conductor in 1986, a post he occupied for five years conducting nearly 30 concerts each season. He has conducted all four major London orchestras, the Symphony Orchestras of Moscow,

Vienna and Prague Symphony Orchestras and Radio Symphony Orchestras across Europe. Adrian Leaper's repertoire has grown over the years to encompass Sibelius, Janáček, Elgar, Dvořák and Mahler, and he demonstrates a special empathy with the music of Spanish composers. He has also frequently worked with artists such as Mstislav Rostropovich, Felicity Lott, Garrick Ohlssen, Rudolf Buchbinder, Mischa Maisky, Frank Peter Zimmermann, Alicia de Larrocha, Pierre Amoyal, Ernst Kovacic, Cho-Liang Lin and Anne-Sofie von Otter. This breadth is also reflected in an enormous discography of nearly 80 CD recordings in his career to date, nearly all of which have been recorded for the Naxos/Marco Polo labels.



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### Charlie Siem *violin*

Charlie Siem, one of the UK's brightest stars in classical music, began to play the violin at three years old after hearing a performance by Yehudi Menuhin playing Beethoven's Violin Concerto. Later Charlie studied with Professor Itzhak Rashkovsky and Maestro Shlomo Mintz.

Charlie is a great supporter of worthwhile causes: he is honoured to hold the title of Visiting Professor at Leeds College of Music (the youngest professor in the UK). He is also an ambassador for the Prince's Trust for whom he performed at their Rock Gala 2011 in the Royal Albert Hall.

Charlie is signed to Warner Classics and Jazz and has already produced two critically acclaimed albums, one which includes a spectacular virtuoso repertoire from the great violin masters Paganini, Sarasate, Wieniawski and Kreisler.

Charlie's busy schedule of appearances continues, including tours in Japan and China. In Europe he performed with the Rotterdam Philharmonic Orchestra under the direction of Yannick Nézet-Séguin; he returned to Denmark and Holland for recital concerts and Norway to participate in the Ultima Festival 2012, performing Alfred Schnittke's Concerto Grosso No 1 with the Norwegian Chamber Orchestra.

2013 has already included concerts with the Oslo Philharmonic and The North Netherlands Symphony Orchestra.

Charlie Siem has kindly been loaned the 1735 Guarneri del Gesù violin, known as the *d'Egville*.

*'...These are performances of remarkable freshness and spontaneity...Clearly he's a player of remarkable promise.'*

BBC Music Magazine



### Emma Dogliani *soprano*

Emma graduated with first class honours from Trinity College, London, where she studied singing and piano. She also studied at Aldeburgh with Joan Sutherland and Richard Bonyngé.

In April 1998 she made her solo debut with the Royal Opera as second flower maiden in *Parsifal* with Plácido Domingo, and John Tomlinson at the Royal Festival Hall.

Since then she has covered the roles of Semele, Dorinda in *Orlando* and Sifare in *Mitridate* at Covent Garden. Last year she sang Dorinda for Atelier Lyrique de Tourcoing, Valenciennes, the title role in *Semele* at St John's Smith Square and Adalgisa in *Norma*.

Operatic roles performed in other venues include Pamina in *The Magic Flute*, Zerlina in *Don Giovanni*, Micaela in *Carmen*, Fiordiligi in *Così Fan Tutte* and the title roles in *Lucia di Lammermoor* and *Armida*.

Concert work include tours in Spain with the English Chamber Orchestra and La Serenissima, three performances with orchestra of Glière's *Concerto for Coloratura Soprano*, an Opera Gala with Rosalind Plowright, *Exsultate Jubilate* and *Vorrei*



7.45pm | Sunday 30 June

*Spiegardi, O Dio* with Sir Neville Marriner and many oratorio performances and recitals throughout the UK.

She recently released a CD – *Un Sospir... Handel Arias and Cantatas* – with the London Mozart Players which is available at [www.emmadogliani.com](http://www.emmadogliani.com) or to download on iTunes.

