

Proms at St Jude's



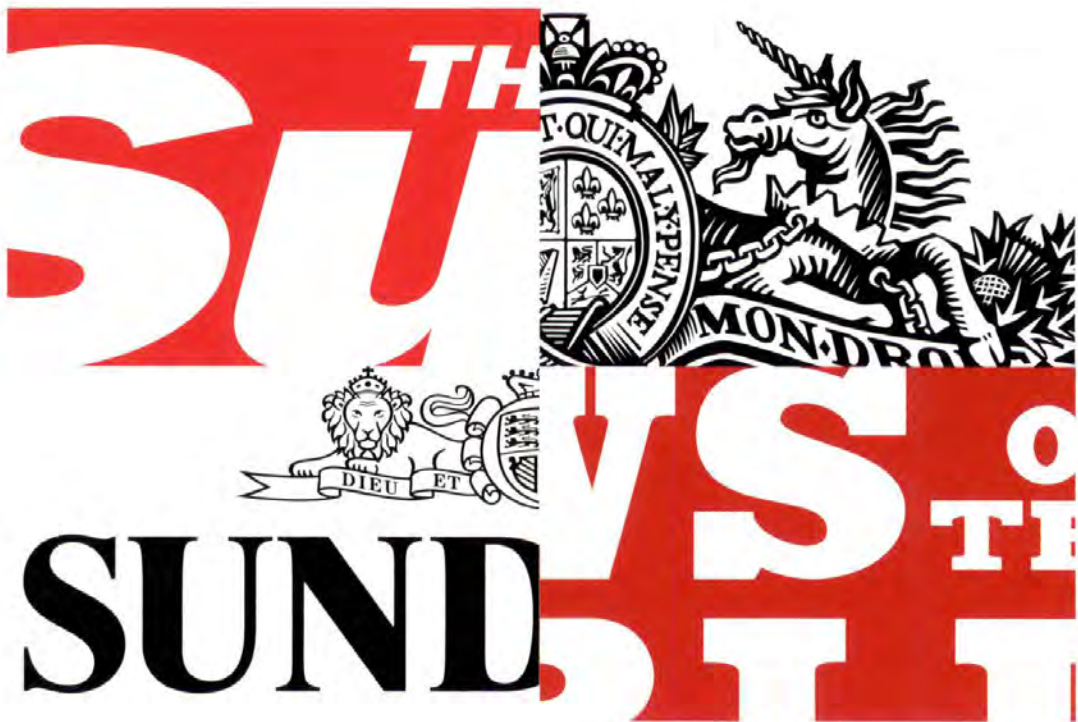
18th-26th June 2011

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

www.promsatstjudes.org.uk

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the Proms at St Jude's**



Proms at St Jude's

18th - 26th June

Hon President's Message of Welcome



Welcome to the 19th season of Proms at St Jude's, a Festival which owes its continuing success to many people.

To you, our audience, Friends, donors, advertisers, sponsors and patrons, I give my thanks. Without your loyalty, we would

not be able to fill the seats each year, nor put on ever more guided walks.

I would also like to pay tribute to our artists. The high quality and diversity of their performances never disappoint.

Proms audiences also have the satisfaction of supporting not only Toynbee Hall and North London Hospice – to which Proms contributed £60,000 last year – but also young artists given a platform, the

introduction of children to classical music and the provision of free concerts to enable all to attend, regardless of means.

Proms has become a real Suburb institution, where community spirit mingles with a love of culture and a commitment to helping others. It is fitting that Susie Gregson, Proms founder, was this year awarded an MBE for services to the community in Barnet and I am sure you will join me in congratulating her.

But we cannot rest on our laurels. We strive to improve each year and very much hope that you will join us again next year for the 20th season of the Proms which will be associated with the London 2012 Festival.

Alan Walker

The Reverend Alan Walker

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

Special Events

THURSDAY 23RD JUNE at 6pm

Journalist Sue Fox interviews Ronald Corp on stage – FREE to ticket holders.

FRIDAY 24TH JUNE at 6pm

Journalist Sue Fox interviews Maria Friedman on stage – FREE to ticket holders.

Other Events

SUNDAY 19TH JUNE

Festival Choral Eucharist for the St Jude's Centenary year – 10.30am. All welcome.

Details at www.stjudeonthehill.com

HGS Horticultural Society Open Gardens – 2-6pm. An opportunity to visit a selection of 15 Suburb gardens, in support of The North London Hospice. Teas, rose festival & specialist nurseries plant sale at Fellowship House. See flyers in church. Details at www.hgs.org.uk/hortsoc

Book online at www.promsatstjudes.org.uk

Telephone booking 020 8458 8798 (daily except Sunday) from 1st June 2-6pm

The 20th season of Proms at St Jude's takes place 23rd June to 1st July 2012

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

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

Music to our ears...

Proms at St Jude's is delighted to learn it has been responsible for generating a significant, six-figure, anonymous donation to Toynbee Hall.

£100,000 has been paid already and substantial amounts will follow.



The donors were inspired by a talk by Marcus Duran (left), Toynbee Hall's Community Learning Manager, given at one of last year's Prom's events.

"This fantastic donation will make a real difference to the lives of disadvantaged young people," said Graham Fisher, Toynbee Hall chief executive. "Our heartfelt thanks go both to the anonymous donors and to Proms at St Jude's, without which this might never have happened."

The money will be used to invest in a new member of staff and to build capacity for the ASPIRE project, which supports disadvantaged young people in Tower Hamlets, one of the most deprived boroughs in the country. It will also allow the charity to keep in touch with past participants in the programme.



Toynbee Hall

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Proms at St Jude's

Proms at St Jude's

18th - 26th June

Heritage Walks

All of these walks begin at Fellowship House, 136a Willifield Way NW11 6YD at 10.30am and end at St Jude's in time for the free lunchtime recital.

SATURDAY 18TH JUNE*

The Sharp End – Jane Blackburn, Hampstead Garden Suburb Trust Manager, looks at examples of the Trust's work in protecting the Suburb's character.

MONDAY 20TH JUNE*

Trees and Hedges – Nick Packard, the Trust's Estate Manager, explains the landscape of the Suburb from the early planting to its present bosky character.

TUESDAY 21ST JUNE*

Cottage Plans and Common Sense – Housing the Edwardian Artisan – David Davidson, the Trust's Architectural Adviser tours the Artisans' Quarter to see how cottages were planned – and what house builders can learn today.



Guided Walks & Visits

WEDNESDAY 22ND & SUNDAY 26TH JUNE*

From the East End to the Suburb – why did the Barnetts found Toynbee Hall – and then the Suburb? After a tour of Toynbee Hall, visit Brick Lane and the 18th-century streets of Spitalfields to discover a story of immigrants, soup kitchens and synagogues, mosques and markets. Led by Blue Badge Guide Julia Male and City of London Guide Hermione Pool. Meet at 10am, Toynbee Hall, 28 Commercial Street, London E1 6LS.

FRIDAY 24TH JUNE*

'Appy' Ampstead: London's Northern Heights – This walk will be led by Simon Lee, the Heath Superintendent, and will take in Jack Straw's Castle, Lord Leverhulme's garden and pergola, the Old Bull & Bush, Golders Hill Park, Anna Pavlova's house, Wyldes Farm and the Heath Extension. It will end at St Jude's in time for the lunchtime organ recital. Meet at 10am at the flagpole next to Whitestone Pond NW3 7ES.

