

Proms at St Jude's 2012 Festival

23rd June - 1st July

St Jude-on-the-Hill,
Central Square, London NW11 7AH

www.promsatstjudes.org.uk

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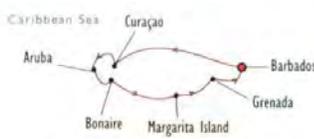
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NB. Fares are for new bookings only. All fares are per person based on double occupancy of a Vista Suite aboard Silver Whisper/Shadow and are subject to availability and change. Onboard credit may be withdrawn at anytime. Further terms and conditions apply.

23rd June - 1st July

Hon President's Message of Welcome



I am delighted to welcome you to this landmark, 20th year of Proms at St Jude's. The Festival, which started out modestly in 1993, has now grown to become a sizeable community event, regularly donating tens of thousands of pounds to charity. In 2011 we were able to give £45,000 to the Aspire Programme for disadvantaged young people at Toynbee Hall in Tower Hamlets and £15,000 to the North London Hospice, which cares for the terminally ill in this part of London.

The Festival is also a celebration of arts and culture. We are very pleased to have again attracted highly talented musicians to perform

for us – both established stars and up-and-coming young artists. I hope you'll join some of our wonderful heritage walks. And I particularly hope you enjoy our literary weekend, which has its debut this year. On all this, we welcome your feedback.

Our thanks go to our sponsors, advertisers, donors, Friends, volunteers, performers and patrons, and to you, the audience, for making it possible in difficult economic times to run events that lift the spirits and support good causes.

I hope you find our London 2012 festival a special and rewarding experience!

Alan Walker

The Reverend Alan Walker

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

Patrons: Sir Rodric Braithwaite GCMG • Dr David Cohen CBE
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Founder: Susie Gregson MBE

BBC Proms

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Full concert and ticketing details at bbc.co.uk/proms
facebook.com/theproms @bbcproms (#bbcproms)

* Calls cost up to 5p/min from most landlines (or additional charges for text messages). Calls from mobiles may cost significantly more.
All calls will be recorded and may be monitored for training and quality control purposes. Booking fees may apply.

23rd June - 1st July

Welcome to Proms at St Jude's

To Book

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

Telephone booking **020 8458 8798** 2-6pm every day except Sundays. Outside these hours, please leave a message.

Facilities for People with Disabilities

-  Wheelchair access to church and toilet. Please let us know your requirements when booking.
-  Hearing loop.
-  Parking in St Jude's carpark is very limited, is strictly for the disabled and MUST be pre-booked. On-street parking is available locally.
-  FIRST AID by St John Ambulance.

Proms at St Jude's 2013

The 21st season of Proms at St Jude's takes place from 22 June to 30 June 2013.



Last year's magic buckets

Last year's magic buckets – when the Proms crew counted the donation buckets late on the Last Night not only was there a promise from very generous donors to double the amount collected, but lurking at the bottom of one bucket was a cheque for £1,000 from highly appreciative concert-goers and in another was a £500 cheque from a man who said he was sorry but he had no cash on him! This, plus the £871 in coins and notes (50% up on the average haul on other nights), gave us a Last Night total of £2,371. And if that was more than the donors had expected, they didn't show it – cheerfully doubling it to £4,742. Nine nights of buckets of cash raised £9,403. Quite astonishing! Is there any way we can ever beat that?

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



A Member of the British Arts Festivals Association

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New!

23rd June - 24th June

The Literary Festival Weekend

The Henrietta Barnett School, Central Square

The idea for a Literary Festival alongside the Proms first cropped up in 1997 but these things take time, of course... So it was not until September 2011 that a 'LitFest' committee was formed, tasked with the challenge of bringing the vision to life.

The thinking had always been that we would like to expand the range of people to whom the Proms appeal and make the Festival even more attractive to the whole community. A literary event would also, we hoped, increase the amount we could raise for charity.

We had models on which to build, not least the successful Hampstead & Highgate Literary Festival which takes place every autumn at Ivy House. But we wanted to avoid competing with those events and at the same time not bite off more than we could chew. So we hit on the idea of a 'taster' event – a few select authors invited to speak over the course of only one weekend.

We are delighted to have attracted real literary stars to participate in this event – which speaks well for their perception of you, the Hampstead audience which they expect! And alongside the authors themselves, we're so pleased to have found interviewers who are both knowledgeable about the subjects being covered and celebrities in their own right.

As you'll see, the programme is a mixture of fiction and non-fiction. The Man Booker prize-shortlisted A.D. Miller is discussing his thriller, *Snowdrops*, about life in modern Russia with Proms Patron and former UK ambassador to the Soviet Union, Sir Rodric Braithwaite. South African-born Gillian Slovo talks about her new historical novel on the fall of Khartoum, *An Honourable Man*, with Sue MacGregor, former host of *A Good Read* on Radio 4, herself brought up in South Africa.

Making a bridge between fiction and non-fiction, Guardian Book Club host and Professor of English at University College, London, John Mullan, talks about his book *What Matters in Jane Austen?*

Our non-fiction offerings include former BBC Sports Editor Mihir Bose discussing his new book, *The Spirit of the Game*, on sport and politics with cricket and racing enthusiast Henry Kelly; Costa Biography Prize Winner Diana Athill talking about *Somewhere Towards the End*, her narrative on growing old in modern Britain; and Sir Michael Parkinson recounting tales of his life, particularly as a TV chat-show king, described in *Parky*.

For all the music lovers who attend the Proms, we especially draw attention to Tom Service, presenter of *Music Matters* on BBC Radio 3, who is talking about his new book on conductors and conducting, *Music as Alchemy*.

Finally, Suburb resident and cookery doyenne Claudia Roden is in conversation with chef, restaurateur and food writer Yotam Ottolenghi, about her new book *The Food of Spain*, his forthcoming book on the cuisine of Jerusalem and all things culinary.

Our thanks go to all the writers and interviewers taking part – unpaid – and to Waterstones for their support in running a pop-up bookshop on site. We hope you enjoy an intellectually mouth-watering weekend and look forward to your feedback as we devise our programme for next year.

Tickets – £10 or £7.50 at the door
or book online at
www.promsatstjudes.org.uk

Waterstones.com

Waterstones will provide a bookstall in the school throughout the weekend.

23rd June - 24th June

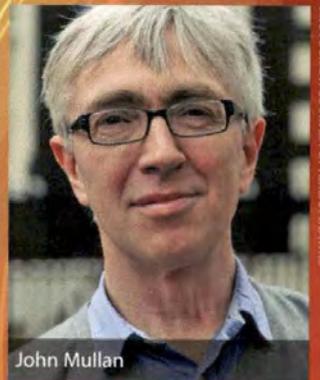
Saturday 23rd June

- 11am *Sir Michael Parkinson*
with Ruth Leon
- 2pm *Mihir Bose*
with Henry Kelly
- 3.30pm *Diana Athill*
with Ronald Hayman
- 5pm *A.D. Miller*
with Sir Rodric Braithwaite
-



Sunday 24th June

- 12.30pm *Claudia Roden*
with Yotam Ottolenghi
- 2pm *Professor John Mullan*
on Jane Austen
- 3.30pm *Gillian Slovo*
with Sue MacGregor
- 5pm *Tom Service*
on conductors and
conducting



Each session lasts for an hour.



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 the new Proms Literary Weekend!*

As we come to the end of our Centenary Year celebrations we would like to invite you to join us for our

Summer Fête

Sunday 8th July 2012, 12noon to 3.30pm
Central Square, London NW11

And to mark your calendar:

Bring your family and friends and have your firework party with us at

The Henrietta Barnett School's 2nd ANNUAL FIREWORK NIGHT

Saturday 3rd November 2012

Admission is FREE and there will be food and drink available to purchase.
Check our website for details nearer the date

23rd June - 1st July

Proms Heritage Walks

Tickets are £7.50 and must be booked – see below

Monday 25th June 10.30am

Great Trees of the Suburb – Benefit and Burden

Nick Packard, the Trust's Estate Manager, looks at significant trees and explains important issues for their owners and neighbours. Stout shoes are recommended. Meet at Fellowship House, 136a Willifield Way NW11 6YD.

Tuesday 26th June 2pm

Skilful, Economic and Artistic – the Design of Homes for the Middle Classes from 1907 to 1939

David Davidson, the Suburb's Architectural Adviser, looks at houses commissioned by private clients between Central Square and the Great Wall. Meet in St Jude's car park.

Wednesday 27th June 11am

Poverty and Philanthropy in the East End

Samuel and Henrietta Barnett were not alone – the Rothschilds, Charles Dickens and many others fought to alleviate poverty in the same streets. Discover their legacy: libraries, soup kitchens, art galleries, hospitals and adult universities. Meet at Aldgate East tube station (Whitechapel Road exit). A tour of Toynbee Hall is included. Led by City of London Guide Hermione Pool or Blue Badge Guide Julia Male.



Thursday 28th June 2pm

The Northern Heights – Connecting the Suburb to Highgate and Finchley

Jane Blackburn, Hampstead Garden Suburb Trust's Manager, describes an initiative to promote the Suburb as part of a planned network of walks in North London. Meet in St Jude's car park.

Friday 29th June 10am

Hampstead Heath: woods, gardens and ancient farmland

Simon Lee, the Heath Superintendent, tells the story of the northern part of the Heath and the famous people associated with it. The walk will visit the Pergola, Golders Hill Park and the Heath Extension before ending at the Free Church in time for the lunchtime organ recital. Meet at the flagpole, next to Whitestone Pond NW3 7ES.

Sunday 1st July 11am

Poverty and Philanthropy in the East End

A second chance to join this walk. See details above.

Book online at www.promsatstjudes.org.uk

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Proms Programme

SATURDAY 23rd	12.45	FAMILY CONCERT BBC Elstree Concert Band with Andrew Morley <i>conductor</i> , Henry Kelly <i>narrator</i> and Tubby the Tuba.....	15
	7.45	A NIGHT AT THE OPERA London International Orchestra with Paul Wynne Griffiths <i>conductor</i> , David Kempster <i>baritone</i> , Bonaventura Bottone <i>tenor</i> , Sarah Fox <i>soprano</i> and Leah-Marian Jones <i>mezzo-soprano</i>	19
.....			
SUNDAY 24th	7.45	THE ORION ORCHESTRA Toby Purser <i>conductor</i> and Panos Karan <i>piano</i>	29
.....			
MONDAY 25th	12.45	PIANO RECITAL Elena Vorotko	37
	7.45	PIAF – THE SONGS Eve Loiseau with Fiona Barrow <i>violin</i> and Edward Jay <i>piano accordion</i>	39
.....			
TUESDAY 26th	12.45	THE PARKER QUINTET Barbara Wyllie <i>clarinet</i> , Pierre-Emmanuel Largeron <i>violin</i> , Atsuko Takao <i>violin</i> , Elliot Joseph Moore <i>viola</i> and Alisa Franklin <i>cello</i>	43
	7.45	ALL STAR JAZZ NIGHT WITH THE JULIAN JOSEPH QUINTET Julian Joseph <i>piano</i> , Christian Garrick <i>violin</i> , Steve Williamson <i>tenor & soprano saxophone</i> , Mark Hodgson <i>acoustic bass</i> and Mark Mondesir <i>drums</i>	47
.....			
WEDNESDAY 27th	12.45	VIOLIN AND PIANO RECITAL Tanya Sweiry <i>violin</i> and Manon Ablett <i>piano</i>	53
	7.45	NICOLA BENEDETTI AND FRIENDS Nicola Benedetti <i>violin</i> , Alexei Grynyuk <i>piano</i> and Leonard Elschenbroich <i>cello</i>	57
.....			
THURSDAY 28th	12.45	CONCERT FOR SCHOOLS Nonesuch Orchestra, William Carslake <i>conductor</i>	65
	7.45	BENJAMIN GROSVENOR PIANO RECITAL	69
.....			
FRIDAY 29th	12.45	In the Free Church ORGAN RECITAL Michael Heighway	75
	7.45	ACADEMY OF ST MARTIN IN THE FIELDS Directed by Zsolt-Tihamér Visontay	77
.....			
SATURDAY 30th	12.45	CHARIOTS OF FIRE! Albert's Band, the resident ensemble of the Royal Albert Hall's Education Department. Kevin Hathway <i>conductor</i>	83
	7.45	DIAMOND JUBILEE CHORAL CONCERT The Cavendish Ensemble and Singers of the John Lewis Partnership Manvinder Rattan <i>conductor</i> and Grace Davidson <i>soprano</i>	87
.....			
SUNDAY 1st	7.45	LAST NIGHT OF THE PROMS Covent Garden Chamber Orchestra, Robert Max <i>conductor</i> , Tamsin Waley-Cohen <i>violin</i> , Bartholemew LaFollette <i>cello</i> and Grace Durham <i>mezzo-soprano</i>	97

Doors open 45 minutes before each performance.

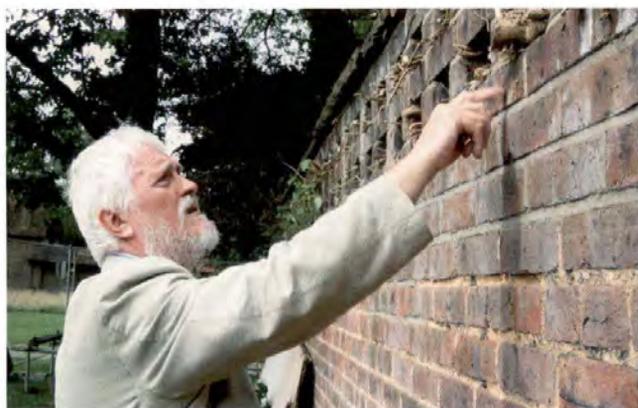
Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances.

Programme details correct at time of going to press.

HAMPSTEAD - GARDEN - SUBURB - TRUST

862 Finchley Road, Hampstead Garden Suburb, London NW11 6AB
Telephone: 020 8455 1066 and 020 8458 8085 (office hours 9am-5pm) ~ Email: mail@hgstrust.org ~ Twitter: @HGSTrust
www.hgstrust.org

Conservation



Consultation



Education



23rd June - 1st July

Toynbee Hall

Toynbee Hall was established in 1884 by Samuel and Henrietta Barnett as the first purpose-built university settlement designed to help the poor in East London. Today, 128 years later, it still provides a range of social welfare services to the people of East London and beyond. Toynbee Hall aims to be the place where people come for excellent local services and where the community can share ideas and experience and learn how to help to change lives and eradicate poverty in Britain.

Pierre de Coubertin, the founder of the modern-day Olympic movement (see pages 108 and 109) was one of the many thinkers and reformers who visited Toynbee Hall. When he visited in 1886 as part of his comparative study of education, Toynbee Hall was gaining a reputation for its new approach to educational and social reform.

Many of the needs and problems that affected the local community during his stay are still present in the East End today. Unemployment, low pay, the high price of housing and debt still cripple lives. Toynbee Hall continues to work with the community to develop innovative ways of tackling these problems. The Olympics create the opportunities for people to realise their potential and achieve their personal goals, beliefs that are at the heart of much of the work that Toynbee Hall does.

Toynbee Hall offers a variety of services including:

- Helping people to resolve their legal, financial and other problems. Free information and advice is provided to more than 3,000 people each year
- Working with young people to improve their self-worth and realise their potential
- A variety of wellbeing services for older people
- Supporting people to manage their money better and make it go further
- Specialist women's services that empower them and make a lasting difference to their lives through advocacy, education, ongoing support and advice.



The Aspire Programme

Aspire has completed another successful year, working with 100 young people from eight secondary schools in Tower Hamlets.

In addition to Aspire's usual eclectic menu of activities, this year has seen the birth of the Inspire Project, which offers continuation for previous participants. A group of 15 ex-Aspire young people have been meeting regularly since September 2011 to develop their skills as volunteers, supporting and engaging their community as well as providing crucial guidance to new Aspire recruits. Their work so far has culminated in a three-day residential stay at a farm in Wiltshire, where they not only played a major part in the day-to-day grind of farm work but also managed to find the energy to act as guides to two separate day trips of new Aspire groups, who returned for a range of one-week stays in May and June.

Aspire's success is based on three crucial ingredients: enthusiastic and hard-working staff; consistent ground-work from the inspiring adult volunteers who coach the young people for a whole school year; and the incredible impact made by the Proms concerts on Aspire each June.



Toynbee Hall, 28 Commercial Street, London E1 6LS
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Please note that this event is now organised
directly by the Fundraising office of the
North London Hospice. Contact information is
therefore different from previous years

Registered Charity No. 285300

North London Hospice

Annette and Karl Foxlow, pictured, married at the hospice on Wednesday 23rd November last year. They had been together for 15 years but never got round to getting married. Their three children took part in the ceremony as ring bearer, bridesmaid and best man.

Dame Cicely Saunders, founder of the modern hospice movement said: 'You matter because you are you, and you matter to the very last moment of your life. We will do all we can not only to help you die peacefully, but also to live until you die.'

North London Hospice exists to meet the needs of local people affected by life-limiting illnesses and to support those who have been bereaved. Through the ongoing generosity of the people of Barnet, Enfield and Haringey we provide a range of high quality services totally free of charge. By giving people choices and involvement in the care they receive, we make a real difference where and when it matters most.

We have the first purpose-built multi-faith hospice in the UK. Apart from providing palliative care of the highest quality, the hospice gives a feeling of safety for patients and their families with a nurse-to-patient ratio that takes into consideration the time to just sit and talk with a cup of tea. Our chaplaincy team is a vital part of the hospice support system. Spiritual support becomes very important at this stage of life and we offer the help of chaplains from many religions, as well as spiritual support to those of no faith who still need help in making sense of what is happening to them.

At North London Hospice we recognise that life-limiting illnesses have an impact far beyond the person diagnosed. Carers, family and friends are all affected and can be in need of help and support themselves. We offer a wide range of services to help family members and carers to deal with all the emotional and practical issues that they may face.

2012 is the hospice's 20th anniversary of in-patient care. It will be an exciting time with the opening of



a brand new Day Services centre in Enfield, which will better serve the residents of the three boroughs we cover – Barnet, Enfield and Haringey.

Like many charities, we have had three years of declining income owing to the difficult economic climate. The running costs of the hospice are of course increasing, as are all prices. This combination of declining income and rising costs means that fundraising is ever more vital. We are looking for extra support from an already generous community which is why the support from the 2012 Proms is so timely and valued.

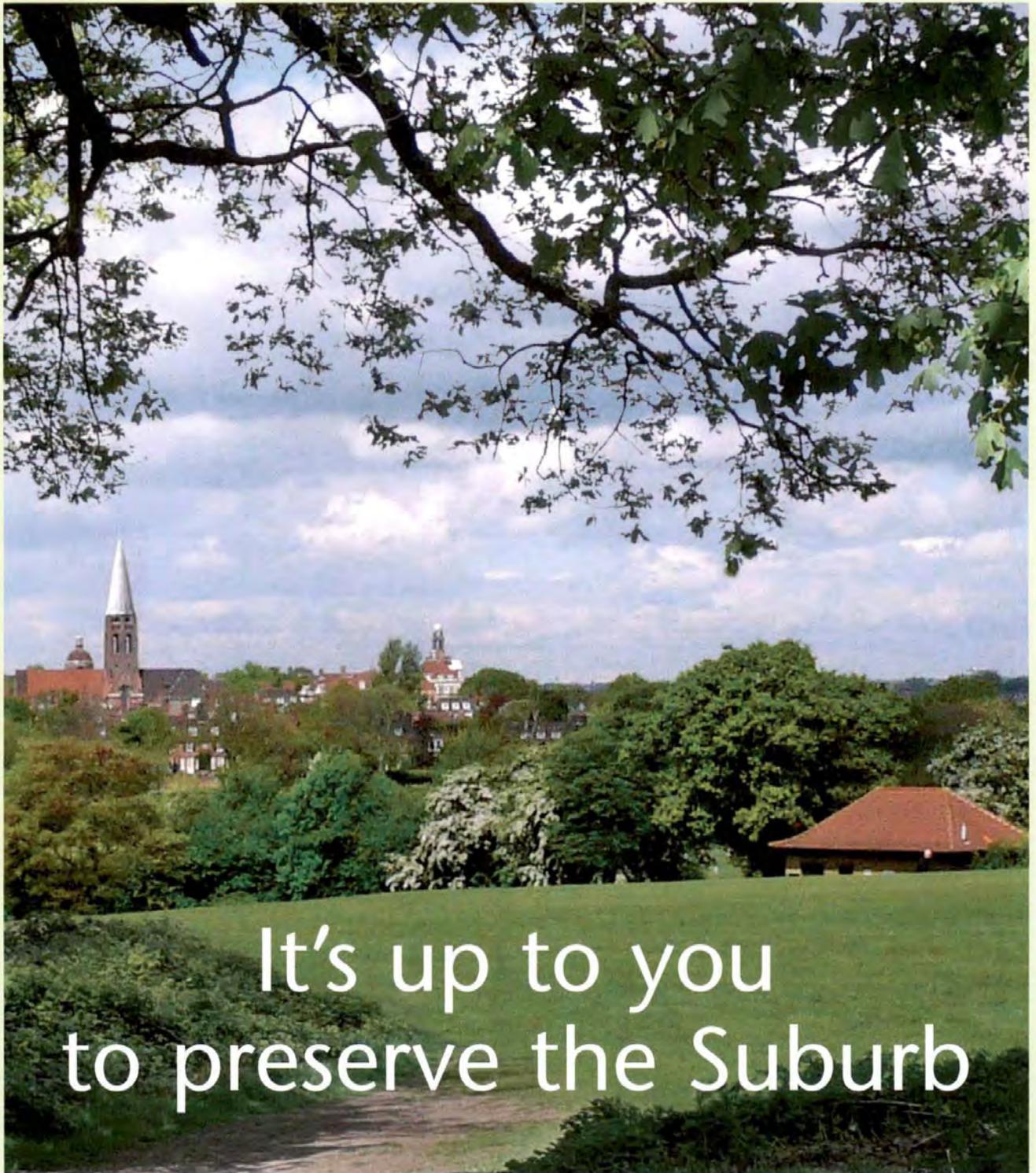
Everyone at North London Hospice would like to take this opportunity to thank Susie Gregson and the amazing team who organise this wonderful event. The donation we receive every year from Proms allows us to carry on the vital work we do.