'The best singing came from Emma Dogliani in the title role, brightly sweet of tone.'

Rodney Milnes, *The Times*UNE



## Programme Notes

### CARL MARIA VON WEBER (1786-1826)

#### Overture: *Oberon* (1826)

Weber (a cousin of Mozart's wife Constanze) occupies a key position in the development of German romantic opera: indeed it is only through familiarity with his music that one can make sense of the astonishing transformation of opera in German over half a century from Mozart's death to the emergence of Wagner in the 1840s. Weber provides the missing link.

It was Mozart who (in parallel with his series of Italian operas) first established an enduring tradition of serious German-language opera, building on the simple, popular genre of *Singspiel* (literally 'sing-play') – a form of German-language music drama in which spoken dialogue alternates with arias and ensembles. Mozart turned it into something far more sophisticated, notably in *Die Entführung aus dem Serail* (1782) and *Die Zauberflöte* (1791). Beethoven followed his example with the idealistic *Fidelio* (1814). A mere seven years separated Beethoven's opera (in its final form) from Weber's *Der Freischütz* (1821). In this Weber established a uniquely German form of opera, at the height of the Romantic era. Many of the innovations introduced by Weber were to be carried forward (and in a sense eclipsed) by Wagner.

In 1824, with several successful stage works behind him, the 38-year old composer (already diagnosed with consumption) accepted a lucrative commission from the Royal Opera, London, to compose and produce a new stage work which he hoped would provide for his family after his death. The result was his last major work, his tenth opera, *Oberon*. Combining singing and speaking in the *Singspiel* manner, *Oberon* calls for seven singers and 11 speaking roles. Weber took 153 lessons in English before leaving Dresden in order to prepare for the task of setting an English-language text to music. He died 13 weeks after its first production and never realised his wish to convert the drama into a more usable form for the German stage (Mahler later made some of the adjustments that Weber might have thought necessary).

Although the plot provided Weber with plenty of Romantic images – and the opera contains some of his best music – the clumsiness of the libretto became the subject of universal ridicule. *Oberon*, the king of the

fairies, cannot overcome an estrangement with his queen, Titania (and here all resemblance to Shakespeare's use of the same two characters ends), until he finds lovers who are willing to face death. Two such lovers do appear, and all ends happily, but not before trips from Charlemagne's kingdom to the Caliphate of Baghdad and a pirate camp in Tunisia. There is ample musical scope for prayers, a storm, a rescue, a nautical hijacking, slavery, another rescue and general rejoicing.

Weber (rather in the manner of Rossini) put together the overture to *Oberon* at the last minute, just three days before the première. It is made up of the best themes from the opera. First one hears Oberon's magic horn, then the music of Puck and other fairies. The prayer, the storm and the heroine's address to the mighty power of the ocean all feature. But the result is no mere musical potpourri: it is actually in classical sonata form. At the same time it is one of the most striking expressions of romanticism in music; its ecstatic moments are prophetic of what was to come in *Tannhäuser* and *Lohengrin*.

### JEAN SIBELIUS (1865-1957)

#### Violin Concerto in D minor Op 47 (1903)

##### *Allegro moderato*

##### *Adagio di molto*

##### *Allegro ma non tanto*

The Violin Concerto was Sibelius's only large-scale work for solo instrument and orchestra. He wrote it in the summer of 1903 and conducted the première himself in early 1904. After various revisions in 1905, the work was reintroduced in Berlin with Karl Halir as soloist and Richard Strauss conducting. Sibelius had from an early age aspired to become a great violin virtuoso. 'My tragedy' (he wrote) 'was that I wanted to be a celebrated violinist at any price. From the age of 15, I played my violin for 10 years, practising from morning to night. I hated pen and ink...My preference for the violin lasted quite long, and it was a very painful awakening when I had to admit that I had begun my training for the exacting career of an eminent performer too late.'