**Tickets are £7 and must be booked*



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Proms at St Jude's

18th - 26th June

Proms Programme

SATURDAY 18th	12.45	THE PURCELL SCHOOL'S ELASTIC BAND with Kevin Hathway <i>director</i>	11
	7.45	OPERA GALA: LONDON INTERNATIONAL ORCHESTRA with Toby Purser <i>conductor</i> , Laura Mitchell <i>soprano</i> , Jesús León <i>tenor</i> and Vassily Savenko <i>bass-baritone</i>	13
SUNDAY 19th	7.45	JAZZ NIGHT WITH STACEY KENT AND HER BAND	21
MONDAY 20th	12.45	FLUTE AND PIANO RECITAL Abigail Burrows <i>flute</i> and Daniel Swain <i>piano</i>	25
	7.45	AN EVENING WITH DAME FELICITY LOTT AND SIR THOMAS ALLEN Eugene Asti <i>piano</i>	29
TUESDAY 21st	12.45	VIOLIN AND PIANO RECITAL Róisín Walters <i>violin</i> and Viktor Sugeng <i>piano</i>	35
	7.45	PIANO RECITAL by Alessandro Taverna.....	39
WEDNESDAY 22nd	12.45	CELLO QUARTET Robert Max and his former students Genevieve Brothwood, Ariana Kashefi and Hannah Sloane.....	45
	7.45	THE GREENWICH TRIO Lana Trotošek <i>violin</i> , Michael Petrov <i>cello</i> and Yoko Misumi <i>piano</i>	49
THURSDAY 23rd	12.45	CONCERT FOR SCHOOLS The Nonesuch Orchestra with William Carslake <i>conductor</i> ..	55
	7.45	THE WIHAN STRING QUARTET Jan Schulmeister <i>violin</i> , Leoš Čepický <i>violin</i> , Jiří Žigmund <i>viola</i> and Aleš Kaspřík <i>cello</i> with Raphael Wallfisch <i>cello</i>	61
FRIDAY 24th	12.45	ORGAN RECITAL Anna Steppler <i>Organ Scholar</i> , Merton College, Oxford.....	69
	7.45	'BEING ALIVE' – AN EVENING WITH MARIA FRIEDMAN Jason Carr <i>musical director</i>	71
SATURDAY 25th	12.45	In the Free Church THE TYBURN STRING QUARTET Katie Littlemore <i>violin</i> , Charlotte Skinner <i>violin</i> , Sophie Broadbent <i>viola</i> and Zoe Marshall <i>cello</i>	77
	7.45	CHORAL EVENING WITH PIANOS AND PERCUSSION Nicholas Chalmers <i>conductor</i> , The Choir of Merton College, Oxford (Benjamin Nicholas <i>director of music</i>), St Jude's Festival Chorus and English National Opera Children's Chorus, Laura Mitchell <i>soprano</i> , Philip Daggett <i>tenor</i> , Paul Carey Jones <i>baritone</i> , Robin Green and Antoine Françoise <i>piano</i> , Tristan Fry and Julian Poole <i>percussion</i> with percussion ensemble, Anna Steppler and Natasha Tyrwhitt-Drake <i>piano</i>	81
SUNDAY 26th	7.45	LAST NIGHT OF THE PROMS Southbank Sinfonia with Simon Over <i>conductor</i> , Masayuki Tayama <i>piano</i> , Edgar Bailey <i>violin</i> and Catherine Young <i>mezzo-soprano</i>	95

*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.*

Best supporting act.

Linklaters

Due to our strong relationship with Toynbee Hall Linklaters is delighted to support this year's season of Proms at St Jude's

www.linklaters.com

Proms at St Jude's

18th - 26th June

Toynbee Hall



Toynbee Hall was founded by Samuel and Henrietta Barnett in 1884. It was set up to alleviate extreme poverty and disadvantage in the East End of London and to support the community with an education and social welfare programme. In a radical new approach, the Barnetts wanted to see rich and poor living side by side and encouraged future leaders of their fields and, indeed, of the country to come and live as Residential Volunteers at Toynbee Hall. Two of the most notable of these were Clement Attlee and William Beveridge.

In the founding of Hampstead Garden Suburb, Henrietta Barnett followed the same ethos as at Toynbee Hall, that the different social classes should live side by side.

Today, Toynbee Hall continues to support some of the most disadvantaged communities and individuals in the country. The organisation works across the social welfare spectrum by offering:

- Opportunities for young people to boost their confidence, avoid exclusion and realise their potential
- A comprehensive range of wellbeing services for older people
- Specialist services that empower women and make a lasting difference to their lives through advocacy, education, ongoing support and advice
- Advice on debt and welfare benefits as well as a range of free legal advice
- A range of financial inclusion services so that all individuals and communities can control their own finances

THE ASPIRE PROJECT

In September 2011 Toynbee Hall's Aspire project will be marking its fifth year of delivering activities to young people from Tower Hamlets and elsewhere. In that time almost 350 young people have come into contact with more than 100 volunteers, and hundreds of hours of activities, trips and workshops all around London and the country have been recorded. Reaching this milestone is a significant achievement and is representative of the enthusiasm and sincere dedication that has always been projected by those who come into contact with Toynbee Hall's work.

In many ways, what is unique about Toynbee's relationship with the Proms is the shared sense of enthusiasm and voluntary zeal that runs through both our efforts. The Proms' consistent support has helped nurture projects from the grass-roots. Some of this work is now coming into full bloom, and with this comes a conviction that we have the approach and methods that are needed to reach the most vulnerable in society. The money raised by your concerts has a massive impact on the delivery of the Aspire project in particular and each year makes the essential mix and continuity of activities available to all 80-at-a-time participants.



Toynbee Hall, 28 Commercial Street, London E1 6LS
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*Please note that this event is organised
by an independent support group
of the North London Hospice, so please
direct all enquiries to the Organisers
and not to the NLH itself.*

In aid of the North London Hospice
Registered Charity No 285300

Proms at St Jude's

18th - 26th June

North London Hospice



The North London Hospice has a vision – that everyone living in the London Boroughs of Barnet, Enfield and Haringey who finds themselves with a potentially life-limiting illness should receive the specialist palliative care (including practical, spiritual and emotional support) that they require to minimise their symptoms and maximise their quality of life and to live and die with dignity in the surroundings of their choice. Their friends, family and carers should also be offered the support they need to cope with difficulties arising from the illness and to recover and rebuild their lives afterwards.

The ethos of the North London Hospice is to offer patients and families personalised care; it's not ready-made, one-size-fits-all. We realise that the needs of the patient come first and we always try to ensure that these needs are met during the most difficult period of a patient's life.

The last year has been one of challenges and exciting developments for the North London Hospice. The current economic climate has meant that we have had to work even harder to raise the £6 million per year which is required to operate our services and offer support to the people of Barnet, Enfield and Haringey. Our team of dedicated staff and volunteers work tirelessly to promote the hospice to the local community, and it is only with their support that we can raise the funds we need.

The hospice is a registered charity and all our care is given free of charge. We are extremely proud of being the first purpose-built, multi-faith hospice in the UK and we are dedicated to caring for people of all faiths and those of none.



We are also always looking to expand and develop our services and we have now begun construction of a new day hospice at Barrowell Green in Enfield. Our main aim in building a second centre of excellence is to keep patients out of hospital and at home with their families in comfortable surroundings for as long as possible. We also want to be closer to those people living in Enfield and North Haringey who have to travel to Finchley for some aspects of their care. We plan to run day services by specialist clinicians/therapists whereby patients can receive medical treatments and complementary therapies, relax, take part in therapeutic activities such as art and eat a nutritious lunch in the purpose-built café. We also intend to run a new outpatient clinic within this new facility where community patients will be able to see the appropriate member of our specialist clinical team who will have prior and detailed knowledge of their condition. The building will provide a much-needed purpose-built base for the Enfield community team where they will be able to extend their services and continually improve care to patients. It will also have facilities to offer training in hospice care to other healthcare professionals.