NORTH·LONDON HOSPICE

North London Hospice, 47 Woodside Avenue, Finchley, London N12 8TF
Tel: 020 8343 8841 • Email: nlh@northlondonhospice.co.uk
Web: www.northlondonhospice.org • Registered Charity No. 285300



**Hampstead Garden Suburb
Residents Association**



**It's up to you
to preserve the Suburb**

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

www.hgs.org.uk

12.45 Saturday 23rd June

Family Concert

Supported by the Hampstead Garden Suburb
Residents Association

BBC Elstree Concert Band
Andrew Morley conductor
Henry Kelly presenter & narrator

Programme

- 🎵 *The Muppet Show Theme*
(Jim Henson, arr Willy Hautvast)
- 🎵 *Selections from Aladdin*
(Alan Menken, arr John Moss)
- 🎵 *William Tell Overture*
(Gioacchino Rossini)
- 🎵 Highlights from *Beauty and The Beast*
(Alan Menken, arr John Moss)
- 🎵 *Hoedown from Rodeo* (Aaron Copland)
- 🎵 *The Carnival of the Animals*
(Camille Saint-Saëns, arr Geoffrey Brand)
 - *Royal March of the Lions*
 - *Fossils*
 - *Finale*
- 🎵 *Tubby the Tuba*
(George Kleinsinger, arr George F Roach)
- 🎵 *Harry Potter Symphonic Suite*
(John Williams, arr Robert W Smith)
 - *Hedwig's Theme*
 - *Nimbus 2000*
 - *Harry's Wondrous World*





Channing
SCHOOL



OPEN DAYS



THURSDAY 20 SEPTEMBER
at 5PM

MONDAY 8 OCTOBER
at 9.15AM



MONDAY 15 OCTOBER
at 2.30PM

THURSDAY 15 NOVEMBER
at 9.15AM



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BBC Elstree Concert Band

The BBC Elstree Concert Band was founded by flautist Ian Marshall and gave its first public concert at the BBC's Elstree Studios in July 1986 where the small audience included, crucially, the Mayor of Elstree and Borehamwood and the Town Council's Entertainments Officer. Their support over subsequent years has been vital to the Band's development. Indeed Elstree and Borehamwood remain very much our spiritual home and we regularly give concerts there.

The continued development of the Band into the versatile and entertaining ensemble you will hear today is down to the inspirational and energetic leadership of two people: the founding Musical Director, Mike Crisp, and the current Musical Director, Andrew Morley. Mike Crisp was a pillar of the BBC's TV Training Department and composer of a considerable amount of music for television programmes. He assumed the responsibilities of Musical Director from a very early stage and continued for many wonderful years. His successor, Andrew Morley, has continued to take the Band from strength to strength. During the 25 years of our existence, the Band has played at a wide range of venues in and around London, including the Elstree and Maida Vale Studios, St James's Church Piccadilly, The Proms at St Jude's, Millfield Theatre, Allum Hall, Dorchester Abbey and Westminster Abbey. We have also given concerts further afield in France and Germany and, most recently, in Belgium.

The Band's performances have been broadcast nationally as well as globally through the BBC World Service. It provided the music for a major BBC1 documentary and has made several recordings, the most recent of which was for a Radio 3 programme on the music of Charles Ives as part of the Discovering Music series. It has given concerts in aid of The Voice of the Listener Trust, the North London Hospice and several other charitable organisations.

For all enquiries, or to join the mailing list, please email them at info@bbcelstreeconcertband.co.uk. More details about the Band and forthcoming public concerts can be found on their website.

www.bbcelstreeconcertband.co.uk

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Eleanor Searley



Tubby the Tuba

Young tuba Tubby setting off on a quest to find a song of his own while on the way to Singing City was the idea of New York writer/performer Paul Tripp, who wrote it in 1941 in collaboration with composer George Kleinsinger. Tripp was then called up for wartime US Army service and the show was not put on until 1945, when it became an instant hit. It has since been translated into more than 30 different languages as well as having been made into an animated film. Concertgoers of a certain age may recall hearing extracts on the BBC's Saturday morning programme *Children's Favourites* and young people today get the same enjoyment from Tubby and friends.

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A Night at the Opera

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London International Orchestra
Sarah Aaronson OBE artistic director
Paul Wynne Griffiths conductor
John Bradbury leader
David Kempster baritone
Bonaventura Bottone tenor
Sarah Fox soprano
Leah-Marian Jones mezzo-soprano

Programme

WOLFGANG AMADEUS MOZART (1756-1791)

- 🎻 **Orchestra:** The Marriage of Figaro overture
- 🎤 **Soprano:** 'Dove sono', Countess Almaviva's aria from *The Marriage of Figaro*
- 🎤 **Soprano & Baritone:** 'Là ci darem la mano' from *Don Giovanni*

GAETANO DONIZETTI (1797-1848)

- 🎻 **Orchestra:** Don Pasquale overture
- 🎤 **Tenor:** 'Una furtiva lagrima', Nemorino's aria from *L'Elisir d'Amore*

GIUSEPPE VERDI (1813-1901)

- 🎤 **Baritone:** Iago's 'Credo' from *Otello*
- 🎤 **Mezzo-soprano:** 'O don fatale', Princess Eboli's aria from *Don Carlo*
- 🎻 **Orchestra:** I Vespri Siciliani overture
- 🎤 **Soprano, Mezzo-Soprano, Tenor & Baritone:** Quartet from *Rigoletto*

INTERVAL

CARL MARIA VON WEBER (1786-1826)

- 🎻 **Orchestra:** *Der Freischütz* overture

ANTONÍN DVOŘÁK (1841-1904)

- 🎤 **Soprano:** 'Song to the Moon' from *Rusalka*

GEORGES BIZET (1838-1875)

- 🎤 **Mezzo-Soprano:** 'Danse bohémienne' from *Carmen*
- 🎤 **Tenor:** 'La fleur que tu m'avais jetée', Don José's aria from *Carmen*

CHARLES GOUNOD (1818-1893)

- 🎤 **Baritone:** 'Avant de quitter ces lieux', Valentin's aria from *Faust*

CAMILLE SAINT-SAËNS (1835-1921)

- 🎤 **Mezzo-Soprano:** 'Mon coeur s'ouvre à ta voix', Delilah's aria from *Samson and Delilah*

GIACOMO PUCCINI (1858-1924)

- 🎤 **Soprano:** 'O mio babbino caro', Lauretta's aria from *Gianni Schicchi*
- 🎻 **Orchestra:** Intermezzo from *Manon Lescaut*

JOHANN STRAUSS II (1825-1899)

- 🎤 **Soprano, Mezzo-Soprano, Tenor & Baritone:** 'Dui-du' chorus from *Die Fledermaus*

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

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7.45 Saturday 23rd June

The London International Orchestra

The London International Orchestra was founded as the North West London Orchestra in 1986 by Dr Solly Aronowsky and Sarah Aaronson. Its Principal Conductor is Paul Wynne Griffiths, who succeeded Toby Purser in 2011. Starting as a predominantly amateur ensemble, the LIO has evolved over the years into a semi-professional orchestra, attracting many retired professional players as well as music teachers and young conservatoire graduates. Membership still includes talented amateur musicians from many different occupations such as medicine, law, business and public administration. There is a wide range of age groups and nationalities – indeed it is the LIO's cultural diversity that led to the change of name. What brings the players together is the companionship and sheer enjoyment of playing challenging repertoire in a full symphony orchestra coupled with a shared support for the LIO's charitable aims.

With the generous help of sponsorship, the LIO raises money for charity by giving public concerts, featuring symphonic music, themed programmes of Russian and Viennese favourites, opera evenings and music from the shows. The numerous charities and institutions that the orchestra has supported include: Great Ormond Street Hospital, Barnardo's, The Mary Hare Foundation, The North

London Hospice, The British Red Cross, The Nelson Mandela Children's Fund, The Princess Royal Trust for Carers, SENSE, Penniwell's Riding Centre for the Disabled, The Buskaid Music Project in South Africa, Tŷ Gobaith and Hope House Children's Hospices, Help for Heroes, The Children's Burns Trust (Moscow) and St Dunstan's.

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; it has performed at Proms at St Jude's on five previous occasions (2006, 2007, 2008, 2010 and 2011).

The Orchestra wishes to express its grateful thanks to Tony Rickard, Emma Syrus, Julie Davis and Rob Summers at the Royal Opera House Music Library.

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Caryn Cohen
Hywel Davies
Prunella Sedgwick
Emer Salter
Donna Duke
Brenda Cullity
Fiona Thompson
Ilya Ushakov
Henry Bentley
Jeff Phillips
Cathal Garvey
Kirsty Lovie
Frances Barlow

Second Violins

David Richmond
Cindy Nonoo-Cohen
Irena Tsvigun
David Goodman
Teresa Coakley
Raja Mohammadi
Olivia Jarvis
John Middleton
Atsuko Takoo
Raymond Mack
Julia Flint
Joo Yoon

Violas

Elsa Cusido
Dora Shopova
Myrna Edwards
Brian Mack
Norris Bosworth
Kay Hurwitz
Michael Hall
Jeremy Gurchenkov
Emily Myles

Cellos

Roman Broide
Jocelyn Gale
Sheena McKenzie
Andrew Clunies-Ross
Ann Sheffield
Laura Seddon
Janet Reed
Maryann Balkwill

Double Basses

John Bakewell
Helen Roose
Paul Moore
Richard Dalling

Flutes

Hannah Cock
Meri Cusido

Oboes/Cor Anglais

Graham Salter
Juliet Lewis

Clarinets

Ian Herbert
Thomas Radice

Bassoons

Caroline Lawrance
Elizabeth O'Neill

French Horns

Nicolas Fleury
John Isaacs
David Horwich
Beatrice Driver

Trumpets

John Baker
Paul Martin

Trombones

John Wells
Kevin Elwick

Bass Trombone

Adrian Cleverley

Tuba

Tom Kelly

Timps/Percussion

Janne Metsapelto

Harp

Miriam Keogh

*Players in tonight's concert
will be drawn from the full
orchestral membership above*



Paul Wynne Griffiths
conductor

Paul Wynne Griffiths studied at the Royal Manchester College of Music and the London Opera Centre before joining the music staff of the Royal Opera House, Covent Garden where he has worked for more than 30 years. He has conducted many leading orchestras throughout the UK and abroad, including the Orchestra of the Royal Opera House, RPO, Philharmonia, LPO, BBC Concert Orchestra, RSNO, London Concert Orchestra, Athens State Orchestra, Tokyo PO and Iceland SO.

His opera performances include John Woolrich's *The Judgment of Paris*; *Rigoletto*, *il Barbiere di Siviglia*; *La Traviata*; *La Bohème*; *Madama Butterfly*; *Gianni Schicchi*; *Tosca* and *Turandot*, *L'Heure Espagnol*, *The Merry Widow*, *Norma* and *Don Giovanni* for the Royal Opera; *Il Trovatore* for Scottish Opera; *L'Elisir d'amore* for Gothenborg Opera; and *Cavalleria Rusticana*, *I Pagliacci*, *Tosca*, *Rigoletto*, *Salome* and *Fidelio* for the Spier Festival, South Africa.

He has accompanied many singers, both in concert and on television including Montserrat Caballé, Katia Ricciarelli, Jose Carreras, Roberto Alagna, Angela Gheorghiu, Sir Geraint Evans, Sir Thomas Allen, Carlo Bergonzi, James King and Renato Bruson. He was the artistic director and pianist for the BBC's *Pavarotti Masterclass*.

He is a visiting tutor at the Royal Northern College of Music, the National Opera Studio and the Cardiff International Academy of Voice.

St Jude's Autumn Walk

Saturday 13 October 2012

Make a note in your diaries!

For the fourth year running St Jude's invites you to bring your families, friends and dogs if you would like to discover green and secluded paths through North London's parks and woodland in autumn sunshine.

We hope that this six-mile sponsored walk, almost entirely away from roads, will raise as much as possible for the St Jude's central heating appeal fund.

This year we are going back to the route that we followed in 2009 and 2010, starting at St Jude's and finishing in Finsbury Park (return from Manor House underground station or by 210 bus). If you were not able to do the previous walks, come this time and find out what you were missing. Each of these walks was great fun and a happy social occasion.

The proceeds of the walk will go as before to the central heating appeal fund, which now stands at about £27,000. We intend to renovate all the radiators, renew the 100-years-old pipework and extend it by adding grilles in the floor to disperse heat more efficiently. We hope that grant-giving bodies will be able to match the funds we have raised.

Make a note of the date in your diaries now. If you do not wish to walk, please consider sponsoring one of the walkers. Adult walkers will be asked to raise a minimum of £25 in sponsorship.

For further information, contact Jennifer Radice by email at jennifer@theradices.co.uk or telephone 020 8455 1025. Details and a registration form will be available nearer the time on the church website.

www.stjudeonthehill.com

Bonaventura Bottone *tenor*



Bonaventura Bottone has been described by the *New Grove Dictionary of Opera* as 'a superb actor, with a strong lyrical voice, making a magnificent Loge' (*Das Rheingold*). He trained at the Royal Academy of Music in London, by which he

was later honoured with a fellowship in 1998. He has sung with worldwide opera companies such as the Metropolitan in New York; the Lyric in Chicago; Houston Grand Opera, Texas; Opéra de Paris; the Bayerische Staatsoper in Munich and Opera Queensland. Here in the UK he has sung with English National Opera; Welsh National Opera and Scottish Opera. Other venues at which he has performed include La Scala Milan; La Fenice Venice; Santiago di Chile; the Royal Opera House, Covent Garden and the Glyndebourne Festival.

His operatic repertoire encompasses more than a hundred leading role. It includes *La Bohème*; *Madama Butterfly*; *Un Ballo in Maschera*; *Der Rosenkavalier*; *Rigoletto*; *Capriccio*; *Eugene Onegin*; *Das Rheingold*; *Die Meistersinger*; *Die Zauberflöte*; *Don Pasquale*; *L'elisir d'amore*; *Candide*; *Die Fledermaus*; *L'heure espagnole*; *Il Tabarro*; *La Traviata*; *Otello*; *Troilus and Cressida*; *Falstaff*; *Cavalleria Rusticana*; *Il Seraglio*; *Salome*; *Adriana Lecouvreur* and *La Damnation de Faust*.

His recordings include *Die Fledermaus* with Luciano Pavarotti and Joan Sutherland; *Lucia di Lammermoor* with Edita Gruberova and Alfredo Kraus; *The Mikado* with Eric Idle and *Candide*, *Der Zerbrochene Krug*, *A Little Night Music*, *The Student Prince* and *Otello* with Charles Craig.

Future engagements include *The Dream of Gerontius* with the Huddersfield Choral Society, Puccini's *Messa di Gloria* with the Cambridge Philharmonic Society and Basilio in *Le Nozze di Figaro* with the Royal Opera.

David Kempster *baritone*

Born in Chirk, North Wales, David Kempster is one of Britain's most sought-after baritones. He joined English National Opera as a Principal Baritone in 1998 and has sung more than 30 major roles for them. Other roles include Escamillo in *Carmen* for Glyndebourne on Tour and Peter in *Hänsel und Gretel*, Iago in *Otello* and Belcore in *L'elisir d'amore* for Welsh National Opera. He made his US debut as Sharpless in *Madama Butterfly* for Dallas Opera; as Dr Falke in *Die Fledermaus* for Glyndebourne on Tour; as Lescaut in *Manon Lescaut* for Florida Grand Opera and as Nottingham in *Roberto Devereux* for Dallas Opera.

Appearances on the concert platform include Fauré's *Requiem* with the BBC National Orchestra of Wales; *Carmina Burana* with the London Concert Orchestra at the Barbican, Opera Galas for Raymond Gubbay at the Barbican, The Bridgewater Hall and Glasgow's Royal Concert Hall, *The Dream of Gerontius* with the Royal Liverpool Philharmonic Orchestra and, at the Welsh Proms in Cardiff, *Judas Maccabeus* with the London Mozart Players. Recent engagements include Sharpless in *Madama Butterfly* for Royal Danish Opera. David is currently playing the title role in *Don Giovanni* for Welsh National Opera.



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Leah-Marian Jones *mezzo-soprano*

Leah-Marian Jones was born in Wales and studied at the Royal Northern College of Music and National Opera Studio. She was a Company Principal at the Royal Opera House, Covent Garden for eight years, singing numerous roles including Tisbe in *La Cenerentola* (televised for BBC2); Varvara in *Katya Kabanova*; Dorabella in *Così fan tutte*; Karolka in *Jenufa*; Maddalena in *Rigoletto*; Mercédès in *Carmen*; Annina in *Der Rosenkavalier*; Flosshilde in *Das Rheingold* and *Götterdämmerung* and The Young Doctor in *Palestrina* (also performed at the Metropolitan Opera New York). She has also sung leading roles for English National Opera, Welsh National Opera, Scottish Opera, Opera North, at the Châtelet in Paris and in Berkeley, San Francisco.

Recent engagements include Meg Page in *Falstaff* for Angers Nantes Opéra and Opéra de Rennes; Kabanicha in *Katya Kabanova* for Welsh National Opera; Rosswisse in a concert performance of *Die Walküre* with the Hallé Orchestra conducted by Sir Mark Elder at the Manchester International Festival and *Messiah* performances at the Royal Albert Hall for Raymond Gubbay Ltd. Engagements this season include the Witch in *Hänsel und Gretel* and Baba the Turk in *The Rake's Progress* for Scottish Opera. Future plans include Flora in *La Traviata* for Angers Nantes Opéra.



Sarah Fox *soprano*

Born in Yorkshire, Sarah Fox was educated at Giggleswick School, London University and the Royal College of Music. She won the Kathleen Ferrier Award in 1997 and the John Christie Award in 2000. Operatic highlights include Asteria in *Tamerlano* for Covent Garden, Munich and Barcelona (opposite



Domingo); Zerlina in *Don Giovanni* at Covent Garden, Glyndebourne and Cincinnati; Woglinde in *Der Ring des Nibelungen* for Covent Garden, Salzburg and Aix-en-Provence Festivals; Susanna in *Le Nozze di Figaro* for Glyndebourne and The Royal Danish Opera; Mimi in *La Bohème* and Merab in *Saul* for Opera North; Michal in *Saul* and Eurydice in *Orphée et Eurydice* in Munich; Ilia in *Idomeneo* with De Vlaamse Opera and Lucy Lockitt in *The Beggar's Opera* for Covent Garden.

Sarah has worked with many of the world's leading orchestras and conductors; has appeared several times at the BBC Proms and the Edinburgh Festival; and given recitals at the Wigmore Hall and at the Concertgebouw, Amsterdam.

Future engagements include Micaëla (*Carmen*) at Covent Garden and performances of Mahler's 2nd Symphony with the Berlin Philharmonic and Sir Simon Rattle.

Her discography includes Mahler's 4th Symphony (Philharmonia/Mackerras) and Poulenc songs (Martineau) for Signum Classics; Leighton's 2nd Symphony (BBC National Orchestra of Wales/Hickox), Vaughan Williams' *Christmas Music*, Britten's *Owen Wingrave* (CLS/Hickox) and Britten's *The Beggar's Opera* (CLS/Curnyn) for Chandos and *That's Entertainment* (John Wilson Orchestra/Wilson) for EMI classics.



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7.45 Sunday 24th June

The Orion Orchestra

Supported by the Dorset Foundation
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Toby Purser conductor
Panos Karan piano

Programme

ANATOLY LYADOV (1855-1914)

- Polonaise in D major for the Unveiling of the Statue of Anton Rubinstein, Op 55 (1902)

SERGEI RACHMANINOV (1873-1943)

- Piano Concerto No 3 in D minor, Op 30 (1909)
 - *Allegro ma non tanto*
 - *Intermezzo: Adagio*
 - *Finale: Alla breve*

INTERVAL

ANTONÍN DVOŘÁK (1841-1904)

- Symphony No 9 in E minor, Op 95 'From the New World' (1893)
 - *Adagio – Allegro molto*
 - *Largo*
 - *Molto vivace*
 - *Allegro con fuoco*

Orion – The Orchestra of Rising Stars

Orion has rapidly built a reputation as one of the most dynamic orchestras on the UK's music scene. The orchestra exists to promote the best young musicians in the country, with its performances recognised for their vitality, energy, and imaginative programming.

With Orion's players selected from the most talented music college students and graduates beginning their careers, the orchestra gives its members the experience of working under professional conditions at leading concert venues, as well as a platform for especially talented young soloists. As orchestra in residence at the Aberystwyth International MusicFest, Orion provides a unique experience for student conductors and composers. Additionally, this year it awarded its first Composers' Prize, supported by the Royal Overseas League, and both a Conductors' Award and a Young Conductors' Bursary, supported by the Richard Carne Trust.

Since its formation in 2005 by artistic director Toby Purser, notable young soloists have included violinists Nicola Benedetti, Valeriy Sokolov, Jack Liebeck and Charlie Siem; pianists Teo Georghiu and Panos Karan; percussionist Martin Grubinger; cellist Guy Johnston; tenor Jesús León and soprano Laura Mitchell.

Each year, Orion's repertoire embraces the wide range of genre, style and skills which its musicians



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will need in professional orchestras, with music from Austria to Azerbaijan and encompassing symphonic, opera, contemporary and even fusion programmes. Neglected works Orion has championed include the première of a rediscovered Stravinsky orchestration of *The Song of the Volga Boatmen*, excerpts from Veniamin Fleishman's little-known masterpiece, *Rothschild's Violin*, and the first performances in more than 70 years of Dorothy Howell's Piano Concerto and of Cyril Scott's Harpsichord Concerto.

It has launched an acclaimed CD of Rachmaninov's Piano Concerto No 3, with the young piano virtuoso Panos Karan, who is tonight's soloist, and a recently recorded live performance of British music will be released by Cameo Classics this summer. A concert in November 2010 with Iranian composer Shardad Rohani was filmed and broadcast by BBC Persia.

Many of the orchestra's concerts promote awareness and raise funds for charity, and it has contributed to raising over £600,000 for The Passage, helping London's homeless, as well as raising money for humanitarian aid in the Middle East, and many other charitable organisations.

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President: Lady Solti

THE ORION ORCHESTRA

First Violins Michael Gurevich Susanna Peterson Josephine Robertson Katherine Waller Lila Pollack Susanna Peterson Deborah Landolt Jung Yoon	Cellos Emily Francis Colin Clark Nuri Oh Hannah Scofield Double Basses Adam Wynter Georgina McGrath	Horns Sam Pearce Emma Cotton James Pillai Daniel Curzon Trumpets Thomas Hewitt Freddie Bolls
Second Violins Tetsuumi Nagata Rebecca Minio Fred Taylor Mari Kobayashi Alan Castello Eva Petrarca Alice Hall Aligirdas Galdikas	Flutes Samantha Pearce Michael Liu Oboes Mana Shibata John Roberts Clarinets Anna Hashimoto Boyan Ivanov	Trombones Douglas Murdoch Iain Maxwell Bass Trombone Jim Alexander Tuba Ross Knight Timpani Tim Evans
Violas Meghan Cassidy Jo Fisher Rosie Kilian Francis Gallagher	Bassoons Tammy Thorn Lois Au	Percussion David Holmes Feargus Brennan



PHOTOGRAPH COURTESY OF JONATHAN MILLS-LEA

Toby Purser conductor

Toby Purser, Artistic Director and Founder of the Orion Orchestra, is widely regarded as an intelligent and passionate conductor.