The solo part is one of the most challenging in the entire repertory. There are plenty of virtuoso passages, but they are backed by solid musical ideas, not mere showmanship. There is also full integration between soloist and orchestral forces, reflecting Sibelius's mature command of the medium (chronologically the Concerto comes between the Second and Third Symphonies): the orchestra provides far more than a mere backdrop to the soloist. The dark, sombre colours much favoured by the composer predominate, enhancing a sense of passionate urgency. Particularly striking is the third theme (in B-flat minor) of the first movement, played by the violins in unison, and the second theme of the finale, again played by the violins, with its alternation between 6/8 and 3/4 rhythm.

In the first movement Sibelius essentially discards traditional structures (sonata form etc) in favour of free and original expression. There is no formal development section as such; instead, each of the three main themes is elaborated and developed from its initial presentation. A cadenza occurs at the point where a full development would normally stand, followed by a recapitulation of the three themes, each



of which is subjected to further elaboration. In the *Adagio* second movement, Sibelius contrasts the long, dreamy and reflective opening theme with a turbulent and darkly passionate section in the minor mode. The finale, in rondo form, brings the soloist's full technique to the fore. Energetic rhythms suggestive of the polonaise and gypsy dances add to the excitement in this exuberant movement. The marking *Allegro, ma non tanto* is important: Sibelius stressed that 'absolute mastery', not excessive speed, was what the music demanded. The cautionary marking applies equally to the orchestra: the basic rhythm depends on the interplay of timpani and strings and calls for clear, firm articulation.

After the 1905 Berlin première, Sibelius's friend and biographer, the English writer and music critic Rosa Newmarch (1857–1940), told him that 'in 50 years' time, your concerto will be as much a classic as those of Beethoven, Brahms and Tchaikovsky'. History has borne her out.

### RICHARD WAGNER (1813-1883)

#### *Siegfried Idyll* (1870)

Because Wagner tended to spend such a long time on his operas, and sometimes had to wait years for a first performance, he often introduced overtures and other extracts in concerts before the premières themselves. *Siegfried Idyll*, however, was not taken directly from a stage work, and was introduced in neither the opera house nor the concert hall, but in the intimate surroundings of Wagner's home, Tribschen, just outside Lucerne, on Christmas Day 1870.

Wagner originally conceived the work as a 'Tribschen Idyll', for his family alone, specifically as a birthday greeting to his wife Cosima. The day on which the piece was first performed was not only Christmas but also Cosima's 33rd birthday. Seventeen musicians assembled on the stairs leading to her bedroom, including the famous conductor Hans Richter on trumpet, with Wagner himself conducting. (Later, in 1878, being short of funds, he expanded the instrumentation to 35 players, changed the original title to 'Siegfried Idyll', and put the work into the public domain by selling it to Schott, the publisher.)

Although *Siegfried Idyll* contains various motifs that were to appear in the eponymous third part of *The Ring* (completed in 1869 and premièred in 1876), it was the complications of Wagner's personal life that gave rise to its creation. In 1862 he was allowed to return to Germany after 13 years in Switzerland and Paris as a political exile. This coincided with the break-up of his marriage and within a year he became the lover of Cosima von Bülow. Cosima was the daughter of Liszt by his mistress the Comtesse d'Agoult, and was at that time married to Hans von Bülow, the famous pianist and conductor who had been one of the most ardent champions of Wagner's music.

For several years Bülow put up with Cosima's unfaithfulness – she bore Wagner daughters in 1865 and 1867 – and he continued to support Wagner by conducting the premières of *Tristan und Isolde* and *Die Meistersinger*. It was not until the birth of the third child, Siegfried Wagner, in June 1869 that Bülow finally instituted divorce proceedings against Cosima; she married Wagner in August 1870 (his first wife having died four years earlier). Wagner and his new family (which included Cosima's two daughters by Bülow) moved into Tribschen around the same time. It was in

the context of their newly-found domestic bliss, in idyllic surroundings, that Wagner was moved to make this intimate gesture to Cosima: it took her entirely by surprise when she was awakened by it that Christmas and birthday morning.