We are very grateful for all the help that you have given us over the years and hope that with this new important facility to finance, you will continue to support us as we provide our vital care to the local community.

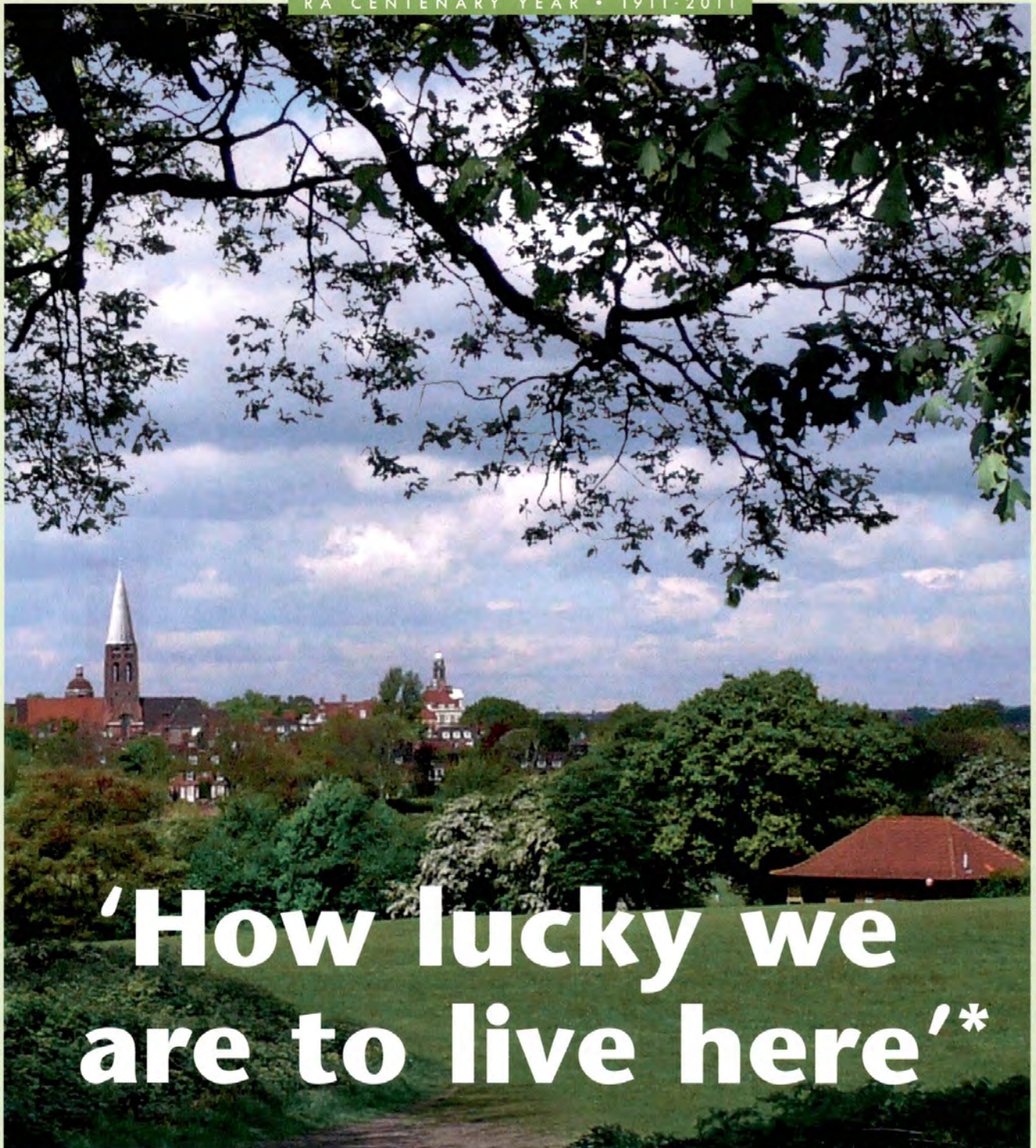
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**Philip Davies who has been an English Heritage Director and is a lifelong Suburb resident*

Proms at St Jude's

12.45 Saturday 18th June

The Purcell School's Elastic Band

Supported by the Hampstead Garden Suburb Residents Association

Kevin Hathway *director*



Belt up and join the Purcell School's 15-piece micro-orchestra – The Elastic Band – for a hair-raising journey around the globe. Come prepared for an hour full of energetic, interactive fun for all ages exploiting the musical genius of composers such as Bizet, Offenbach, Abreu and Gilbert & Sullivan.

THE PURCELL SCHOOL

The Purcell School is Britain's oldest specialist school for talented young musicians and has been awarded the UNESCO Mozart Gold Medal in recognition of its unique contribution to music, education and international culture.

THE ELASTIC BAND

First Violin Antonia Kesel	Oboe Lavinia Redman	Tuba Oliver Brooks
Second Violin Katherine Robb	Clarinet Jordan Black	Percussion James Carter Clare Hasted
Viola May Dolan	Bassoon Charlotte Cox	
Cello David Son	Horn Helena Jacklin	
Double Bass David Son	Trumpet Louis Dowdeswell	
Flute Charlie Ashton	Trombone James Richardson	