His musical studies began as a chorister and a music scholar at Winchester College. After reading music at Oxford, where he founded the Oxford Philomusica and conducted the Oxford Sinfonietta, he spent two years at the St Petersburg State Conservatoire studying conducting with Ilya Musin, and then a further three years at the Royal Academy of Music with Colin Metters.

Toby first came to prominence when he won second prize at the Leeds Conducting Competition in 2002, and was appointed Assistant Conductor of L'Ensemble Orchestral de Paris for 2007 following his participation in the Vendôme Academy with Janos Furst and John Nelson.

Orchestras he has conducted include the English Chamber Orchestra; L'Ensemble Orchestral de Paris; Sinfonia Viva; Orchestra of Opera North; St Petersburg Festival Orchestra; Orpheus Sinfonia; Cheltenham Chamber Orchestra; Cambridge University Chamber Orchestra and Oxford University Orchestra. From 2002 until 2011 he was principal conductor of the London International Orchestra and he has also worked with the BBC Philharmonic, Basel Symphony Orchestra and the St Petersburg Camerata.

In 2005 Toby founded the Orion Orchestra and has developed it into one of London's great orchestral



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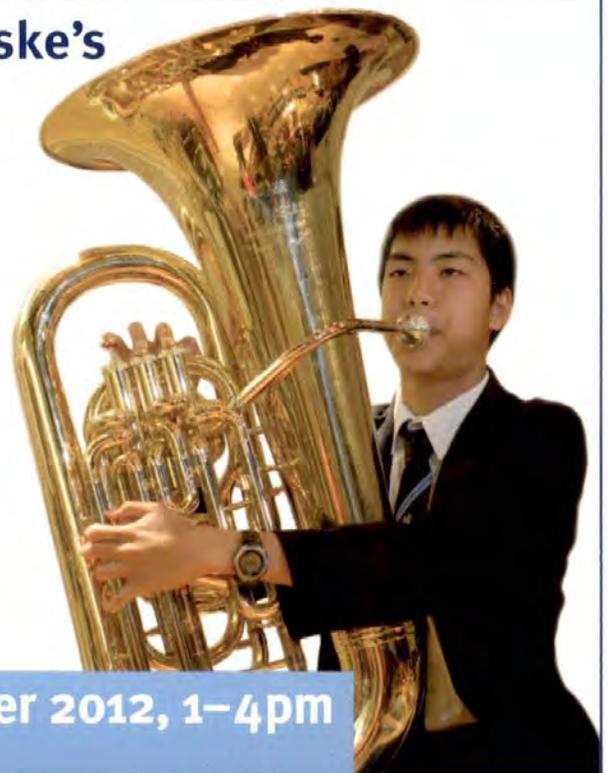
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7.45 Sunday 24th June

successes, also initiating a composers' prize, a young conductors' award and a Great Young Soloists concert series.

He is a regular guest at Grange Park Opera where he has conducted *Rigoletto* and *Madama Butterfly* and is conducting *Eugene Onegin* this summer. His conducting of *Rigoletto* received outstanding acclaim from the critics, with *Opera Magazine* writing, '[his] keen understanding of Verdi's score is demonstrated in every single bar'.

Other operatic performances include *Hänsel und Gretel*; *Il Seraglio* (British Youth Opera); Anthony Bailey's *The Black Monk* (Sirius Ensemble); Sciarrino's *Infinito Nero* (Almeida Opera); Britten's *Curlew River* and Puccini's *Gianni Schicchi*, as well as many opera gala programmes.

In 2010, the Aberystwyth International MusicFest invited him to direct its first conductors' class, following which the class is now established as an annual event. He also teaches conducting alongside George Hurst at the Canford Summer School of Music and has been co-director of the Graz Conductors' Summer School 2008-2009.

Panos Karan *piano*

Panos Karan was born in Crete in 1982. He was brought up in Athens, where he started piano lessons at the age of seven and very soon distinguished himself. He received his musical education at the Royal Academy of Music in London under the guidance of Sulamita Aronovsky.

At 19, he made his professional debut at the South Bank Centre and in 2004 he was a laureate at the José Iturbi International Piano Competition in Valencia.

Panos keeps a busy international performing schedule. Recent performances have included Beethoven's 2nd Piano Concerto with the LSCO at the South Bank Centre; Rachmaninov's 3rd Piano Concerto with the Orion Symphony Orchestra at St John's Smith Square and Mozart's Piano Concerto K271 and Bach's Piano Concerto in D minor with the St Petersburg Camerata at the Hermitage



PHOTOGRAPH COURTESY OF MIRLOS CZEHEVAN

Theatre. Other venues have included the Athens Megaron Recital Hall, the Vienna Konzerthaus and Carnegie Hall.

In December 2009, Panos recorded his debut album, Rachmaninov's Piano Concerto No 3 with the Orion Symphony Orchestra, and in January 2011 he returned to the Megaron Hall for a sensational performance of the concerto.

In September 2010, Panos founded the non-profit organization Keys of Change with the aim of sharing classical music and its benefits with the most remote areas of our planet. It includes the Amazon Project, in which Panos is travelling the length of the river in three stages to play music for local communities. Last August, Panos travelled with Keys of Change to Japan performing for communities affected by the March 2011 earthquake and tsunami.

Future projects include return visits to the Amazon and Japan, as well as extending Keys of Change network to Sierra Leone and Bhutan.

'Here is a pianist with talent to spare. His Liszt sparkles, his Chopin is heartfelt'

International Piano

'Panos Karan, whose delicacy of touch and singing tone were admirable ... his playing was sensitive to the music while exuding confidence of his own mastery of the work'

Musical Opinion



The Orion Orchestra

PHOTOGRAPH COURTESY OF JONATHAN ATLES-LEA

ANATOLY LYADOV (1855-1914)**Polonaise in D major for the Unveiling of the Statue of Anton Rubinstein, Op 55 (1902)**

Anatoly Lyadov was, like his Norwegian contemporary Grieg, a miniaturist. At a time when his fellow Russian composers were composing operas, symphonies and concertos, he concentrated on producing a remarkable collection of wonderfully scored and evocative orchestral miniatures. Lyadov was the first composer Diaghilev asked for a ballet on the Russian folk-tale *The Firebird*. Lyadov's legendary laziness saw to it that he never completed the commission – another pupil of Rimsky Korsakov, the young Igor Stravinsky, was asked instead and made it his first major ballet success. Lyadov's research into folk music – another thing he had in common with Grieg – laid the foundations for other composers, including Bartók, Kodály, and Vaughan Williams, to preserve and exploit the rich musical heritage of folk music.

Lyadov composed two orchestral polonaises, both as tributes to famous artistic figures. The first (Op 49 of 1899) was written in memory of the poet Alexander Pushkin (1799-1837); the second (Op 55, in tonight's programme) marked the unveiling in 1902 of a statue of the pianist and composer Anton Rubinstein (1829-1894), founder of the St Petersburg Conservatoire. His brother, Nikolai, founded the equivalent institution in Moscow; they were the first music schools of their type in Russia.

SERGEI RACHMANINOV (1873-1943)**Piano Concerto No 3 in D minor, Op 30 (1909)***Allegro ma non tanto**Intermezzo: Adagio**Finale: Alla breve*

In 1909, Rachmaninov toured the United States for the first time, introducing himself to the American public in all three facets of his career – as pianist, conductor and composer. He conducted his orchestral works in Chicago and Philadelphia and gave numerous piano recitals in which he played his own compositions. He brought with him a new work, composed specially for the tour – his Third Concerto: performances included one with the New York Philharmonic under Gustav Mahler, whose meticulous preparation left a deep and lasting impression on Rachmaninov. In later years he declared the Third his

favourite among his own concertos, but he eventually phased it out of his performing repertoire because he came to feel that certain other pianists performed it more effectively.

The Third Concerto is an extremely demanding piece for the soloist. Rachmaninov dedicated the score to Josef Hofmann, a lifelong friend whom he was not alone in regarding as the greatest pianist of his time. Hofmann, however, never played the work and it was the young Vladimir Horowitz who became closely identified with it. He chose it for his graduation performance at the Kiev Conservatoire in 1920 and played it frequently throughout his professional career. He met Rachmaninov as soon as he arrived in America in 1928 and the composer suggested some cuts and other modifications which he felt would make the piece an even stronger vehicle for his young colleague.

The opening theme, according to Rachmaninov, 'simply wrote itself'. The second theme, following unhurried transformations of the first, appears as a full-blown lyrical outpouring and then assumes a march-like character. From these materials Rachmaninov builds a movement that is as remarkable for its intricacy as it is for its feeling of spontaneity.

'Intermezzo' is the heading for the second movement, but it is a far more expansive episode (or series of episodes) than that title might suggest. A beautiful nostalgic introduction by the strings, with the theme played by the oboe, expands dramatically before the entry of the piano, which then takes the lead in a reflective nocturne and builds to a climax of considerable power. In the contrasting second section, a sort of scherzo in waltz time, the clarinet and bassoon play a variant of the first-movement theme behind the piano's delicate ornamentation.

The second movement leads without pause into the third, a glittering, mercurial piece, with some lyrical contrasts again recalling material from the first movement. The sheer drive of this finale is in sharp contrast to what has gone before and builds up to a formidable coda.

ANTONÍN DVOŘÁK (1841-1904)

Symphony No 9 in E minor, Op 95
'From the New World' (1893)

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

Dvořák's last symphony was a product of his visit to America on the invitation of Mrs Jeannette Thurber, the wife of a wealthy New York grocer. She had decided that America should have a music conservatoire on European lines and had promptly founded one. She also thought it should have a European director: two names were suggested to her – Dvořák, then aged 50 and with a considerable international reputation, and Sibelius, who was 32 and less well-known. She plumped for Dvořák, who accepted her invitation and arrived in New York City with his family in September 1892.

The Ninth Symphony was the first work of Dvořák's to be written wholly in America; he sketched the first themes in December 1892 and completed it the following May. The première took place at a New York Philharmonic Society concert in December 1893, conducted by Anton Seidel. It was an instant success – each movement being greeted by a storm of applause.

The hesitant adagio opening of the symphony, briefly hinting at what is to come later, precedes the first main allegro molto theme, which has a hint of ragtime in its syncopated rhythms. This theme serves as a kind of leitmotiv that binds the four movements together. A second theme, played first by the flute, has a passing resemblance to the spiritual *Swing Low Sweet Chariot*, but this and other themes are developed in a characteristically energetic manner that clearly reveals the composer's Slav roots. The movement ends with a brilliant coda, built mainly on the principal theme.

The largo is a supremely beautiful movement (named Legend in the original sketch) and is said to have been inspired by verses in Longfellow's *Hiawatha* describing Minnehaha's death and her burial in the forest. Others detect in it a strong sense of homesickness – it was the Dvořáks' first Christmas away from home. Solemn harmonies in the lower wind and brass precede a haunting theme played by the cor anglais, one of Dvořák's most beautiful creations. This melody later had words fitted to it by more than one person and became well known as the spiritual *Goin' Home*. The movement progresses through a wealth of gorgeous melodies (including snatches of the first movement's principal theme) before the return of the cor anglais tune and the solemn harmonies of the opening. The last two chords are played on divided double basses soli.

Dvořák is said to have returned to Longfellow again for the molto vivace scherzo, and found inspiration from another *Hiawatha* scene where two Indians dance. There is again a reference to the principal theme of the first movement in the scherzo, this time to introduce the trio.

The menacing opening of the finale builds up to a fortissimo theme on the horns and trumpets. A second theme is first heard on the clarinet and in the development section both the cor anglais tune of the second movement and the opening phrase of the scherzo are recalled; but it is the brass theme that dominates this restlessly-driven movement, finally bringing it to a close in combination with the principal melody of the first movement.

Thomas Radice



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12.45 Monday 25th June

Piano Recital

Supported by the Hampstead Garden Suburb Residents Association

Elena Vorotko

Programme

JOHANN SEBASTIAN BACH (1685-1750)

🎵 Partita No 1 in B flat major BWV 825

CLAUDE DEBUSSY (1862-1918)

🎵 Estampes

ROBERT SCHUMANN (1810-1856)

🎵 Études Symphoniques Op 13

Elena Vorotko piano

Elena Vorotko was born in Togliatti, Russia in 1980. First taught by her mother and then at the Central Music School in Novgorod, she started her performing career at nine, playing at festivals in Russia and touring Europe. At 16 she won a full scholarship to the Purcell School of Music in London where she studied with Tatiana Sarkissova. In 1999 she received a scholarship to the Royal Academy of Music and studied with Professor Christopher Elton. She won the Alfred Brendel Award, Harriet Cohen Bach Prize, ORSAS grant and MBF Music Education Award.



One of the highlights of her career was a performance at the Purcell Room for HRH Prince Charles. She made her South Bank debut in January 2006 as a Park Lane Group Young Artist with a critically acclaimed recital recorded by BBC3. She has since performed in London's major venues including the Queen Elizabeth Hall, St Martin-in-the-Fields, Cadogan Hall and St John's Smith Square. She was promoted by The Keyboard Trust to perform in the UK, Germany, Mexico, Italy and the US. In 2010 she was awarded a PhD in performance practice of J.S. Bach at London University under the supervision of Roy Howat and Neil Heyde.

'Vorotko's range of tonal colour was enormous, as were the intense swings in emotional content – achieved through sheer technical virtuosity and an iron grip on dynamics and phrasing'
Musical Source

'Vorotko's forceful fingers uncovered music of steel strength and crystalline beauty'
The Times



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7.45 Monday 25th June

Piaf – The Songs

Eve Loiseau captures the essence of an Edith Piaf performance in this tribute to the Little Sparrow.

Supported by the John S Cohen Foundation

Eve Loiseau *vocalist*

Fiona Barrow *violin*

Edward Jay *piano accordion*

Programme

- 🎵 *La vie en rose*
(Louis Guglielmi & Edith Piaf.
English lyrics by Mack David)
- 🎵 *Sous le ciel de Paris*
(Jean Drejac & Herbert Giraud)
- 🎵 *Bal dans ma rue*
(Michel Emer)
- 🎵 *Paris*
(André Bernheim)
- 🎵 *Autumn Leaves*
(Joseph Kosma & Jacques Prévert,
English lyrics by Johnny Mercer)
- 🎵 *La goulante du pauvre Jean*
(René Rouzaud & Marguerite Monnot)
- 🎵 *Padam Padam*
(Henri Contet & Norbert Glanzberg)
- 🎵 *Mon Manège à Moi*
(Jean Constantin & Norbert Glanzberg)
- 🎵 *Mon Dieu*
(Michel Vaucaire & Charles Dumont)
- 🎵 *L'hymne à L'amour*
(Edith Piaf & Marguerite Monnot)
- 🎵 *L'accordéoniste*
(Michel Emer)
- 🎵 *Les amants d'un jour*
(Claude Delecluse & Michelle Senlis)
- 🎵 *C'est merveilleux*
(Henri Contet & Marguerite Monnot)
- 🎵 *Les mots d'amour*
(Michel Rivgauche & Charles Dumont)
- 🎵 *Les Flons Flons du bal*
(Edith Piaf & Charles Dumont)
- 🎵 *La Foule*
(Michel Rivgauche & Angel Cabral)
- 🎵 *Milord*
(Georges Moustaki & Marguerite Monnot)
- 🎵 *Non je ne regrette rien*
(Michel Vaucaire & Charles Dumont)



Eve Loiseau

Creating a showcase of the songs of such an iconic figure does not happen overnight. 'Piaf – the Songs' is, for Eve Loiseau, the love labour of several years' research into the life and performances of the legendary star.

Making the choice from the hundreds of recorded songs was quite a task – some will be very familiar to you, others less so. Alors... you are invited to sit back and enjoy listening and humming along.

Piaf's tragic-dramatic life is widely known through books, films and countless magazine articles: her childhood being raised in her Normandy grandmother's brothel, followed by her teenage years spent as a Paris street entertainer alongside her father and which saw the birth and death of her illegitimate child... her rise to national and international fame, her unhappy love life and her decline into illness, pain and drugs. At the time of her death in October 1963, aged just 47, she had become – and remains – France's favourite singer and a worldwide legend. Among the saddest aspects of her life was that she was never able to believe that she was, indeed, loved by countless thousands of fans the world over.

Certainly she could not imagine that long after her death her unique voice and haunting songs would be attracting legions of new admirers.

One such was Eve Loiseau whose passion for Piaf began around the family meal table in south-eastern France where she and her siblings would join her mother, uncles, aunts, cousins and grandparents in harmonised choruses of French *chansons*. There the little girl with the surname derived from 'bird' first found an affinity with 'the Little Sparrow'. Eve muses: 'We all sound like Piaf or Mado Robin in our family... it is probably the forward placement of the French language, and maybe genetics.'

Eve trained in *bel canto* with the eminent soprano Sheila Margaret Bennett and has enjoyed a varied musical career, singing works from Purcell to Puccini, Gershwin to Goodall. 'Good music has no boundaries,' she says. Her enthusiasm for Piaf was reignited when she was frequently asked to sing a

cappella at dinner parties and the most requested song was *La vie en rose*. 'It would always amaze me how much people loved hearing that song, and somehow it made them cry,' she recalls.

It was in the late '90s that Eve gave her first 'Piaf – the Songs' performance but the trio came together by chance in 2009 when Eve's regular accordionist was indisposed and Edward Jay stepped in to help. There was an instant synergy with the Piaf music and performance that neither had experienced before. The trio was completed by the addition of violinist, Fiona Barrow, a regular associate of Edward's from Bristol. Their first shows in May and November 2010 were an instant sell-out, and they were urged to take the show to wider audience.

Eve, who has researched the various biographies and tributes to Piaf across the world, says: 'Essentially I wanted it to be about the songs, and for me the magic of the songs is the combination of the poetry of the French language and the raw, passionate Piaf story-telling – so I knew that the songs needed to be sung in French where possible. But I also wanted it to be a piece of theatre with a narrative thread which makes links with Piaf's remarkable life told through both words and images. It is so fortunate to have a huge archive of film and recording spanning several decades of her relatively short life. The research led me to explore her many concerts in America where she spoke in English announcing and describing the French songs she was about to sing, and then later by singing her most popular songs in English. Her heavy French accent was charming and this was the inspiration for the show's narrative.'

Eve uses Piaf's words and descriptions through the show to introduce her songs to capture the essence of the Little Sparrow's performance. The French *chansons* are simple, catchy, well-crafted pop songs of the day. For Piaf, these were composed by dear friends such as Marguerite Monnot, Charles Dumont and Michel Emer. They have been re-scored for Eve by musical director Edward Jay with the aim of presenting them anew while retaining their charm. The majority of songs are sung in French against a backdrop of 1940s Paris and Piaf images to enhance the experience and complete the picture.

Since her debut at the Royal Festival Hall in February 2002, Eve Loiseau has given recitals in England, New York and France and has featured on BBC Radio 3, WNYC Radio, PMW Music and the BBC TV series *Roman Mysteries*. Eve also performs with Canteve Vocale and the Baroque ensemble, Duo Dolcetini.

Edward Jay piano accordion & musical director

Edward Jay is a core member of Kneehigh Theatre Company and recently toured the USA with their latest Tony-nominated Broadway success, *Brief Encounter*. Edward has been playing accordion since the age of eight. He toured with Yehudi Menuhin's award-winning Live Music Now scheme, introducing thousands of children to the accordion. He also composes for documentaries and commercials under the KPM label, as well as promoting Roland digital accordions.

As musical director of 'Piaf – The Songs' he has risen to the challenge of re-orchestrating the songs in the show for accordion and violin, and then more fully for the accompanying CD. His magical touch has given each song a new lease of life, but without losing the charm of the original recordings or intentions. He says: 'I have great respect for the music. I love the way the songs seem simple (*La vie en rose* or *Mon Manège à Moi*) and yet at times they are incredibly sophisticated harmonically. Changing chord every beat to something subtly different requires incredible sensitivity in order not to make them sound laboured or clumsy. Most pop songs these days rarely have more than one chord per bar! The richness of these songs is really satisfying and orchestrating for two instruments means that as musicians we are playing pretty full on, but that's part of the excitement of the ensemble.'



Fiona Barrow violin



Fiona Barrow began the violin at seven years old, happily surviving a classical training to move on to musical forms where foot-tapping is not reprimanded. Since then she has travelled far and wide, performing in bars, streets, boats, trains, caves, cathedrals and the odd roundabout! She

has worked extensively in theatre as a performer, musical director and composer, including a sell-out run on Broadway and tours of Europe, Australia, and USA. Fiona is a regular player with Kneehigh.

Fiona has been delighted to explore the music of Piaf, although she was no stranger to playing French musette – especially on the streets of Paris. Soon into rehearsals, Fiona knew exactly the violin sound she wanted to create. It was that 'je ne sais quoi' and it called for drastic measures – a new violin and a new bow. She was absolutely right – and sourced the best ones for the job, from France c. 1860 – bien sûr!

'With the violin so exposed it needs to have a rich tone to balance the broad palate of the accordion, and yet retain that soaring vocal quality which complements the voice,' she says. 'The songs are a real mélange of styles and this allows us both to enjoy the interchange of jazz, folk and classical techniques.'

'Virtuoso musicianship'
Venue Magazine

'World-class... delivers Piaf's songs with authority'
Gilbert Biberian **composer**

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The Parker Quintet

Supported by the Hampstead Garden Suburb Residents Association

Barbara Wyllie *clarinet*
Atsuko Takao *violin*
Pierre-Emmanuel Langeron *violin*
Elliot Joseph Moore *viola*
Alisa Franklin *cello*

Programme

WOLFGANG AMADEUS MOZART (1756-1791)

🎷 Quintet for Clarinet and Strings
K581 in A major

CARL MARIA VON WEBER (1786-1826)

🎷 Quintet for Clarinet and Strings
Op 34 in B flat major

The Parker Quintet

This newly formed quintet brings together five talented musicians from Britain, Japan and France, who are all either working or studying in London. The Quintet takes its name from Richard Barry Parker, the Arts and Crafts Movement architect who helped design Hampstead Garden Suburb where the ensemble was founded.

Barbara Wyllie *clarinet*



Barbara Wyllie was awarded an Exhibition to study at the Royal College of Music through which she gained invaluable chamber music experience with the prize-winning Abinger Hammer Ensemble. She read English at

Cambridge and in 1994 joined the Julian Joseph Big Band, performing at London's Barbican, the Royal Albert Hall, at the Harrogate and City of London Festivals and in live radio and TV broadcasts. Barbara regularly performs in orchestras and chamber groups across the UK and abroad. She is a member of the Tallow Ensemble and is currently working on a project for ASC Records featuring new music for wind quintet by Steve Plews, Raymond Yiu and Julian Joseph.