The principal theme, stated at the outset, appears to have made a first appearance in sketches for a string quartet, intended as a present for Cosima during their early years together. Later it was to be given to Brünnhilde in the final scene of the opera. Sentimental and musical interrelationships pervade the music, bringing together Wagner's creative work, his love for Cosima and their children, and their home itself. No wonder that, according to Cosima's diary, she wept when Wagner later found it necessary to sell such a personal family treasure.

### WOLFGANG AMADEUS MOZART (1756-1791)

#### Soprano aria: *L'amerò, sarò costante* from *Il Re Pastore* K 208

Mozart wrote *Il re pastore* (*The Shepherd King*) to an Italian libretto by Metastasio. It is an *opera seria* (although in some respects more like a dramatic cantata) and was first performed in April 1775 in Salzburg, at the palace of Mozart's employer, Archbishop Count Hieronymus von Colloredo.

In this scene the shepherd Aminta (castrato part) declares his love for the shepherdess Elisa.

L'amerò, sarò costante:  
Fido sposo, e fido amante  
Sol per lei sospirerò.  
In sì caro e dolce oggetto  
La mia gioià, il mio diletto,  
La mia pace io troverò.

*I shall love her, I shall be constant:  
Faithful spouse, and faithful beloved,  
Only for her shall I sigh.  
In so darling and sweet an object  
My joy, my delight,  
My peace shall I find.*



### Sir Edward Elgar (1857-1934)

#### *Pomp and Circumstance March in D Op 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



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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 plenty of 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 to which audiences traditionally sing 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 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 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*



22-30 June 2013

## The St Jude's Murals



Starmer during the War

As the music of the Proms lifts your spirits you might find yourself gazing upon and wondering about the paintings that cover the walls and ceilings of St Jude's.

They are the work of Walter Percival

Starmer, who lived here from 1919 to 1929. Maybe if he had spent that decade on several smaller projects he might have become better known, but it was as the St Jude's muralist that he chose to define himself and to be listed in the art directories of his time.

Wall paintings are unusual in English churches; for the most part they were destroyed or covered over at the Reformation. The medieval images had often depicted theological themes or episodes from the lives of the saints – subjects inimical to Protestantism that had grave doubts about the propriety of visual images. As a Protestant Non-Conformist himself, Starmer's scheme of paintings of the life of Christ on the ceiling and the parables on the walls is intended to reinforce a sense of the historical truth of the scriptural accounts of Jesus and the simple, un-dogmatic nature of his teaching. As such, it seems somewhat at odds with a church apparently designed for Catholic worship and liturgy; it might almost be said that his murals belong across the Square in the Free Church.

So how did they come to be here? Shortly after the completion of the church a competition was held

for a mural scheme for the Lady Chapel. The entries were disappointing and none was commissioned but the idea of decorating the church was not abandoned. Indeed, according to Starmer, the church had been 'specially designed with great blank walls and ceilings in order that it might conform to the highest ideals of art by having the vast spaces covered by pictures illuminating the Bible, so that art and architecture so form one vast complete design and one perfect whole'.

The First World War interfered with the plans for St Jude's but it also brought Starmer to the attention of the parish. He had been commissioned to record the contribution of the YMCA in providing recreational amenities in the war zone, and had also decorated some of the Association's huts with murals intended to comfort the troops. Someone from the church brought these to the attention of the first Vicar of St Jude's, the Reverend Basil Bouchier, who was serving as a chaplain to the Forces, and when the War was over Starmer was invited to present his ideas for a mural scheme for the church to the architect (Edwin Lutyens) and the Church Council.

Walter Percival Starmer was born in Teignmouth in 1877, but grew up in Norwich where his father, a Congregationalist minister, worked for the Bible Society. He attended Norwich School of Art where he was a friend of Alfred Munnings who would go on to outshine him, although as students it was Starmer who was the prize winner. He went on to Birmingham School of Art and received his first public commission there with a mural for the Town Hall.