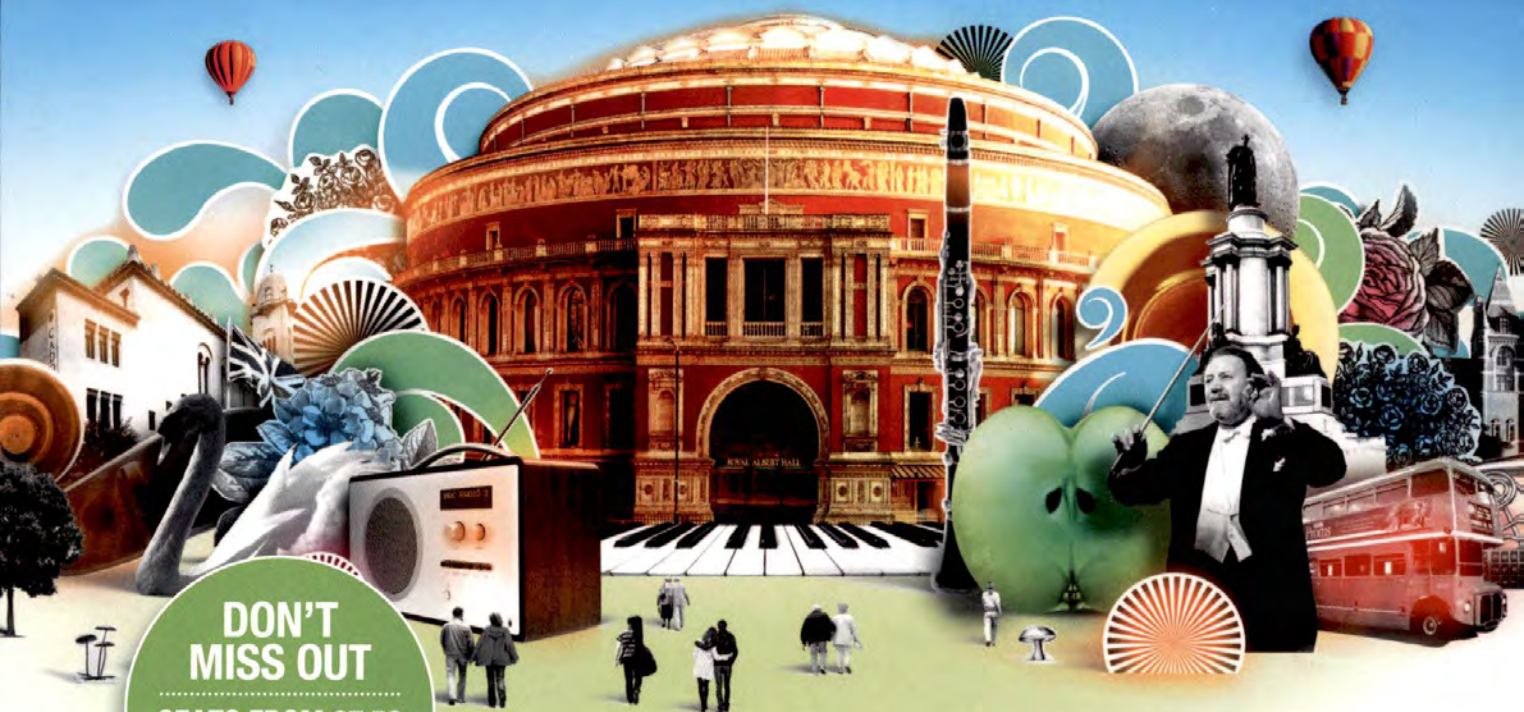
KEVIN HATHWAY *director*

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, percussion, harp and voice at the world-famous Purcell School. He co-devised the syllabus for the Associated Board percussion examinations and has just completed a four-year project as artistic advisor of MusicQuest, providing concerts for children all over the UK under the auspices of 'Arts for Kids'. As an animateur he devises and conducts family music days for the Philharmonia, Britten Sinfonia, Southbank Sinfonia and the Malaysian Philharmonic Orchestra. His micro-orchestra, 'Albert's Band', is the musical outreach team at the Royal Albert Hall and today's 'Elastic Band' is modelled on this concept. Every department of a typical orchestra is represented: strings, woodwind, brass and percussion and the arrangements highlight their various personalities. Sit back and enjoy some classical favourites!

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Proms at St Jude's

7.45 Saturday 18th June

Opera Gala

Sponsored by the Dorset Foundation and
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London International Orchestra

John Bradbury concert master

Toby Purser conductor

Laura Mitchell soprano

Jesús León tenor

Vassily Savenko bass-baritone

Programme

GIUSEPPE VERDI (1813-1901)

- * Overture: Luisa Miller

GIOACCHINO ROSSINI (1792-1868)

- * Bass-baritone: *La Calunnia*
(*Barber of Seville*)

VERDI

- * Tenor: *Questa o quella* (*Rigoletto*)
- * Soprano: *Caro Nome* (*Rigoletto*)
- * Tenor & soprano: *Labbra di foco* (*Falstaff*)
- * Ballet Music from *Aida*
- * Bass-baritone: *Cavatina Di due figli*
(*Il Trovatore*)

GIACOMO PUCCINI (1858-1924)

- * Tenor and Soprano: *La Bohème*
(final scene of Act 1)
 - *Che gelida manina*
 - *Mi chiamano Mimì*
 - *O soave fanciulla*

INTERVAL



PHOTOGRAPH BY MICHAEL ALFRED BRADSHAW

JOHANN STRAUSS THE YOUNGER (1825-1899)

- * Overture: *The Gypsy Baron*

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- * Bass-baritone: *Prince Gremin's Aria* (Act III)
(*Eugene Onegin*)
- * Waltz from Act I

MIKHAIL IVANOVICH GLINKA (1804-1857)

- * Bass-baritone: *Farlaf's Rondo*
(*Ruslan and Lyudmila*)

CHARLES GOUNOD (1818-1893)

- * Soprano: *Je veux vivre* (*Roméo et Juliette*)

FRANCESCO CILEA (1866-1950)

- * Tenor: *Federico's Lament* (*L'Arlesiana*)

FRANZ LEHÁR (1870-1948)

- * Soprano: *Vilja* (*The Merry Widow*)

PUCCINI

- * Tenor: *Nessun dorma* (*Turandot*)

For notes, texts and translations, see
supplementary programme on sale at
the concert.

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Proms at St Jude's

7.45 Saturday 18th 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 Toby Purser, who succeeded Andrew Constantine (now Associate Conductor of the Baltimore Symphony Orchestra) in 2004.

From its origins as a predominantly amateur orchestra, the LIO has acquired semi-professional status under its present conductor and his predecessor, attracting many retired professional orchestral 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 ages 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 a 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 programmes of 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 and Children's Burns Trust.

The orchestra has performed in a number of distinguished venues, including the City of London Guildhall, the Banqueting House Whitehall, the Painters' Hall, St Margaret's Westminster and South Africa House. It has also participated in several music festivals including Proms at St Jude's (2006, 2007, 2008 and 2010) and the Festival of Hope (Gŵyl Gobaith), Wales (2009 and 2010).



PHOTOGRAPH BY MICHAEL ELLIOTT/BRANDS

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

Patrons: Maestro Yuri Temirkanov,
The Rt Hon The Baroness Boothroyd OM PC,
Princess Marina Lobanov-Rostovsky

www.lio.org.uk

Artistic Director
Sarah Aaronson OBE

Assistants to Artistic Director
Janine Limberg
Russell Ereira

First Violins
Caryn Cohen
George Hlawiczka
Hywel Davies
Hazel Correa
Prunella Sedgwick
Donna Duke
Brenda Cullity
Fiona Thompson
Ilya Ushakov
Henry Bentley
Jeff Phillips

Second Violins
David Richmond
Claire Rees
Emer Salter
Irena Tsvigun
David Goodman
Teresa Coakley
Oliver Mayo
Raja Mohammadi
Jessica Rouleau

Violas
Elsa Cusido
Dora Shopova
Myrna Edwards
Brian Mack
Norris Bosworth
Kay Hurwitz
Michael Hall
Jeremy Gurchenkov
Jeremy Thompson
Don Thompson

Cellos
Roman Broide
Jocelyn Gale
Sheena McKenzie
Andrew Clunies-Ross
Ann Sheffield
Alisa Franklin
Janet Reed
Joan Cohen
Laura Seddon

Double Bass
Nat Paris
John Bakewell
Helen Roose
Paul Moore
Lorraine Rochefort

Flutes
Hannah Cock
Meri Cusido

Oboes/Cor Anglais
Graham Salter
Juliet Lewis

Clarinets
Ian Herbert
Thomas Radice

Bassoons
Will Casson-Smith
Elizabeth O'Neill

French Horns
Shauna White
Shane O'Neill
John Isaacs
Jeremy Rayment

Trumpets
John Baker
Paul Martin

Trombones
John Wells
Kevin Elwick

Bass Trombone
Adrian Cleverley

Tuba
Jeff Miller

Timpani/ Percussion
Jim Moss
Tim Evans

Harp
Miriam Keogh

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

Enjoy the concerts!



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The Institute Open Day

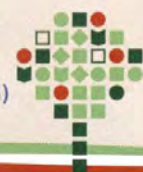
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Proms at St Jude's

7.45 Saturday 18th June

TOBY PURSER *conductor*

Toby Purser is Principal Conductor of the London International Orchestra, Artistic Director and Founder of the Orion Symphony Orchestra and Principal Guest Conductor of the Kammerphilharmonie Graz. Under his artistic partnership with Sarah Aaronson, the London International Orchestra has grown into one of London's great orchestral successes.

He has guest-conducted L'Ensemble Orchestral de Paris, Sinfonia Viva (working with pianist Uri Caine), St Petersburg Festival Orchestra, Orpheus Sinfonia, Cheltenham Chamber Orchestra, Cambridge University Chamber Orchestra, Oxford University Orchestra and Kotorart Chamber Orchestra. He has also worked with the BBC Philharmonic, Basel Symphony Orchestra, Orchestra of Opera North and St Petersburg Camerata. He was Assistant Conductor of L'Ensemble Orchestral de Paris for 2007.