Atsuko Takao *violin*

Atsuko Takao was born in Kyoto in 1987 and began learning the violin at the age of four. At 14 she won the Examination Board Prize in the Kansai String Music Competition. In 2005 she entered the Royal Academy of Music with a scholarship to study with Professor Diana Cummings and three years later was awarded the Sir John Barbirolli Prize. In June 2010 she graduated from the Royal Academy of Music (Bachelor of Music) with first class honours. Last year, playing in her home town, she was awarded the Mayor of Kyoto Prize in the Kyoto Music and Art Festival.



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Pierre-Emmanuel LARGERON *violin*

Born in Provence in 1991, Pierre-Emmanuel LARGERON began violin lessons at the Vivaldi Academy in Grenoble at the age of three. Two years later he gave his first public performance with the Japan Philharmonic Orchestra. In 2003 he entered the Paris Conservatoire, winning prizes in the Bellan and Flame competitions, and graduating at the age of 16. At 18 he began postgraduate study at the Royal Academy of Music with Maurice Hasson, and last year was awarded the Rotary Foundation Ambassadorial Scholarship.

Pierre has performed as a soloist and in chamber groups in the UK, France and Japan. Since 2009 he has worked on projects with pop, theatre and film artists and composers Joseph Reuben, Vivien Villani, Jamie Abbott, Ed Blunt, J-S Legros and Zophia Amey. Last year he collaborated with E. Martinel in the writing of his Fugue for Solo Violin and also with jazz saxophonist Tommy Andrews in Hugo Bouma's Duo for Violin and Tenor Saxophone.

Elliot Joseph MOORE *viola*

Elliott performed his first concerto with the Wigan Youth Orchestra at the age of 13. He went on to study violin and viola at Chetham's School of Music where he discovered his love of chamber music and his preference for the viola. This passion grew as he developed as a performer, giving solo recitals at Manchester's Bridgewater Hall and at the Royal Festival Hall and Cadogan Hall in London as

principal viola of Chetham's Symphony Orchestra. As a chamber musician he performed string quartets by Beethoven, Janáček, Bartók and Maxwell Davies at the Royal Northern College of Music and London String Quartet Foundation.

A prize-winning and scholarship student, Elliot has been studying with James Sleigh at the Royal Academy of Music for the past two years. In that time he has given solo recitals and performed in chamber ensembles in and around London and recently received his first commission to compose a string quartet. His interests range from tango and folk to contemporary and classical music.



Alisa FRANKLIN *cello*

Alisa Franklin began her cello career at the age of five with Wendy Max. She gained a bachelor's degree at the Royal Northern College of Music, graduating in June 2009. She then continued to study with Felix Schmidt and Robert Max. Alisa regularly performs as a soloist, chamber musician and in orchestras and has performed at a wide range of venues in the UK and abroad including



the Bridgewater Hall, St John's Smith Square, the Cadogan Hall, St John's Waterloo and St Pancras Parish Church as well as in Russia, Serbia and Israel. She is a passionate cello teacher and has many students in North West London.

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Mr S Hillel - completed Dec 2011

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Mr D De Groot - completed Jan 2012

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Mr R Scheef - completed April 2012

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7.45 Tuesday 26th June

All Star Jazz Night with The Julian Joseph Quintet

Supported by Godfrey & Barr

Julian Joseph *piano*
Christian Garrick *violin*
Steve Williamson *tenor
& soprano saxophone*
Mark Hodgson *acoustic bass*
Mark Mondesir *drums*
Alisa Franklin *cello*

Programme

The Julian Joseph Quintet has a wide repertoire which includes standards by such greats as Duke Ellington, Cole Porter and George Gershwin along with Julian Joseph's own compositions. Julian Joseph will announce the programme from the stage. As they say, that's jazz.

Julian Joseph *piano*

Virtuoso pianist, bandleader, composer, arranger and broadcaster, Julian Joseph has been a leading figure on the international jazz scene for over two decades. Acclaimed by critics and audiences the world over, he never fails to inspire with his mastery of the keyboard, the versatility of his musicianship and the seemingly limitless scope of his creative imagination.



Julian's musical ideas reflect the eclectic influence of all forms of music in the history of jazz: from classical to rock and pop, everything is relevant. A feature of a Julian Joseph concert is the wide-ranging repertoire of original compositions and arrangements upon which he draws. Challenging and innovative, they are deeply rooted in the jazz tradition and, as with all great jazz music, combine his own unique voice with those of his predecessors.

Julian is completely at home on any stage and in front of any band, whether performing solo or leading his own trio, quartet, electric band or big band, or with full symphony orchestra. His passion for the music is always palpable, and his desire to communicate that passion compelling.

As well as four albums and a mass of original material for small band, Julian has written a number of large-scale works for big band and symphony orchestra, including *The Great Sage* for big band and strings, premièred at the 2002 London Jazz Festival, *Mountain of Hope*, *The Reverend: Back Home to Glory*, *A Ballade of Love*, *Guardian Angel* and an arrangement of Gershwin's *Rhapsody in Blue* for big band, premièred at the 2003 City of London Festival.

Two movements of a five-movement suite for orchestra, *Symphonic Story: The Great Exception*, have been performed by the Hallé and BBC Concert orchestras. In 2007 Julian toured his first jazz opera, *Bridgetower: A Fable of 1807* – the story of young black violin prodigy George Bridgetower in London at the turn of the 19th century – and in June 2010 premièred his opera for children,



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Christian Garrick violin



Acclaimed as 'the best young violinist in jazz today' by *The Observer* and as delivering 'stunning display of musicianship' by *Jazz Journal*, Chris Garrick began playing the violin in 1976 at the age of five. At home, his jazz pianist father introduced the colours, flavours and rudiments of improvising music. At music camps at The Stables, Wavendon, which resulted in a life-long friendship with Sir John Dankworth and Dame Cleo Laine, Chris met many influential musicians including, at the age of eight, Stéphane Grappelli who influenced him and his playing enormously.

Chris studied at the Royal Academy of Music between 1989 and 1994, gaining first class honours in his Performers' Degree. He is now an Associate.

Chris has worked with many different artists including Julian Joseph, Bireli Lagrene, Dolly Parton, Simon Mulligan, Luka Bloom, Van Morrison, Brian Ferry, Wynton Marsalis, Tim Minchin and Katie Melua.

He has made tours of the Far East and Australia with guitarist John Etheridge and in 2001 he

toured Israel with Dame Cleo Laine and the Israel Philharmonic Orchestra. He tours regularly with Parisian guitar virtuoso Angelo Debarre. Alec Dankworth's Spanish Accents and his own Homage to Grappelli. His violin can be heard on many film soundtracks including *The Imaginarium of Dr Parnassus*, *Brideshead Revisited*, *Chocolat*, *Moulin Rouge*, *Chicago* and *Tomorrow Never Dies*.

Chris has recorded six solo albums including *Different Strokes* which was called 'the outstanding British album of the year' in the *Sunday Times*.

'Chris Garrick is amazing...a breath of fresh air on the British jazz scene'

Julian Joseph

Steve Williamson tenor & soprano saxophone



Steve Williamson is one of the most distinctive saxophone voices in contemporary British jazz. Starting out with reggae outfit Misty in Roots, Steve emerged on the London jazz scene in the mid-1980s alongside Courtney Pine, Andy Sheppard and Tommy Smith and as a founder member of The Jazz Warriors.

He quickly made his mark and was offered a major recording contract with the legendary Verve label. His first album, *Waltz for Grace*, which featured guest vocalist Abbey Lincoln, was released in 1991 and revealed an artist of sensitivity, tradition and true originality with jazz fully at the core of his music. Two more albums followed, plus collaborations with, among others, Art Blakey, John Mayer, Archie Shepp, Donald Byrd, Chris McGregor, Maceo Parker, Guru and Jazzmatazz.

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Steve has influenced a whole generation of artists, from bassist Anthony Tidd and pianist Robert Mitchell of Quite Sane, to celebrated alto saxophonist Soweto Kinch. In recent years, Steve moved towards the underground drum-and-bass scene and the folk music of different cultures, making only a few rare appearances with Robert Mitchell and a few others. His association with Julian Joseph spans more than two decades.

Mark Hodgson *acoustic bass*



Mark is one of the most in-demand double bass players on the European scene. He has played and recorded with, among others, Randy Brecker, Guy Barker, Sonny Fortune, Pete King, Scott Hamilton, Cedar Walton, Django Bates, Joey Calderazzo, Stan Tracey, Mark

Taylor, Des'ree, Mica Paris, Georgie Fame, Clare Martin and Jamie Cullum.

He first joined Julian's Big Band in 1996 and can also be seen in Tim Garland's Underground Orchestra, the London Jazz Orchestra and the BBC Big Band.

From 1998 to 2003 he was a member of Bill Bruford's Earthworks, recording four CDs and a live DVD and making tours of Europe, Asia, Africa and the USA. Mark has performed at some of the world's most prestigious clubs and festivals,

including venues such as Birdland and The Knitting Factory in New York; Washington DC's Blues Alley; Yoshi's, Catalina's and The House of Blues in California; Sweet Basil's and the Blue Note in Japan and the Teatro Opera in Buenos Aires as well as London's Ronnie Scott's, Barbican Centre and Royal Festival Hall.

Mark Mondesir *drums*



Mark Mondesir is undoubtedly one of the finest drummers the UK has ever produced and has gained the respect and admiration of musicians the world over. A unique talent, he combines technical velocity, complexity and dexterity with an awesome inventiveness

and imaginative dynamism, all grounded in an instinctive feel for groove. He has known and worked with Julian for more than 20 years and has made an inspiring and essential contribution to all his projects.

He is comfortable in any genre, from jazz to rock to funk to fusion and has collaborated with a range of international artists, including John McLaughlin, Joe Zawinul, Steve Gadd, John Scofield, Jeff Beck, Kevin Eubanks and Brian Ferry, as well as British musicians Courtney Pine, Andy Sheppard, Tony Remy, Dennis Rollins, Cleveland Watkiss, and his brother, Mike.

Mark is also a distinctive voice in jazz composition, influenced by the seminal names in jazz fusion – Herbie Hancock, Jaco Pastorius, John Serry, Jan Hammer and Alphonso Johnson.



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12.45 Wednesday 27th June

Violin & Piano Recital

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Tanya Sweiry *violin*
Manon Ablett *piano*

Programme

LUDWIG VAN BEETHOVEN (1770-1827)

- Violin Sonata No 5 'Spring' in F major Op 24

JOHANN SEBASTIAN BACH (1685-1750)

- Ciaccona from Partita for solo violin No 2 in D minor

MAURICE RAVEL (1875-1937)

- Tzigane* – Rapsodie de Concert



PHOTOGRAPH COURTESY OF ALEX RUMFORD

Tanya Sweiry violin

American-British violinist Tanya Sweiry studied with a full scholarship at the Royal Academy of Music with Hu Kun and Remus Azoitei. In 2009 she graduated with first class honours and was also awarded the John Baker Development Award by Friends of the Royal Academy of Music.

Tanya has performed at festivals and recital series including the Little Venice Music Festival; Winchester Cathedral Lunchtime Recital Series; St John's Smith Square; Queen's College Oxford Recital Series and Krakow Autumn Festival. As a soloist, she has performed with the North London Symphony Orchestra, Southbank Sinfonia and Trinity Camerata.

A Recommended Artist under Making Music's Philip & Dorothy Green Award scheme for 2011. Tanya was chosen to receive Making Music's Music for Alice Bursary. This year she has also been awarded the Emanuel Hurwitz Philharmonia Orchestra/Martin Musical Scholarship Fund Award and is supported by The Countess of Munster Musical Trust and the Anglo-Jewish Association. Tanya is currently pursuing a master's degree at the Royal Academy of Music with Remus Azoitei.



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12.45 Wednesday 27th June

Manon Ablett *piano*

Manon Ablett has given regular concerts throughout the UK at venues including the Linbury Studio at The Royal Opera House, the Queen Elizabeth Hall and the Wigmore Hall. In 2004 she performed Mozart's Piano Concerto No 21 in C with the London Soloists Chamber Orchestra at St Martin-in-the-Fields and later that year was invited by the Maltese Government to give a series of concerts in Malta, consisting of both chamber music and solo works.

In 2006, as part of the centenary celebrations of the birth of Antal Dorati, Manon was asked to play his Piano Concerto with the New Haifa Symphony Orchestra in Israel and the Bilkent Symphony Orchestra in Turkey. Most recently, she made her debuts in both the Kammermusiksaal of the Berlin Philharmonie and the Musikhalle in Hamburg, performing Chopin's First Piano Concerto with the Haydn Orchester.

Currently studying with Cristina Ortiz and Michael Dussek, Manon is pursuing her master's degree in piano accompaniment at the Royal Academy of Music. Since her enrolment, Manon has won the Scott Huxley Accompanist's Prize and has been asked to participate in several of the Academy's concert projects, including this year's Beethoven Festival.

Future performances include Beethoven's Fourth Piano Concerto in Germany and recitals in St James's Piccadilly and at the Académie de la Roche D'Hys in Burgundy.



MAURICE RAVEL (1875-1937)

Tzigane – Rapsodie de Concert

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

Thomas Radice



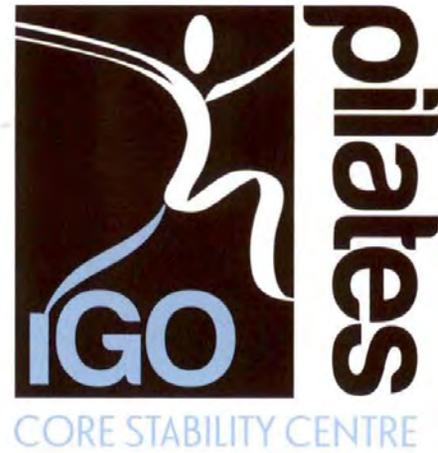
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7.45 Wednesday 27th June

Nicola Benedetti & Friends

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Nicola Benedetti *violin*

Alexei Grynyuk *piano*

Leonard Elschenbroich *cello*

Programme

JOHANNES BRAHMS (1833-1897)

♫ Piano Trio No 3 in C minor Op 101 (1886)

- *Allegro energico*
- *Presto non assai*
- *Andante grazioso*
- *Allegro molto*

ROBERT SCHUMANN (1810-1856)

♫ Piano Trio No 3 in G minor Op 110 (1851)

- *Bewegt, doch nicht zu rasch*
- *Ziemlich langsam*
- *Rasch*
- *Kräftig, mit Humor*

INTERVAL

LUDWIG VAN BEETHOVEN (1770-1827)

♫ Piano Trio No 7 in B flat major
'Archduke' Op 97 (1811)

- *Allegro moderato*
- *Scherzo: Allegro*
- *Andante cantabile, ma però con moto*
- *Allegro*



Nicola Benedetti *violin*

Nicola Benedetti has captivated audiences and critics alike with her musicality and poise. Throughout her career, her desire to perform new works has shown her to be one of Britain's most innovative and creative young violinists. She has recorded newly-commissioned works by John Tavener and James MacMillan, worked on jazz-influenced repertoire with Wynton Marsalis, and explored authentic Baroque performance.

In recent seasons, Nicola Benedetti has performed with nearly all the UK and Ireland's major symphony orchestras, including multiple performances with the Philharmonia, Royal Scottish National, Royal Philharmonic and Royal Liverpool Philharmonic orchestras, as well as with the BBC Scottish and City of Birmingham symphony orchestras. As word of her immense musicality and ability to reach audiences has grown, so have her performances with some of the finest orchestras in Europe, Asia and North

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America. In July she made her South American debut with the Simón Bolívar Symphony Orchestra of Venezuela and, during her week-long visit, taught master-classes with the revolutionary El Sistema programme.

Highlights of Nicola's 2011/12 season include her debut with the London Symphony Orchestra at the Enescu Festival in Bucharest and with the Netherlands Radio Philharmonic, San Francisco Symphony, Zurich Chamber, Cincinnati Symphony, Detroit Symphony and Hallé orchestras. She will also perform a series of recitals for the BBC, visit Italy with the Mantova Chamber Orchestra and perform multiple times with the Stuttgart Philharmonic and Scottish Chamber orchestras.

Nicola has enthralled audiences with recitals across Europe and North America and performs in chamber music concerts throughout the UK and Europe with her regular trio, including cellist Leonard Elschenbroich and pianist Alexei Grynyuk.

Winner of the Classical BRIT Award for Young British Classic Performer in 2008, Nicola has released five CDs with Universal/Deutsche Grammophon. She has also taken part in many prestigious events, including performances at Windsor Castle for Her Majesty the Queen, the opening of the Scottish Parliament, the G8 Summit at Gleneagles and for Comic Relief's 'Classic Relief' concert. She has also devoted herself to humanitarian and educational causes, including the UK's CLIC Sargent 'Practice-a-thon', the El Sistema Scotland's 'Big Noise' project, and UNICEF.

Born in Scotland of Italian heritage, Nicola Benedetti began violin lessons at the age of five. In 1997 she entered the Yehudi Menuhin School where she studied with Natasha Boyarskaya, and then continued her studies with Maciej Rakowski in London. She is currently taking lessons from Pavel Vernikov in Vienna.

Nicola plays the Earl Spencer Stradivarius (c. 1712), courtesy of Jonathan Moulds.

For tonight's recital she is joined by her regular trio partners, both of them, like her, prize-winning young musicians enjoying successful international careers.



Alexei Grynyuk piano

Kiev-born pianist Alexei Grynyuk has been described by *Le Figaro* as a 'master of transparent and sovereign touch...astonishing personality and absolutely transcendental virtuosity'. He has been invited to give recitals at the Great Hall of Moscow Conservatoire; the 'Piano Series' at the Metropolitan Museum of Art (courtesy Mr Alexis Gregory); the Wigmore Hall; in London and the Salle Cortot and Salle Gaveau in Paris.

Performances at world musical festivals include the Festival Internacional Cervantino in Guanajuato, Mexico; Poland's annual Chopin Festival in Duzniki; Musical Kremlin in Moscow; Musica Sacra in Maastricht and the Newport Music Festival, Rhode Island. He has also broadcast on BBC Radio 3, Hessischer Rundfunk, Bayerischer Rundfunk, KRO4 Hilversum and Radio France and made TV appearances on Ukrainian, Lithuanian, Chinese and Russian channels.

Alexei made his debut with the Krakow Philharmonic Orchestra recently and his playing of Prokofiev's Concerto No 3 was reviewed by *Dziennik polski* as having such comprehensive technique that it 'allows him to play effortlessly... entirely an artist with a lively imagination'. Following the Krakow performance he made a successful appearance playing Rachmaninov's Concerto No 1 with the Bolshoi Symphony Orchestra.

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After receiving the first prize at the Sergei Diaghilev All-Soviet-Union competition in Moscow at the age of 13, Alexei studied at the Kiev Conservatoire and at the Royal Academy of Music in London and won first prizes at the Vladimir Horowitz Competition in Kiev and the Shanghai Piano Competition in China.

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Musical Opinion Magazine

'Sublime playing. Breathtaking performance... it seemed a young Horowitz was reborn'

Pianoworld Magazine Netherlands

'Overwhelming with divine purity...majestic... he has captured the audience with a deep musicality... crystal clear and beautiful tone... dignified, beautifully structured performance'

Chopin Magazine, Tokyo

Leonard Elschenbroich cello

Leonard Elschenbroich received the Leonard Bernstein award at the 2009 Schleswig-Holstein Festival, following his performance of the Brahms Double with Anne-Sophie Mutter under the direction of Christoph Eschenbach. Since then, he has excited great interest as an important and original cellist.

Winner of the Borletti-Buitoni Trust and long-time protégé of Anne-Sophie Mutter, Leonard has received invitations from a number of eminent conductors.

Concerto highlights in the 2010/2011 season included debuts at the Vienna Musikverein and Birmingham Symphony Hall on the European tour of the Staatskapelle Dresden; debuts in Spain with the Russian National Philharmonic directed by Vladimir Spivakov, and with the Nagoya Philharmonic in Japan. In 2010 he gave his North American debut with the Chicago Symphony Orchestra and his South American debut at Sala São Paulo, Brazil.

Last November Leonard made a critically-acclaimed debut with the London Philharmonic Orchestra at the Royal Festival Hall performing the Brahms Double Concerto with Nicola Benedetti and Christoph Eschenbach. Later this season, he will

return to the Philharmonie Cologne with Gürzenich Orchestra and Dmitrij Kitajenko for several concerts and a recording, and return to the Ravinia Festival for a recital and a performance with the Chicago Symphony Orchestra. Leonard opened the season with the Czech National Symphony Orchestra and Libor Pešek on their UK tour and will travel to South America for a tour including performances with the Orquesta Filarmónica de Buenos Aires at Teatro Colón and recitals in Rio de Janeiro, Montevideo, Lima and Buenos Aires.

He has made his debut recording featuring works by Alfred Schnittke and a homage composition of his own to commemorate the tenth anniversary of the composer's death.

www.leonard-elschenbroich.com



JOHANNES BRAHMS (1833-1897)

Piano Trio No 3 in C minor, Op 101 (1886)

*Allegro energico**Presto non assai**Andante grazioso**Allegro molto*

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

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

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

ROBERT SCHUMANN (1810-1856)

Piano Trio No 3 in G minor, Op 110 (1851)

*Bewegt, doch nicht zu rasch**Ziemlich langsam**Rasch**Kräftig, mit Humor*

'Robert is working busily on a Trio for piano, violin and cello', Clara Schumann wrote in her diary on 11 October 1851, 'but he won't let me hear any of it at all until he is completely finished. I only know that it is in G minor.' The first rehearsal of the new work, a fortnight or so later, made a deep impression on Clara. 'It is original', she wrote, 'and increasingly passionate, especially the Scherzo, which carries one along with it into the wildest depths.'

Schumann's G minor Piano Trio belongs to a group of three chamber works, all composed in the autumn of 1851 at a time when the composer's relations with the Düsseldorf municipal orchestra, of which he had been director since 1849, had begun to turn sour. The Trio followed closely after the First Violin Sonata in A minor, and its opening movement, with its passionately intense main subject and driving 6/8 rhythm, looks forward to the equivalent movement of the Second Sonata, in D minor, which Schumann began two weeks later. Clara Schumann was able to play both the Trio and the D minor Sonata during a chamber music evening at their house, on 15 November.

Schumann dedicated the G minor Trio to the Danish composer Niels Gade, whose music was much admired by him and Mendelssohn. In the 1840s Gade had been Mendelssohn's assistant at Leipzig, and, for a brief period following Mendelssohn's death in 1847, chief conductor of the Gewandhaus Orchestra. However, when war broke out between Prussia and Denmark the following year Gade returned to Copenhagen, where he remained until he died in 1890.

Schumann's last piano trio has been unjustly neglected. Along with some of his other late chamber works, it has tended to be dismissed as an example of the composer's weakening creative powers – a judgment which seriously underrates the surging passion of its opening Allegro, the warmth of its slow movement and the driving momentum of the Scherzo that made such an impression on Clara. If the finale comes across as rather more conventional, it nevertheless draws the threads of the work together in a gratifying manner.