The Last Supper



Preparation for The West Window



Detail from The West Window



The Dome of The Lady Chapel

Starmer appears to have made his living as an illustrator of children's books before the War in which his experiences, first as a Red Cross ambulance man then with the YMCA, seem to have deeply affected him. His watercolours of devastated landscapes and ruined towns (over thirty of which are in the Imperial War Museum) display the horrors of the conflict but also include subtle Christian imagery suggesting Starmer's perception of the War as an eschatological event as well as a personal spiritual reorientation.

Starmer's initial commission at St Jude's was to decorate the Lady Chapel (to the left of the high altar) as a memorial to the fallen. In December 1921 it was unveiled to wide approval. According to the church notes everyone including Lutyens 'is agreed that "great" is the right adjective to describe it.'

Surprisingly, the dead are remembered through images of women because 'through the cruel years of war it was upon the women of the Empire that the heaviest burden fell'.

It is also only here in the whole church that non-Biblical figures appear. Starmer's original

proposal that the west dome be filled with pictures of angels was replaced by a number of portraits of historical and near contemporary women 'who have laboured and suffered...for the extension of righteousness among men'. The scheme was paid for by the women of the congregation and no doubt reflects the advanced views of the early residents of the Suburb.

Starmer returned to St Jude's in 1936 to design the great west window, and then in 1942 to paint the memorial to Michael Rennie on the north wall of the church. Michael, the son of the third vicar of the church, died of exhaustion after saving child evacuees from drowning in the Atlantic when their ship, the *SS City of Benares*, was torpedoed in 1940.

Starmer lived latterly in the artists' colony in Bushey and worked as a stained-glass artist until his death in 1961. I am currently researching his life and work for a publication to mark the centenary of the outbreak of the First World War. Some of this has already appeared in the *Centenary Book of St Jude-on-the-Hill* (2011) obtainable from the church.

*The Reverend Alan Walker*

21 years

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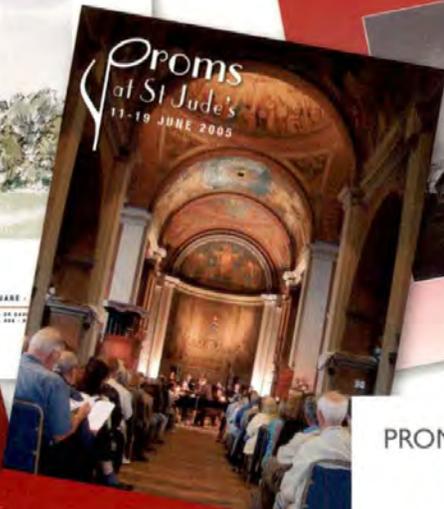
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22-30 June 2013



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First, you probably need to know how it works now. We are all volunteers\*. Nearly all of us live on or around the Suburb and we must all be mad. We meet all through the year to organise what happens in this final week of June. (Well, we get July off and, boy, do we need it.)

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**Staging:** NW Reform Synagogue, Alyth Gardens