Toby's opera conducting includes Grange Park Opera's Verdi *Rigoletto* (2011) and Puccini *Madama Butterfly* (2010). He has performed Humperdinck *Hänsel und Gretel*, Mozart *Il Seraglio*, Bailey *The Black Monk* (World première), Sciarrino *Infinito nero* as well as numerous opera gala programmes. Working for Pimlico Opera, he has conducted productions of *Sugar* at HMP Send, and both *West Side Story* and *Carmen the Musical* with the inmates of Wandsworth Prison.

In 2010, Aberystwyth International MusicFest commissioned him to found and direct its first-ever conductors' class. Following the course's success, the class will be an annual event.



PHOTOGRAPH BY JONATHAN APLES-11A

LAURA MITCHELL *soprano*



A former member of the Benjamin Britten International Opera School and the National Opera Studio, Laura enjoys a varied international schedule.

As a recitalist, she has performed at Siena's Teatro dei Rozzi, St Peter's Basilica in Rome, the Purcell Room, the Wigmore Hall, St Martin-in-the-Fields and the Windsor, Chester and Beaumaris Festivals.

Her most recent appearances include Kristina *The Makropoulis Case* for English National Opera, Donna Elvira at Opera Holland Park as well as Helena and Countess Almaviva for English Touring Opera, Bach's St Matthew Passion at the Royal Festival Hall and on its European tour with Mark Padmore and the Orchestra of the Age of Enlightenment, Ismene *Mitridate* for Welsh National Opera with Sir Charles Mackerras and Gilda *Rigoletto* for the Grange Park Opera Rising Stars series.

Further engagements this season include Gilda *Rigoletto* for Grange Park Opera, a Wigmore Hall Recital, a staged version of the *Petite Messe* by Rossini with Nico and the Navigators and Hero *Beatrice and Benedict* for Welsh National Opera.

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Proms at St Jude's

7.45 Saturday 18th June

JESÚS LEÓN *tenor*



Jesús León was born in Hermosillo, Mexico. He recently sang as the tenor soloist in Beethoven's Ninth Symphony with the Royal Philharmonic Orchestra at the Barbican and Birmingham Halls and at The Royal Albert Hall.

He began his operatic training in 2004 at the UCLA Opera Studio and has been the recipient of many awards including

grants from the Solti Foundation, the Palm Springs Opera Guild, the Peretti Foundation and the Opera Buffs Inc. of Los Angeles. He was a member of the 2006 Solti Accademia di Bel Canto where he was coached by Mirella Freni and he became an inaugural member of the Domingo-Thornton Young Artist Programme for 2006/2007 at Los Angeles Opera.

Operatic performances include Pinkerton *Madama Butterfly* Grange Park Opera, Alfredo *La Traviata* West Bay Opera, Nemorino *L'Elisir d'Amore*, Fenton *Falstaff* (cover) Glyndebourne, Don Ottavio *Don Giovanni*, Rinuccio *Gianni Schicchi* and Arkady *A Month in the Country* at Boston Opera Institute, Il Duca *Rigoletto*, San Francisco Lyric Opera, Edgardo *Lucia di Lammermoor*, Ferrando *Così fan tutte* (cover) Santa Fe Opera, Almaviva *The Barber of Seville* at the Opera Theatre of Saint Louis, Cavaradossi *Tosca* and Don José *Carmen* (covers) both at the Royal Albert Hall.

With the Festival Euromediterraneo he sang the tenor solo in *Carmina Burana* in the Roman amphitheatre at Ostia Antica. He has given concerts in the principal cities of the United States, Cuba, Thailand, Belgium, Italy and Mexico.

Future work includes Riccardo *Maria di Rohan* in Berlin, tenor soloist in Verdi's *Requiem* with Orchestra Verdi and Cavaradossi *Tosca* for Grange Park Opera.

VASSILY SAVENKO *bass-baritone*

Ukrainian-born Vassily Savenko studied at the Moscow Conservatory and has sung principal roles for major opera houses in his native Ukraine and in Russia, including the Bolshoi Opera, Moscow and the Kirov Opera, St Petersburg, where he sang Iago *Otello* under Gergiev.

In the early 1990s he moved to Britain, making his Wigmore Hall debut in 1994. He has appeared at many prominent festivals including Cheltenham, Three Choirs, Oxford Lieder and those in Moscow, Kiev and St Petersburg.

Vassily Savenko made his UK operatic debut in a Rachmaninov double-bill of *The Miserly Knight* and *Francesca da Rimini*. In recent years he has performed with such conductors as Gennadi Rozhdestvensky, Alexander Lazarev and David Lloyd-Jones in principal roles for important opera houses in the UK and in Europe.

His recital programmes – in the concert hall and on CD – feature Russian and Ukrainian Art Songs as well as standard vocal repertoire. A long-standing partnership with the pianist Boris Berezovsky includes recitals at Wigmore Hall, concert tours in Russia and Japan and a CD recording of songs by Medtner.



Current season highlights include Shostakovich *Songs* with the BBC Symphony Orchestra, Rachmaninov *Vespers* (Cantor) with Adrian Partington and making his Royal Opera House Covent Garden debut in a new production of *The Tsar's Bride*.

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Proms at St Jude's

7.45 Sunday 19th June

Jazz Night with Stacey Kent & her band

Supported by Berwin Leighton Paisner

The three years since Stacey's last appearance at the Proms at St Jude's in 2008 have been busy ones. She completed a 27-country tour with her platinum-selling album, 'Breakfast On The Morning Tram' which was nominated for a Grammy, and in 2009 she was made a Chevalier of Arts and Letters by the French Minister of Culture in recognition of her international support for French chanson.

Last year she released 'Raconte-Moi', her second album on Blue Note, EMI. Released in 38 countries, it became the largest internationally-selling French language release of 2010. Stacey also sang with the award-winning string quartet, Quatuor Ébène on their new album, 'Fiction'. The DVD of their concert at the Folies Bergère in Paris will be released this year.

Inspired by their passion for Brazilian music and song, Stacey and husband Jim Tomlinson have spent the last two summers studying Portuguese at Middlebury College in Vermont. On their recent tour of Brazil, Stacey was invited to appear on the João Soares Show, Brazil's biggest TV variety-cum-chat show, where she impressed everyone by conducting her interview entirely in Portuguese.

2011 is another big year with tours, a live recording in Paris and a return to Middlebury College in the summer.



This year at St Jude's, Stacey will be featuring songs from 'Raconte-Moi', as well a selection of Bossa Nova classics and some favourites from her past recordings.

STACEY KENT

The story of Stacey Kent's rise to international fame reads like a Hollywood script. An American language student visits Europe to study French, Italian and German for a Master's degree in Comparative Literature but then her life takes an unexpected twist that sees her become one of the world's foremost jazz singers.

The twist of fate that took Stacey's life in this new direction was a chance meeting in Oxford with saxophonist, Jim Tomlinson. Like Stacey, Jim was following an academic path, but their meeting sparked the desire to pursue their love of music together. After a year's study at the Guildhall School of Music, Stacey set about honing her skills on the London jazz scene with Jim – now her husband.

A demo tape, sent simultaneously to Polygram, Candid Records and broadcaster Humphrey Lyttelton, secured her a role in Ian McKellen's film version of *Richard III*, a recording contract and national airplay

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Proms at St Jude's

7.45 Sunday 19th June

and endorsement from Britain's most respected jazz broadcaster.

Since the release of Stacey's first album, 'Close Your Eyes' (1997), she has achieved, without compromise, both critical and popular success with her fresh and heart-felt interpretations of the finest love songs of the 20th century. But it was a feature on CBS's *Sunday Morning* in 1999 that gave Stacey national exposure in the USA and brought her to wider recognition. Since then, her career has become truly international and she has performed at major festivals and concert halls from Taipei's Chiang Kai-shek Concert Hall to Carnegie Hall and the Olympia in Paris.