LUDWIG VAN BEETHOVEN (1779-1827)

Piano Trio in B flat major, Op 97. 'Archduke' (1811)

Allegro moderato

Scherzo: Allegro

Andante cantabile, ma però con moto

Allegro

Beethoven wrote this work in 1811 and dedicated it to the Archduke Rudolph, brother of the Emperor Franz and Beethoven's pupil, benefactor and friend. Rudolph was, by all accounts, a gentle and cultivated man, a good pianist and a fair composer. A measure of Beethoven's feelings for his illustrious pupil (or perhaps for the money and prestige he brought Beethoven) can be got from looking at some of the other works which Beethoven dedicated to him: the 4th and 5th piano concertos, the 'Farewell', 'Hammerklavier' and Opus 111 piano sonatas, and (to mark Rudolph's installation as a Cardinal-Archbishop) the great Missa Solemnis. All of these works can be said to represent the 'serene' or 'majestic' sides of Beethoven's complex musical personality.

The so-called 'Archduke' Trio was written towards the end of the decade in which Beethoven wrote six of his nine symphonies (Nos 3-8), the Violin Concerto, and many other masterpieces. By 1811, the heroic aspect of Beethoven's style was beginning to wane, and his personal life was moving towards a series of crises from which a much-changed later style was to emerge. His deafness was steadily getting worse; after 1814, when he took part in performances of the 'Archduke', he could no longer play in public. Indeed, descriptions of his public performances at this time make painful reading: when playing softly he would miss whole passages, and when playing loudly he would pound so hard that strings broke. He was also around this time embroiled in the last of many unsuccessful love affairs with married noblewomen and a couple of years ahead lay the death of his younger brother and his strange and destructive attempt to adopt his nephew and take him out of the clutches of his hated sister-in-law.

Despite its inauspicious first performances, the 'Archduke' was well-received and has come to represent the grandest example of the genre to which Beethoven gave his first opus number, the piano trio. According to Tovey, the work 'has the enormous strength of someone who knows how to relax.' Its four large movements are on a symphonic scale and require the three players to perform as true equals. The first movement opens with the piano's

statement of a broad, noble theme, similar to the one that opens the first of the three 'Razumovsky' Quartets (the F major, Op 59, No 1). Repeated and amplified with the entrance of the strings, it leads to a second subject in the unexpected key of G major. Following an impressive development section, the recapitulation of the main themes leads to a brilliant coda.

The Scherzo second movement has an extended middle section containing two contrasting elements – a winding, tortured chromatic fugato built on very narrow intervals (anticipating the style of the late sonatas and quartets) and a dashing waltz tune. The coda brings the movement to an abrupt end, underlining the composer's characteristically humorous side.

The serene slow movement is a series of variations on a hymn-like melody. There are four variations, of great melodic and rhythmic interest, and of growing tension and complexity, but after the fourth the theme is restated in its original purity, to be followed by a dreamy coda which extends as a bridge to the finale. The concluding movement itself is a freely handled rondo, alternating light-hearted passages with heroic outbursts. The extended coda is full of surprises, ending in a manner of which Haydn would have approved – but one which is unmistakably Beethoven's.

Thomas Radice



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Programme

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WILLIAM BOYCE (1711-1779)

- 🎵 Largo from Symphony No 6 *Solomon*

HENRY VIII (1491-1547)

- 🎵 Greensleeves (arr Martelli)

WILLIAM WALTON (1902-1983)

- 🎵 Henry V Suite from the 1944 Laurence Olivier film

JOHANN SEBASTIAN BACH (1685-1750)

- 🎵 Brandenburg concerto No 3, First movement

TRADITIONAL

- 🎵 Grand Old Duke of York

EDWARD ELGAR (1857-1934)

- 🎵 Serenade for Strings in E minor
First movement: *Allegro Piacevole*

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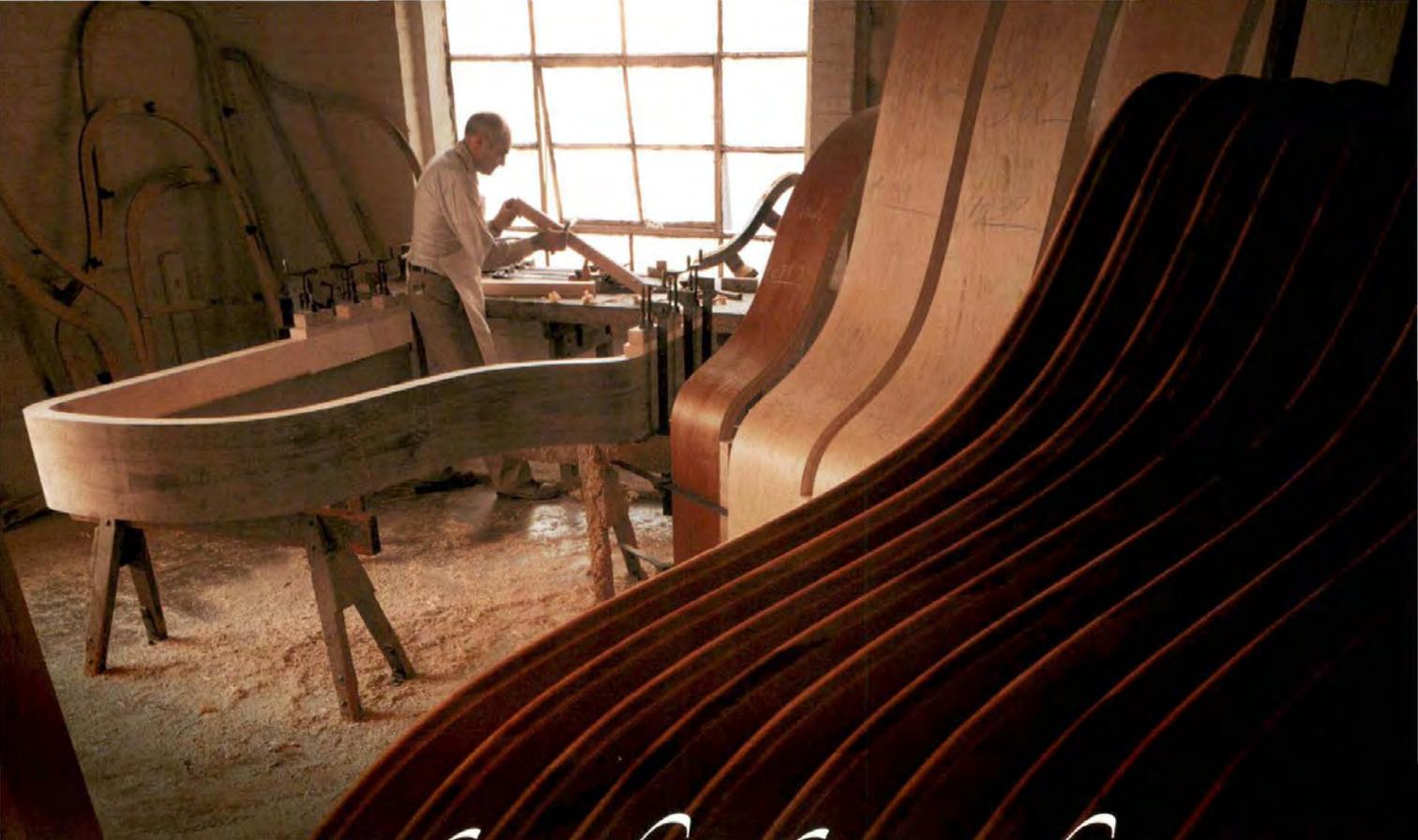
William Carslake conductor

William Carslake is a conductor and composer. He composes music that captures the northernness and wildness of Great Britain and the Republic of Ireland. His ballet score, *The Stoning of Thomas of Winesbury*, is published by Shorter House this year. His conducting work includes assisting at the Royal Ballet, Covent Garden, on *Sylvia*, *Giselle*, *Tryst*, *Onegin*, *Swan Lake*, *Manon* and *The Prince of the Pagodas*. He worked with the Royal Orchestra of Oman in 2009 and 2010 and at home he directs the London Charity Orchestra and the Nonesuch Orchestra. He also guest conducts Covent Garden Chamber Orchestra, The Royal Orchestral Society and Wolsey Symphony Orchestra. He is a trustee of the Elgar Foundation.

William trained at Cambridge University, the Royal Scottish Academy of Music and Drama with Martyn Brabbins, and the St Petersburg Conservatory with Ilya Musin. He studied further with Jorma Panula in Finland and Benjamin Zander in London.



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JOHANN SEBASTIAN BACH (1685–1750)

🎹 Partita No 4 in D major, BWV 828

- *Ouverture*
- *Allemande*
- *Courante*
- *Aria*
- *Sarabande*
- *Menuet*
- *Gigue*

FRÉDÉRIC CHOPIN (1810-1849)

🎹 Piano Sonata No 3 in B minor (1844)

- *Allegro maestoso*
- *Scherzo: molto vivace*
- *Largo*
- *Finale: presto, non tanto*

INTERVAL



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ALEXANDER SCRIABIN (1872-1915)

🎹 Piano Sonata No 2 in G sharp minor
Op 19

- *Andante*
- *Presto*

SERGEI RACHMANINOV (1873-1943)

🎹 Étude-tableau in E flat minor,
Op 39 No 5 (1916-17)

🎹 *Lilacs* (transcription of No 5 of Twelve
Songs Op 21, 1902)

🎹 *Polka de W.R.* (1911)

MAURICE RAVEL (1875-1937)

🎹 *Gaspard de la nuit: Trois poèmes pour
piano d'après Aloysius Bertrand* (1908)

- *Ondine*
- *Le gibet*
- *Scarbo*

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Henning Kraggerud violin
Adrian Brendel cello

Thu 18 Oct 2012 1pm

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Benjamin Grosvenor *piano*

British pianist Benjamin Grosvenor (born 8 July 1992) is internationally recognized for his electrifying performances and penetrating interpretations. An exquisite technique and ingenious flair for tonal colour are the hallmarks which make him one of the most sought-after young pianists in the world. His virtuosic command of the most strenuous technical complexities never compromises the formidable depth and intelligence of his interpretations.

Benjamin first came to prominence as the outstanding winner of the Keyboard Final of the 2004 BBC Young Musician Competition at the age of 11. Since then, he has become an internationally regarded pianist performing concerti with orchestras that include the London Philharmonic, Tokyo Symphony and Brazilian Symphony in venues such as the Royal Festival Hall, Barbican, Muza Kawasaki in Tokyo and Carnegie Hall. Last year, having just turned 19, Benjamin performed with the BBC Symphony Orchestra on the First Night of the BBC Proms to a sold-out Royal Albert Hall.

Benjamin works with many distinguished conductors including Vladimir Ashkenazy, Jiří Bělohlávek and Vladimir Jurowski. An accomplished recitalist, he performs to acclaim across the world. A regular at the Wigmore Hall in London, he has also made recital debuts at venues including Singapore's Victoria Hall and the Tokyo Philia Hall and has recently given a highly successful 15-concert tour across Germany for which he was labelled a 'piano visionary' by the *Süddeutsche Zeitung*.

Benjamin continues to incorporate chamber music collaborations into his schedule and enjoys working with fellow members of the BBC New Generation Artists scheme. Highlights of the current season include engagements with the RAI Torino (Semyon Bychkov); the Singapore Symphony (Okko Kamu); an extensive tour to North America including appearances in Washington and New York; and recital debuts in Berlin and Prague.

During 2011/12 Benjamin is Associate Artist with Orchestra of the Swan. Last year he signed to Decca Classics, becoming the youngest British

musician ever to sign to the label and the first British pianist to sign to the label in almost 60 years. His first recording for Decca includes Chopin's Four Scherzi and Ravel's *Gaspard de la Nuit*. Benjamin's previous recordings include Chopin rarities for the 200th anniversary edition of Chopin's complete works (EMI, 2010) and a debut solo recording *This and That* (Bowers & Wilkins Society of Sound/EMI, 2008).

During his brief but sensational career, Benjamin has been featured in two BBC television documentaries and his performances have been broadcast widely across the world. The youngest of five brothers, Benjamin began playing the piano aged six. He currently studies with Christopher Elton at the Royal Academy of Music on an affiliated scholarship and has also studied with, among others, Leif Ove Andsnes, Stephen Hough, and Arnaldo Cohen.

www.benjamin Grosvenor.co.uk

'That boy seems to have a sonic variety of liquid gold in his fingers. He's a natural romantic, sensing exactly how to shape an ecstatic arc and pace a rubato'

The Independent

'The first thing you notice is the limpid surface of Grosvenor's playing, the warm tonal gleam that he conjures up from the keys. It is a beautiful sound, and beneath it there are seams of passion, discretion and emotional affinity with the music... a command of keyboard colour and musical characterisation that are remarkable'

The Telegraph

JOHANN SEBASTIAN BACH (1685-1750)

Partita No 4 in D major, BWV 828

*Ouverture**Allemande**Courante**Aria**Sarabande**Menuet**Gigue*

After six years as Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen, where he had composed mainly instrumental music, including the Brandenburg Concertos and the first volume of the Well-Tempered Clavier, Bach moved to Leipzig to become Kantor (director of church music) at the Thomaskirche, responsible for music in the choir school, at the university and on civic occasions. It was a drop in status but a rise in pay and he knew Leipzig would be a better place to bring up his four children, whose mother had died in 1720. In 1724 Bach married Anna Magdalena Wülcken, a professional singer sixteen years his junior, who bore him 13 more children. Times were not easy and Bach's professional life was frustrated by the penny-pinching authorities who, blind to his genius, repeatedly refused funds for upgrading the instruments, instrumentalists and singers at his disposal. It was during his early Leipzig years that Bach took it upon himself to publish a work for the first time – out of around a thousand compositions only a dozen were published in his lifetime. Even the Brandenburg Concertos were not published until a century after his death. His 'Opus 1' (as he called it, even though he had already been composing for 20 years) was a set of six Partitas for keyboard, 'offered to music-lovers in order to refresh their spirits'. The first appeared in 1726 with another one following each year until the six were published together and offered for sale at the 1731 Leipzig Fair. The Partitas were to form Part I of a series of publications which Bach called *Clavier-Übung* ('Keyboard Practice'). Later parts included the well known Italian Concerto and the Goldberg Variations, as well as various organ compositions.

'Partita' is simply another name for a suite of dance movements in the same key, grouped together in a more or less standard pattern (typically Allemande – Courante – Sarabande – Gigue, often with extra movements inserted). Unlike Handel, Bach never travelled far from home but he familiarised himself with the music of France (the leader in the field of dance music) and Italy by copying scores he found in various libraries, including works by Albinoni, Vivaldi, Corelli and François Couperin – the last of these being the principal inspiration behind Bach's earlier sets of English Suites (c 1715) and French Suites (1722-25). Bach expanded the form by including opening Preludes or Overtures in the English Suites and Partitas and a greater variety of additional movements within the standard pattern. The Fourth Partita shares a place with the Sixth Partita as the longest of the set. It combines intimacy with grandeur in abundance and commands immediate attention with the substantial Overture in the French manner with which the suite begins. Orchestral in character, it leads into a fugal section in concerto style that is nevertheless, like so much of Bach's music, infused with the rhythm of the dance. The remainder of the Partita consists of a series of delightfully contrasting pieces, culminating in a Gigue that is full of infectious vigour and zest for life.

FRÉDÉRIC CHOPIN (1810-1849)

Piano Sonata No 3 in B minor (1844)

*Allegro maestoso**Scherzo: molto vivace**Largo**Finale: presto, non tanto*

In 1844 Chopin, suffering from worsening health, the imminent collapse of his relationship with George Sand and grief over the death of his father, found composing increasingly difficult. Nevertheless he managed to complete his third piano sonata, one of the finest works of his final years. Not counting the posthumously published first sonata (written in his teens), he had previously composed only one major work in this form – the B flat minor sonata of 1839. In some respects, the 1839 sonata was the more adventurous of the two – notably in its heavyweight scherzo, funeral march and headlong finale for two hands in unison. For its successor in B minor Chopin reverted to more traditional models; in fact it is his first major work in conventional sonata form (followed only by the cello sonata). In particular, he adopted the form favoured by Beethoven and Schubert, in which the opening and slow movements are balanced by a relatively lightweight scherzo and a substantial finale. Chopin rises, however, above the constraints of form. The sonata is to be enjoyed for its unending stream of melody and elegant pianism, undistracted by its formal structure. The noble first movement illustrates how daringly innovative Chopin's harmonies could be, profoundly influencing later romantic composers, notably Liszt and Wagner. The work is full of reminders that we are listening to the composer of the Nocturnes, Scherzos, the Berceuse and the Barcarolle.

ALEXANDER Scriabin (1872-1915)

Piano Sonata No 2 in G sharp minor Op 19 (1897)

*Andante**Presto*

By the end of his life Alexander Scriabin had become one of the most eccentric figures in musical history (some would say verging on insanity). From romantic beginnings, influenced by Chopin, his music became increasingly atonal and dissonant. Quite independently of Schoenberg, Scriabin developed an atonal system of his own which, among other things, associated musical ideas with colours and was bound up with mysticism. He began his career as a prodigy pianist, studying as a boy with the famous Moscow teacher Nikolai Zverev, whose other star pupil was Sergei Rachmaninov. A hand injury, apparently suffered through excessive practising of Liszt's fiendishly difficult operatic fantasy *Réminiscences de Don Juan*, forced Scriabin to turn to composition. Although he eventually returned to the concert stage, his right hand never was quite the same; this may explain why in so many of his compositions the left hand is technically the equal (and sometimes even the superior) of the right hand.

Like his early idol Chopin, Scriabin wrote mainly for the piano, apart from five orchestral works and a piano concerto. His ten sonatas – although he wrote large numbers of shorter pieces – offer perhaps the best means of appreciating his artistic evolution, since they provide a timeline for virtually the whole of his compositional life.

The Second Sonata, written while Scriabin was in his twenties, took five years to complete. It combines a Chopin-like romanticism with the more impressionistic

style that French composers, notably Debussy and Ravel, were developing at the time. Scriabin gave the sonata a programme, describing the *Andante* first movement as follows: 'The first section represents the quiet of a southern night on the seashore; the development is the dark agitation of the deep, deep sea. The E major middle section shows caressing moonlight coming up after the first darkness of night.' He went on to explain that the second movement represented 'the vast expanse of ocean in stormy agitation.' Like Scriabin's other sonatas, the work (particularly the second movement) is extremely demanding for the pianist both technically and musically; it requires pianists to have very large hands, or at least to be able to disguise spread chords effectively.

SERGEI RACHMANINOV (1873-1943)

Étude-tableau in E flat minor, Op 39 No 5 (1916-17)

Rachmaninov had all the characteristics of the classic Russian Romantic. Depressive, assailed by self-doubt, endlessly self-examining but not necessarily self-critical – these traits are reflected in much of his music. Despite suffering more than his fair share of critical opprobrium, he won the affections of audiences for music which, however reactionary it may have seemed to his modernist critics, fully deserves its place alongside such diverse 20th-century masters as Mahler, Debussy, Schoenberg, Stravinsky, Ravel and Richard Strauss. The disastrous critical reception of his First Symphony in 1897 almost destroyed Rachmaninov's will to go on composing. But after a two-year break, encouraged by friends, he produced in quick succession a stream of romantic and memorable works – the Suite No 2 for two pianos, the Opus 23 Preludes for solo piano, the Second Piano Concerto and the Cello Sonata. By 1911 he had moved on. Compared with the Preludes, a series of *Études-tableaux* broke new ground. A first set (Opus 33) appeared in 1911; the second (Opus 39) began to emerge from 1916. The *Études* are, in effect, studies in composition that summarise the composer's discoveries about how to write music for the piano. As pure music, the E flat minor *Étude* (Opus 39 No 5) is arguably the greatest of the *Études-tableaux*: it is the one that in pianist Peter Donohoe's opinion 'unreservedly returns to (Rachmaninov's) earlier style of long melodic lines, hugely nostalgic and romantic in character, rising to an immense climax and finishing in tranquil resignation.'

RACHMANINOV

Lilacs (transcription of No 5 of Twelve Songs Op 21, 1902)

Polka de W.R. (1911)

Like many virtuoso pianist-composers, Rachmaninov had a repertoire of lighter pieces, for use as encores or to provide contrast in recitals of more substantial works. *Lilacs* is a transcription of a song from a set of twelve that he wrote to help pay for his honeymoon in 1902. He wrote: 'These songs were written in a hurry and are quite unfinished and unbeautiful. But they'll just have to stay this way, as I don't have time to tinker with them further. It would be nice to be finished with all this dirty work by July 1st so I can get to work on something new'. Rachmaninov evidently did not feel *Lilacs* to be 'dirty work' like the rest of the set; nor (it seems) did an anonymous admirer. For ten years until 1918, when

Rachmaninov left Russia for good and she revealed her identity, she sent a bouquet of lilacs to every concert he gave anywhere in the world. *Lilacs* was one of only two of his own songs that he adapted as solo piano pieces. He made the arrangement around 1913 and often used it as an encore.

'Polka de W.R.' is a virtuoso piano arrangement of *Lichtäubchen* (or *La Rieuse*) – a 'Scherzpolka' by Franz Behr (1837-1898), a prolific but long-forgotten minor German composer of songs and salon pieces for piano. Rachmaninov wrote the arrangement in March 1911 and dedicated it to Leopold Godowsky. The tune was a favourite of Rachmaninov's father, Vassily ('W.R.' in the title are his father's initials in German style). It is not known whether Rachmaninov actually knew that Behr was the composer or whether he thought that the melody was concocted by his father. It was universally believed to be an original work of Sergei Rachmaninov's until the late 20th century, when the true author of the melody was identified.

MAURICE RAVEL (1875-1937)

Gaspard de la nuit: Trois poèmes pour piano d'après Aloysius Bertrand (1908)

Ondine

Le gibet

Scarbo

Ravel was introduced to Aloysius Bertrand's 1842 book of prose poems *Gaspard de la nuit* by the Spanish pianist Ricardo Viñes (1875-1943), who gave first public performances of many important works by Ravel, Debussy, Satie, De Falla, and Albéniz. The poems ('Gaspard' is derived from the Persian for 'the man in charge of the royal treasures') appealed to Ravel's love of fairytales and the supernatural, and to his taste for Edgar Allan Poe's macabre stories. The spirit of Liszt also hovers over Ravel's three pieces, in the brilliance of the writing and its technical demands.

The water nymph *Ondine* tries to lure the author down to be king in her underwater palace; beauty and danger are wonderfully combined in Ravel's score, and to this end he asked that *Ondine*'s theme should not stand out but should be absorbed into the surrounding atmosphere. Similarly he asked that in *Le gibet* the bell, ringing for the corpse of a hanged man glowing red in the setting sun, should not dominate but simply toll unwearingly. Unfortunately, Viñes insisted on livening up the piece, and after the première on 9 January 1909 Ravel entrusted him with no more first performances.