**Stewarding co-ordinators:** David & Judith Cohen

**Walks:** Jane Blackburn, David Davidson, Lester Hillman, Simon Lee, Julia Male, Nick Packard, Hermione Pool

**Website:** Spektrix, Christine Welby & Trevor Hutton at 1st Impression, Richard Clegg

**Wine:** Corney & Barrow





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21 years

## Proms at St Jude's 1993-2012

Some of the musicians and ensembles who have performed over the 20 seasons

Academy of St Martin in the Fields

Adrian Brendel

Aldo di Toro

Alessandro Taverna

Alessio Bax

Alexei Grynyuk

Alon Goldstein

Andrew McCrea

Andrew Smith

Barbican Piano Trio

BBC Concert Orchestra

Benjamin Grosvenor

Bobby Lamb and Trinity

Big Band

Brodsky Quartet

Brontë String Quartet

Carducci String Quartet

Charles Owen

Chilingirian String Quartet

Choir of Clare College Cambridge

Choir of Merton College Oxford

Choir of St George's Chapel Windsor

Christopher Maltman

Christopher Warren-Green

Clare Teal and her Band

Concilium Orchestra

Covent Garden Chamber Orchestra

Crispian Steele-Perkins

Dame Emma Kirkby

Dame Felicity Lott

Dame Gillian Weir

Danny Driver

David Kempster

David Lardi

Deborah Calland

Emanuel Hurwitz

Emma Dogliani

Endellion String Quartet

Erich Gruenberg

Erika Geldsetzer

Eugene Asti

Eve Loiseau

Evelyne Berezovsky

Ex Cathedra

Fibonacci Sequence

Finchley Chamber Orchestra

Finchley Children's Music Group

Freddy Kempf

Fron Male Voice Choir

Fujita Piano Trio

Gail Pearson

Gemma Rosefield

George Fogel Jazz Quintet

Grace Davidson

Grace Durham

Graham Johnson

Gweneth-Ann Jeffers

Gwyneth Herbert and her Band

Hampstead Garden Opera

Hampstead Sinfonia

Haydn Chamber Orchestra

Humphrey Lyttelton and his Band

Imogen Cooper

Jesús León

Jill Gomez

Joan Atherton

John Lill

Joyful Company of Singers

Julian Bliss

Julian Joseph Quintet

Julian Lloyd Webber

Krzysztof Smietana

Laura Mitchell

Leonard Elschenbroich

Lesley-Jane Rogers

Lindsay String Quartet

London Archduke Trio

London Brass Virtuosi

London Chamber Orchestra

London Community Gospel Choir

London International Orchestra

Malcolm Martineau

Maria Friedman

Maria Lidka

Martin Jones

Martin Roscoe

Matthew Trusler

Megumi Fujita

Melanie Marshall

Michael Francis

Murray Hipkin

New London Children's Choir

Nicola Benedetti

Nicola Eimer

Nicolas Chalmers

Nikolai Demidenko

Nona Liddell

Noriko Ogawa

North London Chorus

Oliver Rundell

Orion Orchestra

Orlando Jopling

Owain Arwel Hughes

Panos Karan

Paul Lewis

Paul Wynne Griffiths

Peter Donohoe

Ralph Kirshbaum

Rebecca Miller

Red Priest

Rhys Meirion

Richard Greenwood

Robert Cohen

Robert Max

Ronald Corp

Roy Budden

Sacconi String Quartet

Sarah Estill

Simon Over

Sir Andrew Davis

Sir Thomas Allen

Sir Willard White

South Bank Sinfonia

Stacey Kent

Tamsin Waley-Cohen

Tasmin Little

The New Professionals

Thomas Gould

Timothy Brown

Toby Purser

Tristan Fry

Trumpets in Concert from Vienna

Ukulele Orchestra of Great Britain

Vassily Savenko

Victoria Simmonds

Voces8

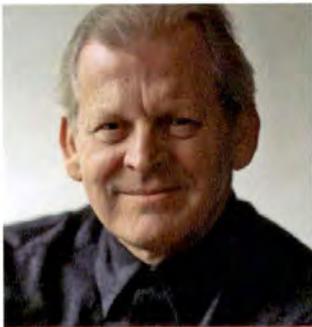
Wihan String Quartet

William Lacey



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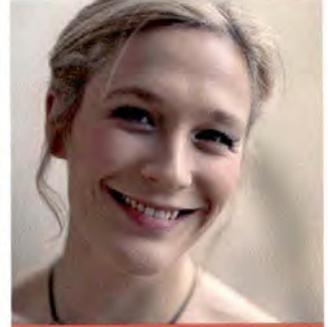
21 years



Sir Thomas Allen



Fron Male Voice Choir



Laura Mitchell



Grace Davidson



Ronald Corp



Stacey Kent



Alessandro Taverna



Freddy Kempf



Ex Cathedra



Nicola Benedetti



Dame Felicity Lott



Julian Lloyd Webber



Maria Friedman



Humphrey Lyttelton



Red Priest



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