Stacey's admirers are not limited to the loyal fans who buy her albums and pack out her concerts. Best-selling crime writer John Harvey has Stacey sing, if only fictionally, in his latest novel, 'Still Water'. A track from her third album, 'Let Yourself Go', was selected by the novelist Kazuo Ishiguro on *Desert Island Discs*. It was this event that led Kent, Ishiguro and Tomlinson

towards the song-writing collaboration that featured in her next album 'Breakfast on the Morning Tram' (2007)

Clint Eastwood invited Stacey to sing at his 70th birthday party, Michael Parkinson invited Stacey to sing on his television show and Sir David Frost asked her to join him one Sunday morning to sing a song and review the morning papers with him on *Breakfast with Frost*. Aerosmith's Steven Tyler lists Stacey alongside Willie Nelson as being among his favourite singers.

Most tellingly perhaps, Stacey is appreciated by the writers of the songs she sings.

Three-time Oscar-winning songwriter, Jay Livingston, wrote of her: 'Stacey Kent is a revelation. There is nobody singing today who can compare with her. She has the style of the greats, like Billie Holiday and Ella Fitzgerald. And she sings the words like Nat Cole did – clean, clear and almost conversational with perfect phrasing. And that's as good as it gets.'



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Proms at St Jude's
12.45 Monday 20th June

Flute & Piano Recital

Supported by the Hampstead Garden Suburb
Residents Association

Abigail Burrows *flute* · Daniel Swain *piano*

Programme

RALPH VAUGHAN WILLIAMS (1872-1958)

- ✿ *Fantasia on Greensleeves*

PHILIPPE GAUBERT (1879-1941)

- ✿ *Nocturne and Allegro Scherzando*

SERGEI PROKOFIEV (1891-1953)

- *Sonata No 2 Op 94*
- *Moderato*
- *Allegro con brio*

JOHANNES BRAHMS (1833-1897)

- ✿ *Rhapsody in G minor Op 79 No 2*

IAN CLARKE (b.1977)

- ✿ *Hypnosis*

BENJAMIN GODARD (1849-1895)

- ✿ *Suite de Trois Morceaux*
 - *Allegretto*
 - *Idylle*
 - *Valse*

HENRY MANCINI (1924-1994)

(arr G McLearnon)

- ✿ *Moon River*



ABIGAIL BURROWS *flute*

Abigail Burrows attended the Purcell School of Music as a scholar for nine years, studying with Anna Pope, before continuing her studies at the Royal College of Music under Susan Milan. She won the prestigious Austin and Hope Pilkington Award, part of which was the handmade 9ct gold Brannen-Cooper flute which she now plays.

As a concerto soloist, Abbie has appeared at venues including London's Royal Festival Hall, Russia's Novgorod Philharmonic Hall and The Anvil, Basingstoke. Recent concerto performances include the Nielsen Flute Concerto with the Milton Keynes Sinfonia, the Thomson Flute Concerto with the Grampian Concert Orchestra and the Mozart Flute & Harp Concerto with Daniel de-Fry and the Cornerstone Chamber Orchestra. In recital, Abbie has played at the Fishguard, Windsor, Edinburgh and Buckingham music festivals and given solo recitals in Norway, Russia and Germany. She has played in a private concert for HRH The Prince of Wales at St James's Palace, has been heard as a soloist on Classic FM and the BBC World Service and has appeared on BBC1's *The Joys of Christmas* and *Songs of Praise*. Last year, she was the classical guest artist at a Jethro Tull concert at the Barbican Hall, performing solo and in duet with the legendary rock-flautist, Ian Anderson.

Abbie has recently been made a Pearl Flutes International Artist and is currently living in London, studying with Michael Cox. In her spare time she enjoys creative writing and is currently working on a music storybook for pre-school children.



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Proms at St Jude's

12.45 Monday 20th June

DANIEL SWAIN *piano*

Daniel Swain read Music at St Anne's College, Oxford, winning a scholarship to study at the Royal Academy of Music. He graduated with the highest honours and an Award for Excellence and was subsequently awarded a Junior Fellowship.

He has performed in many of the major London venues including the Wigmore, Cadogan, Queen Elizabeth and Royal Festival Halls, the Purcell Room, the churches of St Martin-in-the-Fields and St James's Piccadilly, the Bridgewater Hall in Manchester, and the Millennium Centre in Cardiff. Daniel is a member of the Randolph Piano Trio and has also performed with such internationally acclaimed artists as cellists Alexander Baillie, Leonid Gorokhov, Tim Hugh, the tenor Daniel Norman and violinist Hideko Udagawa. Daniel performs regularly in venues across the UK as a Live Music Now! Fellowship Artist, and has given recitals in Sweden, Norway, France, Italy and Austria.

Daniel has won numerous awards and prizes for his work with singers and instrumentalists, including major awards from the MBF and Craxton Memorial

Fund. He was a finalist in the Beethoven Piano Society of Europe Duo Prize in 2006 and also recipient of the 2007 Royal Overseas League Parnell Award and JBR Trophy for accompanists. His recordings include the Violin and Piano Sonatas of Hubert Parry and the Chamber Music of Imogen Holst, the latter recently gaining a five-star rating in *BBC Music Magazine*.



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Proms at St Jude's

7.45 Monday 20th June

An Evening with Dame Felicity Lott & Sir Thomas Allen

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Friends of the Proms at St Jude's*

Dame Felicity Lott *soprano*
Thomas Allen *baritone*
Eugene Asti *piano*

Programme

HENRY PURCELL (1659-1695)

- * *Let us wander not unseen*
- * *Lost is my quiet for ever*
- * *Sound the Trumpet*

MICHAEL HEAD (1900-1976)

- * *The Estuary*

TRADITIONAL

- * *Ma bonny lad*

JOHN IRELAND (1879-1962)

- * *Sea Fever*

EDWARD ELGAR (1857-1934)

- * *Shepherd's Song*

FRANK BRIDGE (1879-1941)

- * *Go not, happy day*

GEOFFREY BUSH (1920-1998)

- * *It was a lover and his lass*

ROBERT SCHUMANN (1810-1856)

- * *So wahr die Sonne scheint*
- * *Ich bin dein Baum, o Gärtner*
- * *Er und Sie*
- * *Tanzlied*

INTERVAL

CAMILLE SAINT-SAËNS (1835-1921)

- * *Pastorale*

GABRIEL FAURÉ (1845-1924)

- * *Fleurs d'Or*

ANDRÉ MESSAGER (1853-1929)

- * *De ci, de là* (from *Véronique*)

CAMILLE SAINT-SAËNS

- * *Cherry Tree Farm*

REYNALDO HAHN (1875-1947)

- * *The Swing*

FRANCIS POULENC (1889-1963)

- * *Fancy*

ERIC COATES (1886-1957)

- * *Bird Songs at Eventide*

JEROME KERN (1885-1945)

- * *All the things you are*
- * *The folks who live on the hill*

ALAN JAY LERNER (1918-1986)

& FREDERICK LOEWE (1901-1988)

- * *Heather on the Hill* (from *Brigadoon*)

Programme continued overleaf

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Proms at St Jude's

7.45 Monday 20th June

Programme continued

RICHARD RODGERS (1902-1980)

& LORENZ HART (1895-1953)

✱ *Bewitched, bothered and bewildered*

KURT WEILL (1900-1950)

✱ *September Song*

RICHARD RODGERS (1902-1980)

& OSCAR HAMMERSTEIN II (1895-1960)

✱ *People will say we're in love*
(from *Oklahoma*)

DAME FELICITY LOTT *soprano*



Felicity Lott was born and educated in Cheltenham, read French at Royal Holloway College, of which she is now an Honorary Fellow, and studied singing at the Royal Academy of Music, of which she is a Fellow and a Visiting Professor. On the opera stage, her performances of the Strauss and Mozart roles in particular have led to critical and popular acclaim worldwide. She has appeared at the Royal

Opera House Covent Garden, Vienna State Opera, Glyndebourne Festival and Bavarian State Opera and in Paris at the Opera Bastille, Opera Comique, Châtelet and Palais Garnier. In the United States she has performed at the Metropolitan Opera New York, the San Francisco Opera and the Lyric Opera of Chicago.