Scarbo depicts the night-time mischief of a small fiend or goblin, pirouetting and flitting in and out of the darkness. Its uneven flight, hitting and scratching against the panels of the bed and casting a growing shadow in the moonlight, creates a nightmarish scene for the observer lying in his bed. With its repeated notes and two terrifying climaxes, this is the high-point of technical difficulty of the three movements. Ravel admitted that he had wanted to write a piece more difficult than Balakirev's *Islamey*, but that 'perhaps I let myself get carried away!'

Thomas Radice



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12.45 Friday 29th June

Organ Recital in the Free Church

Supported by the Hampstead Garden Suburb Residents Association

Michael Heighway organ

Programme

WILLIAM H. HARRIS (1883-1973)

- ✦ Flourish for an Occasion
- ✦ Prelude in E flat
- ✦ A Fancy

JOHANN SEBASTIAN BACH (1685-1750)

- ✦ Concerto No 5 in D minor (after Vivaldi), BWV 596

EDWARD ELGAR (1857-1934)

- ✦ *Chanson de Matin* (arr A. Herbert Brewer)

AD WAMMES (b.1953)

- ✦ *Miroir*

BILLY MAYERL (1902 -1959)

- ✦ *Marigold* (arr Michael Heighway)

LOUIS VIERNE (1870-1937)

- ✦ *Carillon de Westminster*



Michael Heighway organ

Michael Heighway began his musical education as a chorister at St George's Chapel Windsor under Jonathan Rees-Williams. He then gained a Music Scholarship to Eton, where he studied piano with Jeremy Filsell and organ with David Goode. Michael gained his ARCO diploma at school, and has given recitals as both an organist and pianist in Westminster Cathedral, Westminster Abbey, St Alban's Abbey, Tewkesbury Abbey and abroad. He spent half his gap year as Organ Scholar of St Thomas's Church, Fifth Avenue, New York under John Scott, and the remainder as Organ Scholar of St Paul's, Melbourne under June Nixon. While in Australia, Michael performed many recitals throughout the Melbourne area, and also made appearances on radio. He is currently Senior Organ Scholar at Christ Church Oxford, where he studies music and learns the organ with Thomas Trotter. In his capacity as Organ Scholar, he accompanies the world-famous Cathedral Choir for daily services in the cathedral, including a recent Radio 3 live broadcast of Choral Evensong.



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7.45 Friday 29th June

Academy of St Martin in the Fields

Supported by Lloyds Banking Group

Zsolt-Tihamér Visontay *director*

Programme

JOHANN SEBASTIAN BACH (1685-1750)

🎻 Brandenburg Concerto No 3 in
G major BWV1048

- *Allegro moderato*
- *Adagio*
- *Allegro*

HENRY PURCELL (1659-1695)

🎻 Chaconne ('Chacony') in G Minor Z 730
(arr Benjamin Britten)

WOLFGANG AMADEUS MOZART (1756-1791)

🎻 Symphony No 17 in G major K129

- *Allegro*
- *Andante*
- *Allegro*

INTERVAL

JOHANN SEBASTIAN BACH

🎻 Brandenburg Concerto No 6 in
B flat major BWV 1051

- *Allegro*
- *Adagio ma non tanto*
- *Allegro*

WOLFGANG AMADEUS MOZART

🎻 Symphony No 29 in A major K 201

- *Allegro moderato*
- *Andante*
- *Menuetto: Allegretto*
- *Allegro con spirit*

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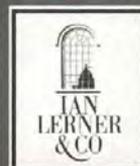
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Academy of St Martin in the Fields

The Academy of St Martin in the Fields – one of the finest chamber orchestras in the world – is renowned for its polished and refined sound, rooted in outstanding musicianship. Formed in 1958 from a group of leading London musicians, and working without a conductor, the Academy gave its first performance in its namesake church – although it decided to do without the church's hyphens – on 13 November 1959. Today, the Academy performs some 100 concerts around the world each year with up to 15 tours each season. In 1993 it became the first and only orchestra to be awarded the Queen's Award for Export.

The Academy's partnership with its founder Sir Neville Marriner remains the most recorded pairing of orchestra and conductor and, indeed, with more than 500 recordings under its belt, the Academy is one of the most recorded chamber orchestras in the world. Originally directed by Sir Neville from the leader's chair, the collegiate spirit and flexibility of the original small, conductorless ensemble remains an Academy hallmark. This tradition continues today with the appointment of virtuoso violinist Joshua Bell as its new Music Director.

Alongside its performances with Life President Sir Neville, Principal Guest Conductor Murray Perahia, and Music Director Joshua Bell, the orchestra continues to collaborate with some of today's most thrilling musicians including Julia Fischer, Julian Rachlin, Janine Jansen and Anthony Marwood. The London 2012 season features Gabriela Montero, Joshua Bell and Anthony Marwood; there are European tours with Murray Perahia, Jaime Martin, Sir Neville Marriner, Julia Fischer and Håkan Hardenberger; and a 15-city American tour with Joshua Bell.

In tandem with its London performances and international tours, the Academy has initiated Outward Sound, a programme of outreach activities open to participants of all ages, backgrounds and abilities which seeks to connect with the communities in which it performs. Outward Sound brings music-making opportunities to those who otherwise may not have access to music.

You can follow the Academy on Facebook and on Twitter at @ASMForchestra

www.asmf.org

'The hallmarks of the Academy sound – which is typically brilliant, light, reserved, even polite – were still there in chipper, clean performances of two early symphonies set at blazing-fast tempos'
Washington Post

'The musicianship that streamed from the stage last night was beyond superlatives... The playing from this legendary conductorless orchestra coupled all the grandeur of epic Beethovenian playing with the flawless intimacy of seasoned chamber musicians'
Glasgow Herald

ACADEMY OF ST MARTIN IN THE FIELDS

First Violins

Zsolt-Tihamér Visontay
Amanda Smith
Matthew Ward
Richard Blayden
Julian Tear

Second Violins

Jennifer Godson
Rebecca Scott
Mark Butler
Miya Vaisanen

Violas

Robert Smissen
Duncan Ferguson
Martin Humbey

Cellos

John Heley
Martin Loveday
Judith Herbert

Double Basses

Leon Bosch

Oboes

Christopher Cowie
Rachel Ingleton

Horns

Timothy Brown
Susan Dent

Harpsichord

John Constable

Zsolt-Tihamér Visontay director

Zsolt-Tihamér Visontay began playing the violin in 1988, taking lessons at the music school in Magdeburg, after which he went on to study under Professor Jost Witter at the Schloss Belvedere music school and the Franz Liszt music academy in Weimar.

As a soloist, Zsolt has won international music prizes.



including ones from the International Louis Spohr Violin Competition and the International Henry Marteau Violin Competition. Solo engagements have included performing with a number of German orchestras. In 2005 he became the leader of the European Union Youth Orchestra (EUYO), performing under conductors including Vladimir Ashkenazy, Bernard Haitink and Sir Colin Davis, and a year later he also became Concert Master of the Philharmonic Orchestra in Altenburg-Gera and led orchestras touring throughout Europe, Russia, Asia and Africa. Zsolt was appointed to the position of Joint Concert Master of the Philharmonia Orchestra in 2007.

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No 3 in G major, BWV 1048

Allegro moderato

Adagio

Allegro

From 1717 to 1723 Bach was employed as Kapellmeister to Prince Leopold of Anhalt-Cöthen. It was a happy and fruitful time for both of them. The Prince (who was nearly ten years younger than Bach) was a music-lover and accomplished musician: he could sing bass and play the violin, viola da gamba and harpsichord. As Leopold and his family were Calvinists, there was very little requirement for music in their private chapel. So apart from some cantatas for birthdays and New Year, Bach composed mainly secular instrumental music at Cöthen, including the six concertos that were first given the name 'Brandenburg Concertos' by Bach's biographer Philip Spitta in 1873.

After the first four years, however, relations between Bach and Prince Leopold began to deteriorate. Bach was unsettled by the death of his first wife in 1720 and started to think about the possibility of a move. He then remarried, to Anna Magdalena, and shortly after that the Prince got married – to a woman who had not the slightest interest in music and soon drove a wedge between her husband and Bach. Although she lived for barely two years after her marriage, it was too late to make Bach change his mind and in May 1723 he took up the positions in Leipzig as Kantor at the Thomaskirche and Civic Director of Music. He was to remain in Leipzig for the rest of his life.

It was during that troubled time between his first wife's death and his remarriage that Bach decided to make a fair copy of six concertos that he had composed at various times, mainly during his period at Cöthen but possibly also during his previous employment in Weimar between 1708 and 1717. In March 1721, Bach presented the concertos, under the title of *Concerts avec plusieurs instruments* and with an elegant dedication in French to Christian Ludwig, Margrave of Brandenburg-Schwedt. Bach had met the Margrave in Berlin two years previously

and had promised to send him some music: now, in presenting the concertos when he did, he was probably hoping for an offer of employment. But the Margrave had disbanded his court orchestra in 1713, so there was little prospect that the concertos would ever be performed at his residence. Instead, the score lay untouched in the Margrave's library until his death in 1734, when it was sold for the trifling sum of 24 groschen. It was not until 1849 – nearly 100 years after Bach's death – that the score was rediscovered in the Brandenburg state archives: the concertos were first published in the following year.

As Bach's title indicated, the collection of concertos called for a wide range of orchestral instruments – in fact the overall forces required (leaving aside the first concerto, which was rewritten for a special occasion) match the 17 or 18 players that Bach had at his disposal in Cöthen.

The Third Concerto is scored for three violins, three violas, three cellos, and basso continuo (including harpsichord). The outer movements use the ritornello form found in many instrumental and vocal works of the time. The first movement can also be found in reworked form as the Sinfonia of the cantata BWV 174, *Ich liebe den Höchsten von ganzem Gemüte*, with the addition of three oboes and two horns.

The second movement consists of a single bar with two chords, technically known as a Phrygian half cadence. There is no evidence of how Bach intended the passage to be treated in performance but it is likely that the chords were meant to surround or follow a cadenza improvised by the harpsichord or violin player. Modern performances have adopted various approaches – for example simply playing the cadence with minimal ornamentation (i.e. treating it as a sort of musical semicolon), interpolating movements from other works or inserting cadenzas of varying length.

HENRY PURCELL (1659-1695)

**Chaconne ('Chacony') in G minor Z 730
(arr Benjamin Britten)**

Purcell's chamber music for strings (mostly titled 'fantasias') forms only a small part of his output compared with his dramatic and church compositions. They mark the end of a tradition of viol consort music that had lasted nearly 200 years. It was not until later in the 18th century, with the arrival of the classical string quartet, that a comparable genre took its place. Purcell was writing in a consciously archaic style at a time when most people (like his main employer Charles II) preferred music they could tap their feet to. It is not certain what instrumental forces Purcell had in mind for his string consort music: by this time the violin family was rapidly supplanting viols, but one possibility is that the works were written essentially as academic exercises, perhaps to prove to himself (he was around 21 at the time) how thoroughly he had assimilated the techniques of his predecessors. Of Purcell's various works of this kind, the Chacony is the only piece (being in a well known dance form) that might conceivably have got Charles II's feet tapping. The characteristic rhythm of the chaconne is present throughout but Purcell adds a chromaticism and freedom of expression not often found in its French models.

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No 17 in G, K 129

*Allegro**Andante**Allegro*

This is one of a set of three symphonies which the 16-year old Mozart wrote in Salzburg shortly after a visit to Italy with his father. Leopold Mozart's employer, Archbishop Sigismund of Salzburg, had recently died; his successor had a reputation for being a more exacting taskmaster than the old Archbishop, and Leopold was anxious that the new incumbent should get a favourable impression of his son's precocious genius from the outset. The tactic succeeded. The symphonies, along with several other compositions of 1772, must have impressed the Archbishop as he rewarded Wolfgang with the post of concert-master at the court: for this he was paid a modest stipend.

Some traces of the Italian trip are to be found in the G major symphony, notably in the first movement's extensive use of crushed notes (the Italian Baroque equivalent to the 'Scotch snap', known as *stile lombardo*) and in the brilliant writing for the strings. The second movement has a particularly charming tune, over a 'walking' bass line. The finale is in 3/8 time and evokes the atmosphere of the hunt. All in all, it is a delightfully fresh and spontaneous work.

J.S. BACH

Brandenburg Concerto No 6 in B flat major, BWV 1051

*Allegro**Adagio ma non tanto**Allegro*

The Sixth Concerto is scored for two viole da braccio, two viole da gamba, cello, violone (bass viol), and harpsichord. The absence of violins is unusual. Viola da braccio means the normal viola, and is used here to distinguish it from the viola da gamba. When the work was written in 1721 the viola da gamba was already considered an old-fashioned instrument, but a plausible explanation for its continued use in this work is that Bach intended one of the gamba parts to be taken by his employer, Prince Leopold of Anhalt-Cöthen, who was an accomplished gamba player.

The violas start the first movement with a vigorous subject in close canon and, as the movement progresses, the other instruments are gradually drawn into a seemingly uninterrupted steady flow of melodic invention. The two gambas are silent in the second movement, which therefore takes the form of a trio sonata for two violas and continuo, although the cello has a decorated version of the continuo bass line. The last movement is in the style of a gigue.

MOZART

Symphony No 29 in A major K 201

*Allegro moderato**Andante**Menuetto: Allegretto**Allegro con spirito*

This symphony was written early in 1774, after the 18-year-old Mozart had returned from a trip to Vienna. While there, Mozart had absorbed much of the style and techniques of current Viennese symphonic writing and on his return to Salzburg started applying them in his own symphonies. The A major Symphony K 201 seems to have been modelled on a symphony in the same key by Michael Haydn, the younger brother of Joseph. But Mozart's work is far superior to Haydn's: it is generally regarded as his finest symphony to date.

Mozart up to now had mostly followed the three-movement Italian Sinfonia form, but the Viennese influence shows in his adoption of a four-movement structure, with a minuet added in third place. His new, more mature and sophisticated style is immediately apparent in the soft opening theme with its innovative downward octave leaps. After a dozen bars the theme starts to be elaborated contrapuntally, as high and low strings toss the opening motif back and forth. A series of melodic ideas form the second subject, culminating in a charming imitative duet between first and second violins. The middle development section is characterised by fast ascending and descending scales, chasing each other around the string parts and ending with a tenderly reflective passage. In the coda, Mozart subjects the opening motif to a contrapuntal tour de force, piling up overlapping entries in four different string sections.

In the Andante, Mozart shows another advance in symphonic style by enhancing the independence of the two violin sections. For example, immediately after the enchanting theme is announced by the first violins, it is played by the seconds, with the firsts now adding a subordinate idea above it. The distinctly vocal quality of the theme reveals Mozart the opera composer, already with half a dozen or more works to his credit. The use of mutes for the violins is something which Mozart may have learned from the elder Haydn.

The vigorous Minuet recalls a rustic peasant dance rather than the ballroom. The energetic dotted rhythm is found in virtually every bar. Patches of repeated notes and frequent sharp contrasts of loud and soft are other notable features of this Minuet. A refined and graceful Trio serves as a foil to the bumptious character of the Minuet.

In the finale, Mozart again achieves a new level of sophistication and symphonic unity. The falling octave in the first theme has its counterpart in the symphony's first movement; prominent second violin parts recall similar treatment in the Andante; and the use of repeated notes looks back to the Minuet. All movements apart from the Minuet contain a coda. Throughout the finale there is a dramatic urgency and bustle that conjures up the spirit of the hunt – as evidenced by the brilliant horn calls near the symphony's close.

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12.45 Saturday 30th June

Chariots of Fire! Albert's Band

Presented by Royal Albert Hall Education

Supported by the Royal Albert Hall & the
Hampstead Garden Suburb Residents Association

Kevin Hathway *director*

Programme

MAURICE RAVEL (1875-1937)

🎺 Bolero

DMITRI SHOSTAKOVICH (1906-1975)

🎺 Festive Overture

CHINESE TRADITIONAL

🎺 Jubilation Village

JOHANN STRAUSS II (1825-1899)

🎺 Thunder and Lightning Polka

TRADITIONAL CAROL

🎺 12 Days of the Olympics

AFRICAN TRADITIONAL

🎺 Sin Gen Gen Gen

GUSTAV HOLST (1874-1934)

🎺 *Mars, Jupiter and Uranus* from
The Planets Suite





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Albert's Band

Albert's Band is the resident ensemble of the Royal Albert Hall's Education Department. The players are all professional musicians who are selected not only for the quality of their performance but also for their passion and expertise in music education. The ensemble is best described as an 'orchestra in microcosm', comprising one player on each orchestral instrument, and its members present bespoke musical workshops and concerts both at the Hall and in schools. Albert's Band spreads its message in a fun, interactive fashion. It doesn't patronise, it simply illustrates that there is no elitism in music and that everyone can enjoy the proceedings, regardless of musical talent or experience.

The director, percussionist Kevin Hathway, doesn't wave a baton about: this is conduction in the electrical sense, exuding infectious, high-voltage vitality.

Every Albert's Band performance is different but audiences should always be prepared for an aural rollercoaster!

ALBERT'S BAND

Violins

Sophie Lockett
Victoria Mavromoustaki

Viola

Bryony Mycroft

Cello

Verity Evanson

Bass

Alice Kent

Flute

Laura Lucas

Oboe

Rebecca Garland

Clarinet

Jane Calderbank

Bassoon

Lawrence O'Donnell

Trumpet

Paul Munday

Horn

Richard Steggall

Trombone

Matt Lewis

Tuba

Mike Poyser

Percussion

Claire Riches
James Godfrey

Kevin Hathway director

Kevin Hathway is one of Britain's most respected musicians. He has been a percussionist with the Philharmonia Orchestra since 1979 and was head of the percussion faculty at the Royal College of Music from 1986 to 2007. He is currently head of wind, brass and percussion at the world-famous Purcell School. As an animator, he devises and presents family music days for the Philharmonia, Malaysian Philharmonic Orchestra, Britten Sinfonia and the Southbank Sinfonia in venues across the UK. He prides himself on being able to break down the traditional barriers that exist between audience and performers with charm and educational wit, giving thousands of children an insight into the world of classical music every year.

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7.45 Saturday 30th June

Diamond Jubilee Choral Concert

A concert to honour Her Majesty the Queen's Diamond Jubilee, including music from her Coronation.

Supported by the John Lewis Partnership

The Cavendish Ensemble and Singers of the John Lewis Partnership
Grace Davidson *soprano*
Anne Gillard O'Reilly *mezzo-soprano*
Will Charnley *tenor*
Simon Herbert *bass*
Manvinder Rattan *conductor*

Programme

HUBERT PARRY (1848-1918)

✦ Coronation Anthem 'I was glad' (1902)

GEORGE FRIDERIC HANDEL (1685-1759)

✦ Music for the Royal Fireworks HWV 351

• *Overture: Adagio, Allegro, Lentement, Allegro*

• *Bourrée*

• *La Paix: Largo alla siciliana*

• *La Réjouissance: Allegro*

• *Menuets I and II*

Programme continued overleaf



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7.45 Saturday 30th June

BENJAMIN BRITTEN (1913-1976)

🎵 Three Choral Dances from *Gloriana*

1. *Time*

2. *Concord*

3. *Time and Concord*

CHARLES VILLIERS STANFORD (1852-1924)

🎵 *Te Deum* in B flat Op 10

CHRISTOPH WILLIBALD GLUCK (1714-1787)

🎵 *Che farò senza Euridice* from *Orfeo ed Euridice* (1762)

INTERVAL

WOLFGANG AMADEUS MOZART (1756-1791)

🎵 Motet for soprano and orchestra
'*Exsultate, jubilate*', K 165 (1773)

GEORGE FRIDERIC HANDEL

🎵 Coronation Anthem *My Heart is Inditing* (HWV 261)

🎵 Coronation Anthem *Zadok the Priest*

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The Cavendish Ensemble is the Society's orchestra and was recently voted one of London's top five

amateur orchestras by *Classical Music* magazine. It possesses a large and varied repertoire ranging from chamber and Baroque music through to larger and more modern works. As well as making appearances in its own right both in the UK and abroad, the Ensemble also regularly performs with The Cavendish Singers, the society's chamber choir.

The choir regularly sings services at Westminster Abbey and has performed in concert venues all round the UK, including Manchester's Bridgewater Hall, the Turner Sims in Southampton and the Royal Concert Hall in Glasgow. The Cavendish Singers won in its class at the Verona International Choir Competition in 2002.

Manvinder Rattan conductor

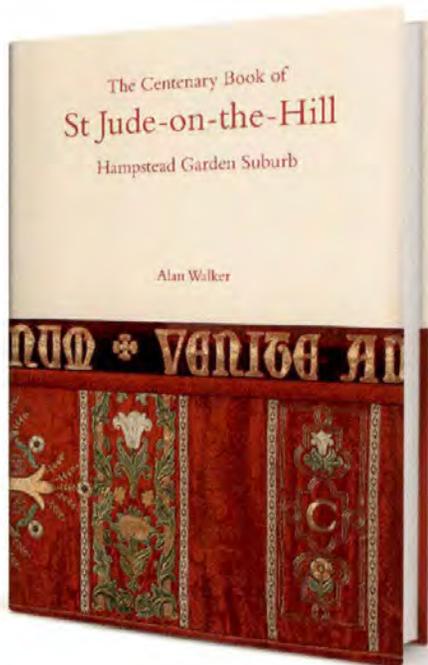


Manvinder won a choral scholarship to the University College of Ripon and St John, where he read French and History. He joined the John Lewis Partnership in 1989 as a graduate trainee while also singing in Sheffield Cathedral Choir. He has been Musical Director of the Music Society since 1995.