She has sung with the Vienna Philharmonic and Chicago Symphony Orchestras under Solti, the Munich

Philharmonic under Mehta, the London Philharmonic under Haitink, Welser-Möst and Masur, the Concertgebouw Orchestra under Masur, the Suisse Romande and Tonhalle orchestras under Armin Jordan, the Boston Symphony under Previn, the New York Philharmonic under Previn and Masur, the BBC Symphony Orchestra with Sir Andrew Davis in London, Sydney and New York, and the Cleveland Orchestra under Welser-Möst in Cleveland and the Carnegie Hall. In Berlin she has sung with the Berlin Philharmonic under Solti and Rattle and the Deutsche Staatskapelle under Philippe Jordan.

She was a founder member of The Songmakers' Almanac and has given recitals at the Salzburg, Munich, Prague, Bergen, Aldeburgh and Edinburgh Festivals, the Musikverein and Konzerthaus in Vienna and, in Paris, at the Salle Gaveau, Musée d'Orsay, Opéra Comique, Châtelet and Théâtre des Champs-Élysées. In 2005 she celebrated the 30th anniversary of her debut at Wigmore Hall. She is a Dame Commander of the British Empire and a Bayerische Kammersängerin and has also been awarded the titles Officier de l'Ordre des Arts et des Lettres and Chevalier de l'Ordre National de la Légion d'Honneur. Most recently she received the Wigmore Hall Medal marking her significant contribution to the Hall.

SIR THOMAS ALLEN *baritone*

Sir Thomas Allen is an established star of the great opera houses of the world. At the Royal Opera House, Covent Garden, where in 2006 he celebrated the 35th anniversary of his debut with the company, he has sung no fewer than 50 roles. In 2006, he also celebrated the 25th anniversary of his debut at the Metropolitan Opera, New York.

He has been particularly acclaimed for his Billy Budd, Pelléas, Eugene Onegin, Ulysse and Beckmesser, as well



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Proms at St Jude's

7.45 Monday 20th June

as the great Mozart roles of Count Almaviva, Don Alfonso, Papageno, Guglielmo and, of course, Don Giovanni.

His recent engagements have included the title role in *Gianni Schicchi* at the Los Angeles opera, at the Spoleto Festival and at the Royal Opera House, Covent Garden. Other recent roles have included Music Master *Ariadne auf Naxos*, Father *Hänsel und Gretel*, Faninal *Der Rosenkavalier*, Prosdócimo *Il turco in Italia* and Don Alfonso at the Royal Opera House, Covent Garden; Eisenstein *Die Fledermaus*, Don Alfonso and Ulisse at the Bayerische Staatsoper, Munich; Eisenstein at the Glyndebourne Festival; Don Alfonso at the Lyric Opera of Chicago, at the Dallas Opera and at the Salzburg Easter and Summer Festivals; and Beckmesser *Die Meistersinger von Nürnberg*, Don Alfonso, Music Master and Faninal at the Metropolitan Opera, New York.

His engagements this season include Don Alfonso and Peter at the Royal Opera House, Covent Garden, Music Master at the Metropolitan Opera and Prosdócimo at Los Angeles Opera.

Equally renowned on the concert platform, he appears in recital in the United Kingdom, throughout Europe, in Australia and America and has appeared with the world's great orchestras and conductors. The greatest part of his repertoire has been extensively recorded with such distinguished names as Solti, Levine, Marriner, Haitink, Rattle, Sawallisch and Muti.



PHOTOGRAPH BY MALCOLM CROWTHER

EUGENE ASTI *piano*

Eugene Asti studied at the Mannes College of Music, New York with Jeannette Haien where he earned his BMus and MA. Eugene now teaches at the Guildhall School of Music and Drama and is Vocal Accompaniment Coordinator at Trinity

College of Music. He regularly gives masterclasses both in the UK and abroad. In 2009, Eugene became an official Steinway Artist.

Much in demand as an accompanist, he has performed with great artists including Dame Margaret Price, Sir Willard White and Angelika Kirchschrager in places such as the Wigmore Hall, Rome Opera House, Musikverein in Vienna, Mariinsky Theatre in St Petersburg, Aix-en-Provence Festival, Paris, Madrid, Brussels, Düsseldorf, Vancouver, and New York. He also works regularly with many of the leading young recitalists of today including Sarah Connolly, Sophie Daneman, Susanna Andersson, Alison Buchanan, Rebecca Evans, Susan Gritton, Sophie Karthäuser, Stephan Loges and James Rutherford.

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

His many recordings include songs and duets by Felix and Fanny Mendelssohn and the complete songs of Clara Schumann (Hyperion), a widely praised live recital disc with Sarah Connolly (Signum Records), the complete Mozart songs with Sophie Karthäuser and Stephan Loges (Cypres) and a disc of Schumann Lieder entitled 'Songs of Love and Loss' with Sarah Connolly (Chandos).

Recent highlights include a recital at the Naantali Music Festival in Finland with Dame Felicity Lott, a recital with Sarah Connolly at the Wigmore Hall, a recital with Sir Thomas Allen and Dame Felicity Lott at the Bath Mozartfest and recitals with Sir Willard White at the Edinburgh International Festival, Oxford Lieder and Buxton Festivals. Forthcoming plans include engagements with Sophie Karthäuser at Carnegie Hall in New York and at the Haydn Festival in Brühl, Germany.



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Proms at St Jude's

12.45 Tuesday 21st June

Violin & Piano Recital

Supported by the Hampstead Garden Suburb Residents Association

Róisín Walters *violin* · Viktor Sugeng *piano*

Programme

LUDWIG VAN BEETHOVEN (1770-1827)

- ❖ Sonata in E♭ major Op 12 no 3 for violin and piano

- *Allegro con spirito*
- *Adagio con molto espressione*
- *Rondo Allegro molto*

FRANZ LISZT (1811-1886)

- ❖ Ballade for piano No 2 in B minor S171

MAURICE RAVEL (1875-1937)

- ❖ Sonata No 2 in G major for violin and piano

PABLO SARASATE (1844-1908)

- ❖ Carmen Fantasy Op 25 for violin and piano

RÓISÍN WALTERS *violin*

Róisín Walters began playing the violin at the Young European Strings School of Music when she was three years old. She later studied at the Royal Irish Academy of Music where she won every intermediate and senior string category at the festival competitions.

Internationally she has been awarded first prize at the first Ernest Bloch International Music Competition, first prize at the Stefan Milenkovich International Violin Competition and the composer's prize at the Canetti International Violin Competition.

She has performed as soloist with the Dublin Symphony Orchestra, the University of London Symphony Orchestra, YES chamber orchestra, the Royal Irish Academy of Music chamber orchestra, the London International Orchestra and RAM symphony orchestra. She has given performances in many venues throughout Ireland, England, Scotland, France, Italy, Switzerland, Estonia and Israel. Last November Róisín made her Purcell Room debut with pianist Timothy End.