Manvinder is head of Conductor Training for the charity Sing for Pleasure and a popular tutor around the country and abroad for leading seminars and

The Centenary Book of St Jude-on-the-Hill

Hampstead Garden Suburb



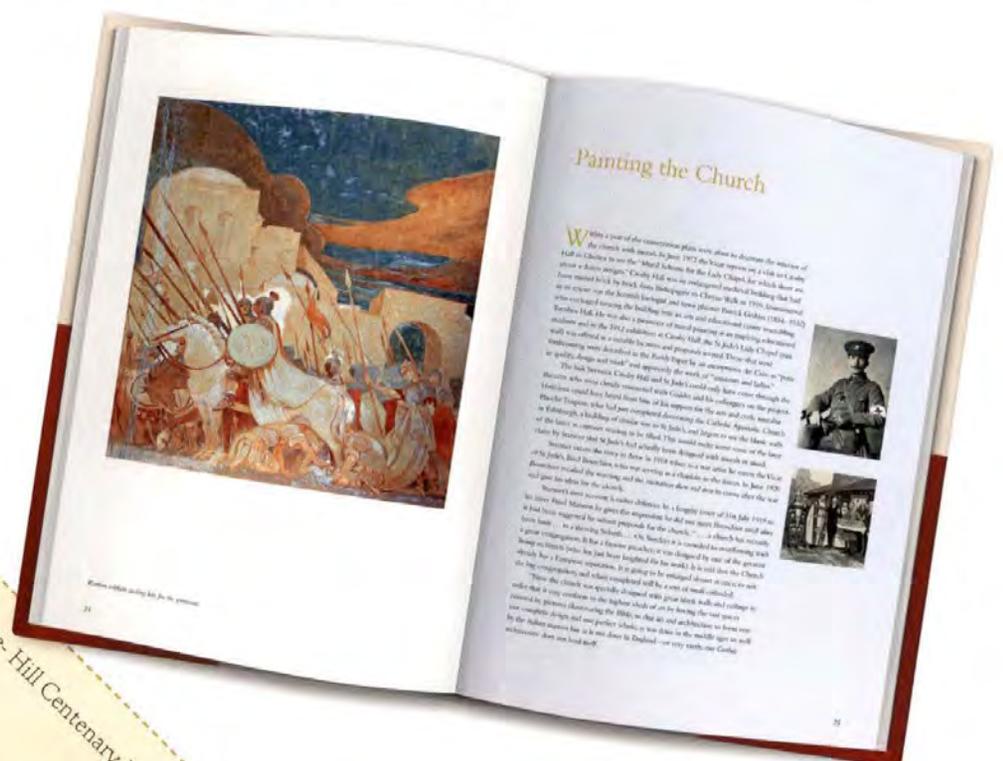
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courses in conducting and singing. He is also a festival adjudicator and a guest conductor for choirs and orchestras. Manvinder was recently appointed to the board of The Arensky Chamber Orchestra.

Since singing the Adhaan in the Society's performance of Karl Jenkins' *The Armed Man*, Manvinder is also in demand as a 'one-piece' soloist for performances of this popular work around the country.

Grace Davidson soprano

Grace began her singing in St Jude's choir and Finchley Children's Music Group. She studied at the Royal Academy of Music, winning the Early Music and English Song prizes. She has sung with all the leading British groups, including The Monteverdi Choir, Ex Cathedra, Tenebrae, The Gabrieli Consort, Alamire and The Tallis Scholars, and is now an emerging soloist, specialising in Baroque and Renaissance music.

Grace is a member of The Sixteen, with whom she has made several recordings as soloist. She features on all three of the Sacred Music series on BBC TV.

Grace also sings on many film sound tracks. She is the soprano soloist on the recent *Pirates of the Caribbean 4* (Franz Zimmer). Grace features on Eric Whitacre's albums on Decca, and is a featured soloist on Paul Mealor's *A Tender Light* (also Decca), accompanied by the RPO. In 2012 Grace has toured with Philippe Herreweghe in Bach's *St Matthew Passion* in Europe and the United States, and as Belinda in Purcell's *Dido and Aeneas* throughout Canada.

In July, amongst other engagements, she will appear with Christian Forshaw and the Sanctuary Ensemble at St Giles Cripplegate and sing at a BBC Lunchtime Prom at Cadogan Hall with Tenebrae, conducted by Nigel Short. Later this year, she will sing in Monteverdi's *Vespers in Spain* with Harry Christophers' The Sixteen, record Fauré's *Requiem* with the LSO and Tenebrae for release on LSO Live! and perform in Ghent, The Hague and the Queen Elizabeth Hall with John Butt and the Orchestra of the Age of Enlightenment in Handel's *Dixit Dominus* and *Ode for St Cecilia's Day*.

www.gracedavidsonsoprano.com

PHOTOGRAPH COURTESY OF STEPHAN SCHWEIGER



HUBERT PARRY (1848-1918)**Coronation Anthem 'I was glad' (1902)**

The text of Psalm 122 has always been sung at the entrance of the monarch into Westminster Abbey at his or her coronation. For over a hundred years, the setting employed was one by Henry Purcell (1659-1695), organist of Westminster Abbey, originally written for the coronation of King James II in 1685. This was used at every coronation from James II to Victoria (1837); but for the coronation of Victoria's son and successor Edward VII in 1902, a new setting was called for, and Parry did not fail to satisfy with this opulent, celebratory setting, which has been used ever since. The anthem needs to be of some length, since it accompanies the procession of the monarch from the west door of the Abbey along the nave to the choir and sanctuary.

I was glad when they said unto me: we will go unto the house of the Lord

Our feet shall stand in thy gates, O Jerusalem.

Jerusalem is built as a city: that is at unity in itself.

O pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls: and plenteousness within thy palaces.

Psalm 122, vv 1-3, 6 and 7

For Edward VII's coronation Parry incorporated in the central section of the anthem the acclamations 'Vivat Rex, vivat ...' and 'Vivat Regina ...' (Long live the King/Queen), to be sung by the King's/Queen's Scholars of Westminster School, who traditionally greet the entrance of the monarch. This section, which has to be slightly rewritten every time a new monarch is crowned, is usually omitted when the anthem is performed on non-royal occasions.

GEORGE FRIDERIC HANDEL (1685-1759)**Music for the Royal Fireworks HWV 351**

Overture: Adagio, Allegro, Lentement, Allegro

Bourrée

La Paix: Largo alla siciliana

La Réjouissance: Allegro

Menuets I and II

The Music for the Royal Fireworks is a wind band suite commissioned from Handel by George II to accompany a firework display in Green Park on 27 April 1749. It was to celebrate the end of the War of the Austrian Succession and the signing of the Treaty of Aix-la-Chapelle in 1748.

The musicians were seated in a specially constructed building. In the event, the fireworks display was not as successful as the music, as the enormous wooden building caught fire during the show. However the music had already been performed six days earlier at a public rehearsal in Vauxhall Gardens. More than 12,000 people converged on the Gardens, causing a three-hour traffic jam of carriages after the collapse of the central arch of newly built London Bridge blocked the main route to the area south of the river.

Handel wanted to publish the work under the simple title 'Overture', but the Court had given it the title 'Music for the Royal Fireworks' in an attempt to deflect criticism of both the Monarch and the Treaty; George II and his Ministers were seen as having conducted the war and the peace in the interests of the Electorate of Hanover, rather than of Britain.

BENJAMIN BRITTEN (1913-1976)**Three Choral Dances from *Gloriana***

1. Time

2. Concord

3. Time and Concord

Britten composed the opera *Gloriana* for the coronation of Queen Elizabeth II; William Plomer based the libretto on Lytton Strachey's psychological biography *Elizabeth and Essex*. The first performance was given at the Royal Opera House as part of the 1953 coronation celebrations. 'Gloriana' was the name given by Edmund Spenser to the character representing Queen Elizabeth I in *The Faerie Queene*. It became a popular name for the Queen, especially in poetry and madrigals: it is even recorded that the troops at Tilbury hailed her with cries of 'Gloriana, Gloriana, Gloriana', after the defeat of the Spanish Armada in 1588.

The opera depicts the relationship between Elizabeth and the Earl of Essex. The Queen is said to have disliked the opera, which presents the first Elizabeth as a sympathetic but flawed, character motivated largely by vanity and desire. Perhaps as a result of the royal disapproval, *Gloriana* was one of Britten's few critical failures and had to wait another ten years before being revived, in a concert performance to mark Britten's 50th birthday. Further revivals since Britten's death have earned it greater recognition.

After the opera's première Britten put together a set of six 'Courtly Dances' from a scene where the Queen hosts a ball in Whitehall Palace. Three numbers are being played this evening.

CHARLES VILLIERS STANFORD (1852-1924)

***Te Deum* in B flat Op 10**

Te Deum laudamus is an early Christian hymn traditionally ascribed to Saints Ambrose and Augustine, on the occasion of the latter's baptism by the former in AD 387. The hymn follows the outline of the Apostles' Creed, mixing a poetic vision of the heavenly liturgy with its declaration of faith. After calling on the name of God, the hymn proceeds to name all those who praise and venerate God. In the Anglican tradition it is one of the standard canticles prescribed for Matins in the Book of Common Prayer.

With his complete setting of the Morning and Evening Services and Offices for Holy Communion in B flat, written in 1879 for the choir of Trinity College, Cambridge, Stanford developed a new style of Anglican church music, which attracted enormous popularity. He subsequently orchestrated the *Te Deum* for the coronation of Edward VII in 1902.

We praise thee, O God: we acknowledge thee to be the Lord.

All the earth doth worship thee: the Father everlasting, To thee all Angels cry aloud: the Heavens, and all the Powers therein.

To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth: Heaven and earth are full of the Majesty: of thy glory.

The glorious company of the Apostles: praise thee.

The goodly fellowship of the Prophets: praise thee.

The noble army of Martyrs: praise thee.

The holy Church throughout all the world: doth acknowledge thee: The Father: of an infinite Majesty: Thine honourable, true: and only Son: Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.

Thou art the everlasting Son: of the Father.

When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God: in the glory of the Father.

We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints: in glory everlasting.

O Lord, save thy people: and bless thine heritage.

Govern them: and lift them up for ever.

Day by day: we magnify thee: And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.

O Lord, have mercy upon us: have mercy upon us.

O Lord, let thy mercy lighten upon us: as our trust is in thee.

O Lord, in thee have I trusted: let me never be confounded.

CHRISTOPH WILLIBALD GLUCK (1714-1787)

***Che farò senza Euridice* from *Orfeo ed Euridice* (1762)**

In Gluck's opera based on the ancient Greek legend of Orpheus and Eurydice, Eros the God of Love has made it possible for Orpheus to descend into the underworld to see if, with his music, he can charm the Shades – the guardians of the dead – into releasing his wife Eurydice. If he succeeds, he must on no account look upon Eurydice's face as they return to earth, or explain why he must not do so, or her life will be forfeit.

Eurydice, at first transported with joy at her release, cannot understand why her husband will not look at her or explain why he cannot do so. She begins to think that he no longer loves her and wishes again to die. Moved beyond endurance by her weeping, Orpheus clasps her and looks her in the face. As he does so, she is snatched away from him: he has paid the penalty.

In the aria *Che farò senza Euridice?* Orpheus pours out his grief. (Afterwards Eros takes pity on him and restores Eurydice to life again.)

Che farò senza Euridice?

Dove andrò senza il mio ben?

Euridice, o Dio, rispondi!

Io son pure il tuo fedele.

Euridice! Ah, non m'avanza più soccorso, più speranza né dal mondo, né dal ciel.

What shall I do without Euridice?

Where shall I go without my beloved?

Euridice, O God, answer me!

I am still your faithful lover.

Euridice! Ah, no help or hope comes to me any more, neither from this world, nor from heaven

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WOLFGANG AMADEUS MOZART (1756-1791)

Motet for soprano and orchestra 'Exsultate, jubilate', K 165 (1773)

The definition of a 'motet' varies according to composers and periods, but in 18th-century Italy it was typically a sacred Latin solo cantata, made up of arias and recitatives and ending with an Alleluia.

Wolfgang and his father, Leopold, had travelled to Milan in October 1772 for the première of the opera *Lucio Silla*. The famous castrato Venanzio Rauzzini had sung the lead role in the opera – 'like an angel', according to Leopold. We do not know precisely why Mozart composed *Exsultate, jubilate* at that time, and why specifically for Rauzzini and not a female soprano. The virtuosity of the piece and its florid, coloratura style at least give us some idea today of the quality of Rauzzini's voice. *Exsultate, jubilate* received its first performance in January 1773 in the Church of San Antonio, Milan.

In this work Mozart combines the aria and recitative style of opera seria with the three-movement form (fast–slow–fast) of the Italian symphony. The result is a miniature vocal concerto in three movements.

The work opens with an Allegro in F major, followed by a more lyrical Andante in A major that is preceded by a recitative. The concluding movement, Molto Allegro in F major, is the brilliant and famous Alleluia, a firm favourite of sopranos and audiences.

Exsultate, jubilate,
o vos animae beatae,
dulcia cantica canendo;
cantui vestro respondendo,
psallant aethera cum me.

Fulget amica dies,
iam fugere et nubila et procellae;
exortus est iustus
inexpectata quies.
Undique obscura regnabat nox;
surgite tandem laeti,
qui timuistis adhuc,
et iucundi aurorae fortunatae
frondes dextera plena et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.
Alleluia!

Rejoice, be glad,
O you blessed souls,
Singing sweet songs:
In response to your singing
Let the heavens sing forth with me.

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen an unexpected calm.

Dark night reigned everywhere;
Rise rejoicing at last
you who feared until now,
and joyful for this lucky dawn
give garlands and lilies with a full right hand.

You, O crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.
Alleluia!

HANDEL

Coronation Anthem My Heart is Inditing (HWV 261)

This anthem is thought to have been composed between 9 September 1727 and 11 October 1727. Handel sets a text developed by Purcell for the 1685 coronation, consisting of a shortened adaptation of verses from Psalm 45 (vv 1, 10, 12) and Isaiah (49: 23). In 1727 it was sung at the end of the coronation of George II's consort Queen Caroline.

My heart is inditing of a good matter: I speak of the things which I have made unto the King.
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold and the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers and queens thy nursing mothers.

HANDEL

Coronation Anthem Zadok the Priest

Zadok the Priest is another of the four Coronation Anthems that Handel composed for the coronation of George II and Queen Caroline in 1727. It has been sung at every subsequent British coronation service and is traditionally performed during the sovereign's anointing. The text is made up of passages from the first book of Kings in the King James Bible.

Zadok the Priest, and Nathan the Prophet anointed Solomon King.
And all the people rejoic'd, and said:
God save the King! Long live the King!
May the King live for ever, Amen, Allelujah.

A striking musical feature of the work is the long orchestral introduction, consisting of 22 bars of softly pulsating strings and gently shifting harmonies, without a melody on top – not unlike the opening Prelude to the first book of J.S. Bach's *Forty-Eight Preludes and Fugues*. The effect is enhanced (Handel gave no indication of dynamics) if the conductor avoids making a crescendo or giving too obvious an indication that the chorus is about to come in – as it does in a startlingly sudden declamation, augmented by three trumpets.

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Covent Garden Chamber Orchestra

Robert Max *conductor*

Tamsin Waley-Cohen *violin*

Bartholomew LaFollette *cello*

Grace Durham *mezzo-soprano*

Programme

ANTONÍN DVOŘÁK (1841-1904)

🎻 Symphony No 7 in D minor Op 70 (1885)

- *Allegro maestoso*
- *Poco adagio*
- *Scherzo: Vivace*
- *Finale: Allegro*

INTERVAL

FREDERICK DELIUS (1862-1934)

🎻 Double Concerto for Violin and Cello (1916)

GIOACCHINO ROSSINI (1792-1868)

🎤 Mezzo-soprano aria: *Nacqui all'affanno* from *La Cenerentola* (1807)

EDWARD ELGAR (1857-1934)

🎻 Pomp and Circumstance March in D, Op 39 No 1

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!*

HUBERT PARRY (1848-1918)

🎤 Jerusalem
Words by William Blake (1757-1827)





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Covent Garden Chamber Orchestra is one of London's leading non-professional orchestras. The players, who come together for some seriously enjoyable music-making, are from many different professions, including architecture, arts administration, the BBC, IT, law, media, medicine, publishing and teaching.

Praised for its high standard and interesting programming, CGCO enjoys exploring a wide repertoire, encompassing both the Viennese classics and contemporary music. Concerts have been given in many London venues, including St Paul's Covent Garden, St John's Smith Square, St James's Piccadilly, St Peter's Eaton Square and its present home, the splendid Victorian church of St Peter's Notting Hill.

We are particularly happy to be raising money for charities and have very much enjoyed our association over many years with Proms at St Jude's. In 2005 a rousing Last Night of the Proms, with a generous sprinkling of Johann Strauss to set the evening off, was followed in 2006, when we had the honour of opening the Proms season. This included a most beautiful performance of Schumann's A Minor Piano Concerto given by Robert Owen and Brahms's 2nd Symphony. Both these concerts were conducted by Robert Max, one of our most favourite and regular conductors.

CGCO also has a long history of performing with choral societies and would be delighted to discuss any suggestions for future collaborations.

In 2009, CGCO was chosen as one of the rehearsal orchestras for the BBC Maestro series in which celebrities were mentored in the art of conducting, and having worked with Sue Perkins we were delighted when she won the title. It was an experience much enjoyed by our members. From time to time we organise workshops for the players, and within the orchestra there are many pre-formed chamber ensembles as well.

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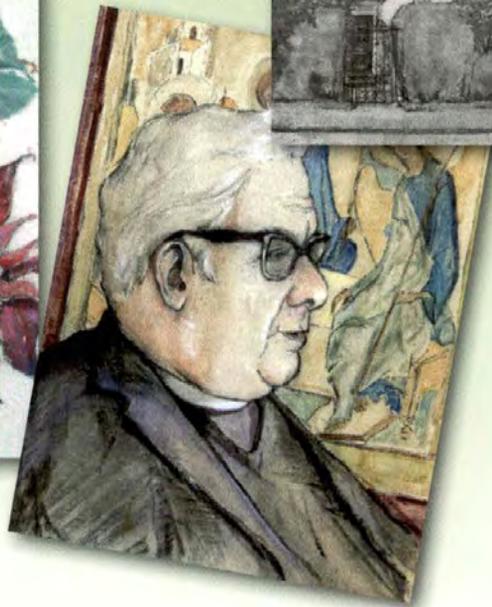
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Robert Max *conductor*

Robert Max enjoys a colourful career as conductor, cellist and chamber musician. Recently invited to continue for a third three-year term as Musical Director of the Oxford Symphony Orchestra, Robert has enjoyed introducing the orchestra and its audience to symphonic music by composers including Berlioz, Mahler, Balakirev, Janáček, Bruckner, Richard Strauss, Berg, Bloch and Liszt.

Robert has conducted the Covent Garden Chamber Orchestra frequently at Proms at St Jude's, in the Rye Festival and in Covent Garden. In April 2008 he was delighted to perform with the CGCO as soloist in cello concertos by Dvořák and Milhaud conducted by Peter Stark.

Since 2001 Robert has conducted the Symphony Orchestra at Royal Holloway, University of London, including many concerts at St John's Smith Square and on tour in Holland and Germany. He makes annual visits to Romania where he conducts the Arad and Oradea Philharmonic Orchestras and, as well as performances with the London Chamber Orchestra, the BBC Concert Orchestra and the Oxford Sinfonia, Robert has conducted the Kazakh State Symphony Orchestra in Almaty.

In 2001 he made the first of three annual visits to Tambov in Russia to conduct, give recitals and direct week-long chamber-music academies. As a mark of gratitude, the Rachmaninov Institute awarded him the title of Honorary Professor.

In May 2010 Robert was selected to participate in the London Symphony Orchestra's annual conducting masterclass where he conducted the orchestra in music by Tchaikovsky and Debussy under the guidance of Valery Gergiev. From 1994 to 1998 Robert was Musical Director of the Zemel Choir, with whom he recorded two CDs for Olympia and toured Israel in 1996.

As cellist of the Barbican Piano Trio for more than 20 years, Robert has performed on four continents and recorded for ASV, Black Box, Dutton and Guildmusic. Robert was Musical Director of Pro Corda, the National School for Young Chamber Music Players from 1998 to 2000 and now coaches chamber music at MusicWorks. He is principal cellist of the London Chamber Orchestra.

Photo: Kevin Leighton: London Symphony Orchestra Discovery Conducting Masterclass - supported by the Murray-Smith Laird Charitable Trust



Tamsin Waley-Cohen violin

Described by the *Guardian* as a performer of 'fearless intensity' and by *The Times* as a violinist who 'held us rapt in daring and undaunted performances', Tamsin Waley-Cohen performs as a soloist with orchestras including the Royal Philharmonic Orchestra, Orchestra of St John's, London Concert Orchestra and London Chamber Orchestra. She has played in venues across the UK and is in demand as a recitalist – her partners include Huw Watkins and Simon Crawford-Philips. She also regularly plays with cellist Gemma Rosefield, and has worked with artists such as Andreas Haefliger, Heinz Holliger and Anssi Kartonnen and she has premièred works by composers including Torsten Rasch and Richard Causton.

Tamsin is also an avid chamber musician, which has led to her forming the Honeyeard Ensemble. She has performed in numerous UK and European festivals and two years ago made her American debut playing the Mendelssohn Concerto in the Bowdoin Festival. This season will see performances at the Wigmore Hall and King's Place in London, as well as concerto and chamber music concerts in Switzerland, Austria, Italy, Holland, Germany and

Belgium. She has recently premièred a new work for violin and string orchestra by Huw Watkins.

Tamsin, who was born in London in 1986, became a Foundation Scholar at the Royal College of Music where her professor was Itzhak Rashkovsky and where she won all available awards. She has been a regular participant at the International Musicians' Seminar at Prussia Cove since she was 16. She has also participated in masterclasses given by Ida Haendel, Igor Ozim, and Ruggiero Ricci, the latter describing her as 'the most exceptionally gifted young violinist I have ever encountered'.

Since 2011 she has been Artistic Director of London's Tricycle Theatre's Chamber Music Series, and of Music at the Bargello chamber music festival in Florence.

Since 2007 she has played the 1721 ex-Fenyves Stradivarius violin.

Bartholomew LaFollette cello

Born in Philadelphia in 1984, Bartholomew LaFollette was a pupil at the Yehudi Menuhin School from 1997. In 2003 he won a scholarship to the Guildhall School of Music and Drama where he continued his studies with Louise Hopkins, graduating in 2008. He was selected by Young Classical Artists Trust (YCAT) in 2007 and was a Fellow at the Guildhall School of Music & Drama until 2011.

During his studies Bartholomew won numerous prizes including the Guilhermina Suggia Gift which led to performances of Tchaikovsky's Variations on a Rococo Theme with orchestras throughout Europe and the USA. In 2007 he was the first recipient of the Irish Chamber Orchestra's prestigious Ardán Award which offers an emerging international soloist a platform.

As a concerto soloist highlights have included Haydn with the Irish Chamber Orchestra conducted by Gabor Takacs Dvořák with the Royal Philharmonic Orchestra and the Jugend Sinfonie Orchester des Landes Hessen, Brahms Double with



Daniel Stabrawa and the Poznan Philharmonic Orchestra in Poland, Elgar with Sian Edwards in Helsinki and a performance of the Walton at the Barbican.

He has appeared at major venues and festivals throughout the UK and over the last year has given recitals at Wigmore Hall, Aldeburgh, the Leeds International Concert series and Northern Chords Festivals and has appeared as soloist with the City of London Sinfonia. He also performed solo Bach with the Henri Oguike Dance Company at the ROH Linbury Studio and gave the première of George Lloyd's Concerto.

Bartholomew regularly collaborates with the Doric String Quartet and in 2011 recorded with them for Chandos.

This season he records his debut CD for Sonimage.

He is grateful for support from the Musicians Benevolent Fund, the Martin Musical Scholarship Fund and the Hattori Foundation.

LaFollette is an easy and graceful performer... he was as free in touching the heartstrings as he was in dashing off dazzling runs.

Irish Times

Grace Durham *mezzo-soprano*

Grace Durham has recently graduated from Clare College, Cambridge, where she read French and Italian and sang for two years as a choral scholar. During her time at Cambridge, Grace's operatic roles included Prince Orlofsky in *Die Fledermaus*; Maurya in *Riders to the Sea*; Hermia in *A Midsummer Night's Dream*; Mrs Noye in *Noye's Fludde* and Third Lady in *The Magic Flute*.

She has also performed as a mezzo-soprano soloist on numerous occasions in works such as Berlioz's *Les Nuits d'Été*; Duruflé's *Requiem*; Debussy's *Trois Chansons de Charles d'Orléans*; Rossini's *Petite Messe Solennelle* and Bach's *St Matthew Passion*.

Grace spent her third year studying voice at the Conservatorio di Verona, where she was a frequent participant in the conservatoire's evening recital series, and attended masterclasses at the Conservatorio della Svizzera Italiana with Luciana Serra. From September 2012 she will be continuing her studies on the Artist Masters programme at the Guildhall School of Music and Drama. Grace is delighted to be making her third appearance as a soloist at Proms at St Jude's.



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Ellen Gallagher leader CGCO

Ellen Gallagher studied music at University of Wales, Bangor, obtaining Bachelor of Music and Master of Arts degrees. She has been playing the violin for more years than she cares to mention, and studied with Edward Davies and David Greed. After a long period working in opera (at Opera North and English National Opera), she changed career, and she is now a solicitor at Goodman Derrick LLP.

Ellen has extensive experience as an orchestral player and chamber musician. She has led many ensembles and orchestras, and was appointed leader of Covent Garden Chamber Orchestra in 2009.

ANTONÍN DVOŘÁK (1841-1904)

Symphony No 7 in D minor Op 70 (1885)

Allegro maestoso

Poco adagio

Scherzo: Vivace

Finale: Allegro

By the early 1880s Dvořák had become established as a composer in Bohemia, Germany and Austria, but it was his visits to England that brought him truly international fame. The Seventh Symphony marked an important milestone in Dvořák's creative life. It was the only one he composed to a commission – from the distinguished Royal Philharmonic Society of London. Dvořák saw the commission as both an opportunity and a challenge. He was going through a period of self-examination as a symphonist, brought on (it would seem) by the recently premièred Third Symphony of his friend and benefactor Johannes Brahms. Dvořák had enormous respect and admiration for Brahms and longed to write such a symphony himself. At the same

time, he was troubled by uncertainty about the course he should choose for his future compositions – whether to proceed in the Czech national idiom with which his music had become so closely associated (and enthusiastically received) or whether to adopt a more 'international' approach (in practice a German one) in order to gain the broader level of recognition enjoyed by Brahms.

The resultant symphony was first performed in St James's Hall, London in April 1885, under the composer's baton, and was an immediate success. If the Czech influences are somewhat more subdued in this symphony than in its predecessor (No 6 in D major, Op 60), audiences would hardly have failed to recognise its assertively Slavonic character, tinged with tragedy, which makes itself felt with increasing urgency throughout the work, to the point of apotheosis in the finale.

A restless and somewhat ominous theme opens the first movement. It is followed by a contrasting, strongly lyrical, second theme – possibly a gesture in Brahms's direction, as it has something in common with the cello theme in the slow movement of the older composer's Second Piano Concerto, which had received its première two years earlier. The movement builds up to a climax, marking the return to the opening theme. The coda begins with a furious intensity but gradually subsides to the drum roll and sustained horn note with which the movement began, ending with a whisper.

The slow movement is one of Dvořák's loveliest creations. Its harmonies are those of the Slavonic Rhapsodies and Slavonic Dances, with a rapturous horn solo at one point capturing a quintessential Bohemian pastoral mood. The scoring is masterly and original. The Czech element comes brilliantly to the fore in the scherzo, full of restless energy. Sparkling cross-rhythms suggest both the polka and the furiant. Violins and violas have the opening tune – a staccato theme in 3/2 rhythm – while cellos and basses play a legato counter-melody in 6/4 underneath. The tunes swap registers when repeated. The trio provides a delightful contrast, with horn calls and bird songs recalling the pastoral mood of the slow movement.

The broad song-like theme with which the last movement begins is clearly of national origin, and the brass, sparingly used in the preceding movements, now make a martial entry. At the end, he gathers all his forces together for a jubilant climax in D major. Tragedy finally resolves into triumph.

FREDERICK DELIUS (1862-1934)

Double Concerto for Violin and Cello (1916)

Until he was in his fifties, Delius had largely avoided classical forms, about which he was often quite disparaging. But during the First World War (as his amanuensis Eric Fenby put it) he became interested in the challenge of 'developing lyrical lines in terms of extended melody'. This led to several works based loosely on sonata form principles, including three concertos for stringed instruments and orchestra – for violin, for cello and for violin and cello duo. All three concertos proved to be perfect vehicles for extended melodic invention; it was said that Delius received particular inspiration from an exceptionally fine performance in 1914 of Brahms's Double Concerto by the sisters May and Beatrice Harrison. May (violin) and Beatrice (cello) were leading solo performers during the early 20th century and both became closely associated with Delius and his music.

Delius's approach to the concerto genre was highly personal. There is not the traditional dialogue between soloist and orchestra as is found in the works of classical composers like Brahms or Bruch and, indeed, many 20th century concertos, for instance by Berg, Walton, Shostakovich and Britten. Instead, the soloists are simply the main vehicles for an integrated and extended flow of melody from the instrumental forces as a whole. All three concertos are in single-movement form but reflect to some degree the classical symphonic structure of three or more contrasting movements. Even that great Delius champion, Sir Thomas Beecham, felt that the concertos were among the composer's less successful works, regarding them as too rhapsodic and lacking in structure. Later commentators, however, have found much to admire in them, arguing that they reveal a highly organised approach on Delius's part in developing his thematic material.

The Double Concerto was composed mainly in London in 1915, where Delius and his wife had moved temporarily from their house in France after the outbreak of war, and completed in 1916. The first performance was delayed until after the armistice and took place in February 1920, with May and Beatrice Harrison and Sir Henry Wood conducting the New Queen's Hall Orchestra. Delius was delighted with the performance: 'The concerto went wonderfully well – the girls played superbly and Wood surpassed himself.'

The score is full of changes of tempo as one passage runs into another, but the concerto falls into three broad sections: (i) Introduction and first section (equivalent to the exposition in a classical concerto or symphony); (ii) a second section (equivalent to a slow movement) ending with a recapitulation of material from the first section; and (iii) a finale and coda.

GIOACCHINO ROSSINI (1792-1868)

Mezzo-soprano aria: *Nacqui all'affanno* from *La Cenerentola* (1807)

When *La Cenerentola* was written, Rossini was only 25 years old, but his other operas had already assured him an exceptional popularity in Italy and throughout Europe. *La Cenerentola* was written for the impresario of the Teatro Valle in Rome, Signore Cartoni, and it was to be performed during the carnival season in Rome. It was 1816 and Jacopo Ferretti was the librettist selected. He suggested basing the new opera on the French fairy tale *Cendrillon* (Cinderella) by Charles Perrault, because the subject was uncomplicated and comical. Ferretti wrote the libretto in 22 days and Rossini composed the music in only 24 days, typically speeding the process by recycling some music from previous operas.

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

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

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

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

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

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

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

Translation by Jennifer Radice

EDWARD ELGAR (1857-1934)

Pomp and Circumstance March in D, Opus 39 No 1

The title 'Pomp and Circumstance' (a phrase borrowed from Shakespeare's *Othello*) tends to be associated with Elgar's supposedly imperialist and jingoistic side. But the composer's intentions in the marches to which he gave the title were far from militaristic. He told an interviewer in May 1904: 'I do not see why the ordinary quick march should not be treated on a large scale in the way that the waltz, the old-fashioned slow march and even the polka have been treated by the great composers.' He went on to say that 'Pomp and Circumstance' was 'merely the generic name for what is a set of six marches', of which 'two have already appeared, and the others will come later'. In fact, only five were ever completed (Elgar left sketches for a sixth). The first of the set was an immediate success at its première in Liverpool in October 1901. Later that month, Sir Henry Wood introduced it to London at a Promenade Concert: the audience, he recalled, 'simply rose and yelled' and insisted on hearing it two more times.

The March is notable for the fizzing energy of its outer sections (marked *Allegro, con molto fuoco* – 'Fast, with great fire') and its rich scoring. But its enduring fame rests

on the noble melody of the central trio section, which returns in full orchestral splendour in the coda. Elgar himself recognised it as 'a tune that comes once in a lifetime', and for a while thought of reserving it for a symphony. But early in 1902, a few months after the first performances of the March, he reused the melody in the finale of his Coronation Ode for King Edward VII, with words fitted to it by the author of the Ode, Arthur Christopher Benson. It was then adapted as a solo song for the contralto Clara Butt and for the lucrative sheet-music market. Benson replaced some of the original words of the Ode by a new couplet expressing imperial ambition with a confidence typical of the age. These have become the words 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.

HENRY WOOD (1869-1944)

Fantasia on British Sea Songs (1905)

Fanfare

The Saucy Arethusia

Tom Bowling

Hornpipe (Jack's the lad)

Farewell and adieu, ye Spanish lads

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.

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.

Thomas Radice



Pierre de Coubertin

Olympic Heritage

Toynbee Hall traces its historic connection with the founder of the modern day Olympics

In June 1886 a young French gentleman in his twenties, with an impressive moustache, visited Toynbee Hall. The Frenchman was Pierre de Coubertin (1863-1937), who in 1896 revived the Olympic Games in its modern form.

Pierre Frédy de Coubertin was born in Paris in 1863 to an aristocratic family. He turned his back on the military career planned for him, in order to engage with social issues and pursue educational reform. Following France's demoralising defeat in the Franco-Prussian War in 1870-1, Coubertin, like many of his contemporaries, believed that there was a need to revive the French nation. He believed that education and the development of the individual was the key to the future of society.

Coubertin's interest in education and sport led him to England. During his first visit in 1883, he visited Harrow, Eton and Rugby schools and Oxford

and Cambridge Universities. He was impressed by the curriculum at the public schools, where study was divided between intellectual subjects and physical education. In particular, Coubertin was inspired by the headmaster of Rugby school, Thomas Arnold. Arnold's educational theories had a profound impact on Coubertin and through them he saw the potential of physical education in general education.

It was during one of his several visits to England that Coubertin heard of Toynbee Hall, founded by Samuel Barnett and his wife Henrietta Barnett in 1884 in memory of their friend Arnold Toynbee (1852-1883). The Barnetts believed that to tackle the problem of poverty the privileged classes of society needed to engage directly with the poor. They pioneered a new movement for social reform that emerged in the form of University Settlement.

The idea was to bring young men from Oxbridge to live amongst and work with London's poorest inhabitants. This idea caught on fast and in the next two decades it inspired countless other settlements in the United Kingdom and worldwide.

Many of the original Toynbee residents went on to lead the world in social reform and research. Amongst them were the Labour Prime Minister, Clement Attlee and William Beveridge the British economist and the author of the 1942 Beveridge report, which formed the basis of the modern Welfare State.

In September 1887, an article written by Coubertin entitled 'Toynbee Hall' appeared in the journal *La Réforme Sociale*. In it, Coubertin described his visit of the previous year, the work carried out by the residents and activities at the Hall. Coubertin had assisted at a debate arranged by the Debating Society on underage marriage and he remarked on the passion of the speakers, their 'original intelligence' and the seriousness of the ideas expressed by the workers.

Coubertin on Toynbee Hall: 'The most curious part of Toynbee Hall, is unquestionably the Drawing Room on the ground floor which... is filled with ornaments, prints, fabrics, book cases and small furniture. This space of worldly elegance contains

much that it is believed that the working classes remain indifferent to. In this place many close links across the classes were developed and many friendships too were formed. Beliefs have joined these different men who fight for the same cause. This is particularly so after evening dinner... once, for example, the residents invited the executive committee of the cooperative society to join them, the men brought their women and everyone had a wonderful time'.

Coubertin was impressed by the strong emphasis placed on the development of adult education for the working-class population of the area. During the winter of 1886, there were 582 working-class people enrolled on the wide-ranging courses offered by Toynbee Hall. Coubertin commented on the intelligence and insight of the workers who attended these classes and recalled his surprise at the highbrow books that these workers requested in the library. Coubertin's report mentioned the role that sport played at Toynbee Hall: 'Of course, sport plays an important role in the association, we meet for football, for lawn tennis, there is a circle of fencing and boxing and a crew of Rowingmen. There is also a gym and a corps of 60 volunteers exercised by officers.'



Above: Handbill advertising for elementary education classes at Toynbee Hall, April 1889

Right: 1896 Opening Ceremony of the Olympic Games

Coubertin's time at Toynbee Hall had a profound impact on him and he would never forget the contacts he made with the working-class people of Whitechapel. He would later return 'to give lectures on the stage at Toynbee Hall, praising the social experiment that was playing out there.'

While staying at Toynbee Hall Coubertin 'disembarked in the London Docks, where an attempt to rob him was thwarted by a young stevedore who had learnt French at Toynbee Hall, with the consequence that they set off to Toynbee Hall arm in arm.'

Coubertin was much struck by the intermingling of Toynbee Hall residents in the community and by the emphasis given to both education and sport. He became convinced of the role of sport in promoting both personal and cultural change. Coubertin's time at Toynbee Hall and the other educational institutions in England inspired him to make the modern Olympic Games more than just an international sporting event.

London's vision for the 2012 Games has many parallels with Coubertin's own vision. The London Games are being built on ideas of legacy and sustainability and London has set out to host the Olympics as not merely a sporting event but a catalyst for social, political and economic change.

In such ways, through shared ideals and history, Toynbee Hall has contributed to the revival of the Modern Olympic Games and with the return of the Games to London, Toynbee Hall reflects on its proud Olympic heritage.

Shahana Subhan Begum

MA student (History) Queen Mary, University of London

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David Fulton

(1937-2011)

All who know the Proms at St Jude's mourned the death last December of David Fulton. He was a member of the organising committee and a sponsor. His lifelong enthusiasm for encouraging young people to achieve their potential was reflected in his support for young musicians who played for the Proms, both at the evening and lunchtime concerts. He viewed them as Rising Stars, the name of the publishing company he chaired on his retirement from David Fulton Publishers. On the Proms committee he used his skills as a publisher to transform the quality of all our printed material and his business skills to help the structure of our organisation.

In 2007 the University of Northampton conferred an honorary fellowship on David in recognition of his outstanding services as a publisher of pioneering books for teachers of children with special needs, those who have difficulties with learning as a result of disability, emotional trauma or marginalisation, including those who are specially gifted.

Typically modest, David Fulton described his own educational achievements as 'far from

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distinguished'. Born in 1937, he was brought up in Ayr and educated at Lancing College. After school he joined the Black Watch and served in Berlin at the height of the Cold War. In 1958 he began his publishing career at Chapman & Hall and later moved into academic and technical publishing, spending two years in Australia in the late 1960s, where he learned the international side of the business – and became an enthusiastic yachtsman.

On his return to the UK David joined Granada Publishing as managing director of their professional division. He also served on various committees of the Publishers Association. Despite the demands of his job, he volunteered as a Special Constable in Kings Cross and rose to the rank of Inspector.

In 1987 he founded David Fulton Publishers and followed his natural inclination and talent for helping others by creating a much-needed range of books for teachers. Many of his books won awards – from *The Times Educational Supplement*, from the National Association of Special Educational Needs (NASEN), and from the Educational Publishers' Council. In 2004 he was presented with the Education Resources Association's Outstanding Achievement Award.

Following the sale of David Fulton Publishers, and his subsequent retirement in 2006, David continued to work for NASEN; he was a patron of The National Association for Able Children in Education, and became non-executive chairman of Rising Stars Publishers. In his leisure hours he played squash, became an enthusiastic golfer, and redesigned the garden of his home in Hampstead Garden Suburb, which he and his wife Pam shared for more than thirty years. He cultivated his interest in chamber music by sponsoring young musicians, most recently the Italian pianist Alessandro Taverna whose performance at last year's Proms at St Jude's and subsequent appearance at the Wigmore Hall were highly acclaimed.

Always ready to help either friends or strangers, David Fulton was a tireless and public-spirited member of the community, giving quietly and generously to many worthy causes.

John Wheeler

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Putting on the Proms

The Proms Committee gets dressed up in its finest for the Gala Night (see picture), but you should see us the rest of the year! By the time the Festival takes place, most of the work is done. It's during this week that we hand over responsibility primarily to our wonderful event manager, concert manager and crew, who make sure that all the previously planned arrangements go ahead according to schedule. But in the other 51 weeks, when we're in our jeans or jumpers (save for David Littaur, who always wears a tie), you'd be amazed how much there is to do. There's the music planning committee, central to the whole operation, which has the job of compiling the programme. Tirelessly, they attend event after event, listening to performances good and less good, reading reviews, calling agents and booking artists. There's the logistics team, responsible for all the facilities, from chairs and lighting to banners and loos. Permissions need to be obtained, pianos booked and transported and public safety and insurances provided. The catering team makes sure you are all fed and watered.

For the IT development group, there's fun to be had, if you're that kind of person, in updating the website, making sure that the ticketing process works and checking wireless connections on site.

Marketing is vital too, from appealing to advertisers, facilitating Friends and sitting down with sponsors to promoting the Proms to the press and publishing the programme.

The LitFest team is the baby of the family, with its first head-wetting this year. It's been a matter of learning what books and authors appeal to Proms audiences, how to timetable events around the concerts and where to place a pop-up bookshop.

Our charity liaison group keeps in touch with Toynbee Hall and the North London Hospice; and Simon, Mr Finance, adds up the figures, pays the bills and gives the charities as much as he can.

We all live on and around the Suburb, so meeting is only a walk, bike ride or short car hop away. We're now starting to plan for 2013. If you're interested in joining us, contact Susie Gregson.



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David Littaur (Programming & music consultant)	020 8731 6755
Richard Orme (Logistics & database).....	07952 822233 / richard.orme@promsatstjudes.org.uk
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Helen Roose (Programming & music consultant).....	020 8458 4793
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Special Thanks

We would like to extend warm thanks to the dozens of volunteers who help ensure Proms runs smoothly; those who help with the box office or in the refreshment marquees and those who act as stewards and security personnel.

Support & use of premises: The Reverend Alan Walker, Jennifer Radice & David White (Churchwardens) and the congregation of St Jude's. The Reverend Dr Ian Tutton & the congregation of the Free Church. Oliver Blond, Keara Connolly, the staff and pupils at the Henrietta Barnett School.

Catering & bar: All the bar and catering teams in the marquees

Proms crew: Alice Cohen, Susie Finlay, Ellie Gibbins, Sophie Hiscock, Natasha Howard, David Loxley-Blount, Helen Loxley-Blount, Louisa Radice, Alex Richards, Daniella Reichenstein, Guro Skår & Lydia Tutton

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Flowers in church: Iris Elkington

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Susie Gregson looks back on 20 years of Proms

When my cousin Anne offered to come from the States to give a song recital in memory of my parents and raise funds for the North London Hospice and the St Jude's Organ Appeal, I'm quite sure none of us could envisage what was to follow. Looking back on 20 years of festivals, it's extraordinary how far we have come and what variety and fun has been had along the way, with several original committee members still key to the on-going success of Proms.

That first year we added an orchestral night, a jazz night, Finchley Children's Music Group and an organ recital by then St Jude's organist Andrew McCrea and a concert by the Chapel Choir of Highgate School (strange to think that the young boys who sang in that will now be in their thirties!) and a night of Flower Arranging – yes, really!

The next year, we invited the Choir of St George's Chapel Windsor and it was alarming to spend serious money to book them. But over the years we have come to realise that engaging big names for the Proms brings larger audiences and we are then more likely to find sponsors. It was the Chilingirians who first really filled the church and that concert was broadcast on BBC Radio 3.

We have had exhibitions – wedding dresses, christening robes, sculptures, wartime clothing, a flower festival – sadly no longer possible in the church due to our larger audiences and stricter health and safety regulations. Richard Baker narrated Walton's *Façade*. Sir Donald Sinden gave a tribute to Gwen Watford and *Murder in the Cathedral* was performed. We danced in the aisle to Humphrey Lyttelton and his Band, the London Community Gospel Choir and the German Latin jazz group Coparuba. There have been world premières performed by choirs and orchestras and music commissioned by the Proms and now in 2012, a Literary Weekend is added. Thousands of school children have attended free concerts and some have participated in collaborative events with young people at Toynbee Hall. Musicians have played at the North London Hospice and Toynbee Hall as outreach projects and at Brent Cross and Waterstones in Hampstead to

promote the festival. We have held black tie suppers, served sandwiches, soup, Pimms, London Pride beer, smoked salmon canapés, ice cream and strawberry teas. We even designed a Proms at St Jude's wine label for the wine we served, using pictures by one of our resident artists.

Some of my magic moments...

- ✿ Humphrey Lyttelton enthusiastically accepting our request to be Patron
- ✿ Watching young children dancing or moving to the music
- ✿ A successful filming of the Fron Welsh Male Voice Choir
- ✿ Receiving a kiss of thanks from Sir Willard White
- ✿ The rousing Last Night singing
- ✿ Seeing the first Proms film
- ✿ Having a sponsor say, "yes" – it gets me every time and I do a little dance round the kitchen
- ✿ The Tenebrae winter concert
- ✿ Seeing people moved to tears by what they hear
- ✿ Enjoying the Henrietta Barnett School musicians playing outside in the sunshine
- ✿ The Ukulele Orchestra of Great Britain and the Morris dancers
- ✿ Learning that a six-figure donation was to be made to Toynbee Hall as a direct result of a speech at Proms
- ✿ Hearing John Lill thanking a young volunteer
- ✿ Listening to Ex Cathedra via the speakers on Central Square – the wild sky gave an ethereal quality to the moment
- ✿ Watching some of our once-young musicians make it really big as professional performers
- ✿ Jonathan Ross introducing the night of film music
- ✿ The evening sun streaming through the West end doors and the smiles of amazement from first-time visitors as they enter St Jude's

The past 20 years would not have been possible without your support – Thank you everyone. Here's to the next 20 years!

Proms at St Jude's

It was twenty years ago today...



Win two tickets to the event of your choice at next year's Proms at St Jude's!

Identify the names of as many of the people pictured above as you can and send your answers along with your full name, address and phone number to: 20 Years Ago Today Competition, 11 Meadway, Barnet, Herts EN5 5LG. The closing date is 31 July 2012. The sender of the first correct (or nearly correct) entry will be announced on our website during August and the winner notified personally. Good luck!

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