For the last four years Róisín has been a full scholar at the Royal Academy of Music London and has won the Homi Kanga Memorial Prize, a Leverhulme undergraduate award and the Wyse Bequest. She graduated with first class honours.



PHOTOGRAPH BY NIGEL BEWLEY

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Proms at St Jude's

12.45 Tuesday 21st June



VIKTOR SUGENG *piano*

Viktor Sugeng was born in Stockholm in 1984 to an Indonesian father and a Swedish mother. His musical talent was evident early from his singing but he started playing the piano only at the age of ten.

Viktor studied piano in Sweden with Svetlana Slavin, and his early accomplishments include receiving annual Youth Scholarships from the Royal Academy of Music in Stockholm from 1998 to 2003. Viktor has won prizes in piano competitions in Sweden and Norway and participated in masterclasses with Christian Blackshaw, Kevin Kenner and Yonty Solomon among others. He has received scholarships from prestigious Swedish foundations such as Gålöstiftelsen and H T Cedergrens Uppfostringsfond.

In 2004, Viktor moved to London to study at the Guildhall School of Music and Drama, and in 2008 he graduated as a Bachelor of Music. He has recently completed a Master of Music degree from the Royal Academy of Music where he was taught by Tatiana Sarkissova.

Viktor is passionate about the romantic repertoire, with specific emphasis on the piano music of Robert Schumann, and he intends to pursue doctoral studies in this field in the future.



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Proms at St Jude's

7.45 Tuesday 21st June

Piano Recital Alessandro Taverna

Prizewinner at
the Leeds International
Competition 2009

Supported by David and Pam Fulton

Programme

JOHANN SEBASTIAN BACH (1685-1750)

- * English Suite No 2 in A minor BWV 807
 - *Prélude*
 - *Allemande*
 - *Courante*
 - *Sarabande*
 - *Bourrée I*
 - *Bourrée II*
 - *Gigue*

FRÉDÉRIC CHOPIN (1810-1849)

- * Nocturne in B major Op 62 No 1

LUDWIG VAN BEETHOVEN (1770-1827)

- * Sonata in A flat major Op 110
 - *Moderato cantabile, molto espressivo*
 - *Molto allegro*
 - *Adagio, ma non troppo – Fuga: Allegro, ma non troppo*

INTERVAL



PHOTOGRAPH BY PERLUCCI MARCHESINI

FRANZ LISZT (1811-1886)

- * Piano transcription of Rossini's overture
to *William Tell*

FERRUCCIO BUSONI (1866-1924)

- * Sonatina No 6
(*Kammer-Fantaisie über Carmen*)

IGOR STRAVINSKY (1882-1971)

- * Three Movements from *Petrushka*
 - *Danse Russe* (Russian Dance)
 - *Chez Petrouchka* (Petrushka's Cell)
 - *La Semaine Grasse* (Shrovetide Fair)

ALESSANDRO TAVERNA *piano*

Alessandro Taverna was born at Caorle, near Venice in 1983. He began his piano studies at the Music Academy of Santa Cecilia in Portogruaro, graduating *cum laude* at the Conservatorio C. Pollini in Padua in 2001. He continued at the Portogruaro Music School for Advanced Studies where he obtained his Final Diploma. At the International Piano Academy in Imola, he received his

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Proms at St Jude's

7.45 Tuesday 21st June

Artist's Diploma in November 2008. In January 2009, Alessandro enrolled at the Santa Cecilia National Music Academy in Rome.

Alessandro Taverna has won numerous awards in national and international competitions. In April 2009 he was awarded second prize in the London International Piano Competition, having played Chopin Concerto No 1 with the London Philharmonic Orchestra at the Royal Festival Hall. At the Minnesota International Piano Competition he was awarded the first prize; this led to a prestigious recital tour, including his debut in New York City sponsored by Yamaha Corporation of America and a CD release on the Ten Thousand Lakes label. Also in 2009, Alessandro was awarded third prize and the Bronze Medal at the Leeds International Piano Competition, where he played with the Hallé Orchestra under Sir Mark Elder.

Alessandro has performed throughout Italy and Europe, including the 69th Maggio Musicale in Florence, a concert in London for the Italian Cultural Institute and for the Semaines Musicales in Crans-Montana (Switzerland). He performed at Berlin's prestigious Konzerthaus and participated in the Ottawa International Chamber Music Festivals of 2007 and 2008 and the summer season of Centre d'Arts d'Orford (Quebec). In September 2008 he toured the major cities of South Africa. In 2010 he gave recitals at British festivals in Bromsgrove, Cambridge and Harrogate.

In 2008 the Government Commissariat for Expo Zaragoza and Fazioli Grand Pianos invited him to play in the Italian Pavilion on the new Fazioli M Liminal model. He was chosen as an artist of the prestigious Keyboard Trust: he performed at London and New York Steinway Halls and opened the season of the Châteauville Foundation in Castleton (Virginia). In 2009 he was invited to give the Dame Myra Hess Memorial Concert in Chicago.

He has played concertos with the Orchestra Sinfonica Haydn di Bolzano e Trento, Chamber Orchestra Kremlin, the Salem Chamber Orchestra, the Orchestra Sinfonica della Valle D'Aosta and the Orchestra del Teatro Olimpico, Vicenza and has recorded for Radio Classica in Italy, for the Slovenian National Radio Television and for Classic FM Radio in South Africa.

JOHANN SEBASTIAN BACH (1685-1750)

English Suite No 2 in A minor BWV 807

Prélude

Allemande

Courante

Sarabande

Bourrée I

Bourrée II

Gigue

Bach's three collections of pieces in dance form – the *French Suites*, the *English Suites*, and the *Partitas* – form his largest group of keyboard works apart from his organ works. Each collection contains six suites, with certain common characteristics. Usually each of the dances is in the same key. Each suite follows a standard order of dances: allemande, courante, sarabande, and gigue, with various extra dances inserted between the sarabande and gigue. The movements are compact stylized versions of traditional dance forms. In the *English Suites* and the *Partitas* each suite opens with a prelude.

Bach probably composed the *English Suites* in the 1720s while Kapellmeister to the Duke of Saxe-Weimar at Cöthen.

FRÉDÉRIC CHOPIN (1810-1849)

Nocturne in B major Op 62 No 1 (1846)

The Irish composer and pianist John Field began publishing, from 1812 onwards, a series of 'Nocturnes' for the piano – in effect, vocal serenades transformed into keyboard compositions. They were characterised by a singing melody in the right hand over a widely spaced accompaniment in the left. Chopin gave the same title to his own series of Nocturnes, which appeared at intervals over the whole of his creative life. Altogether eighteen were published in his lifetime; another three (all of them early works) were published posthumously.

The influence of Field, and the inspiration that both composers drew from Italian opera, can be heard in many of Chopin's earlier Nocturnes. But by the end of the 1830s, with six Nocturnes still to go, Chopin had turned the Nocturne into something more than just a charming bel canto piano piece. The two Opus 62 Nocturnes were the last and in many respects represent the pinnacle of Chopin's achievements in this genre. The B major Nocturne is full of elegant ornamentation as it modulates between the keys of A flat major and B major.

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata in A flat major Op 110 (1821)

Moderato cantabile, molto espressivo

Molto allegro

Adagio, ma non troppo – Fuga: Allegro, ma non troppo

Beethoven took the best part of a year to write this sonata, his last but one, finishing it on Christmas Day 1821. Indeed it was the only work that he actually completed that year, although he was also working on the *Missa Solemnis* during the same period. Like the previous sonata, Op 109 in E major, its first two movements are relatively brief, with the main weight of the work resting on the elaborate third and final movement. The simple four-bar introduction that opens the sonata contains in embryo much of what is to follow during the next twenty-five minutes. Together with the simple soaring melody

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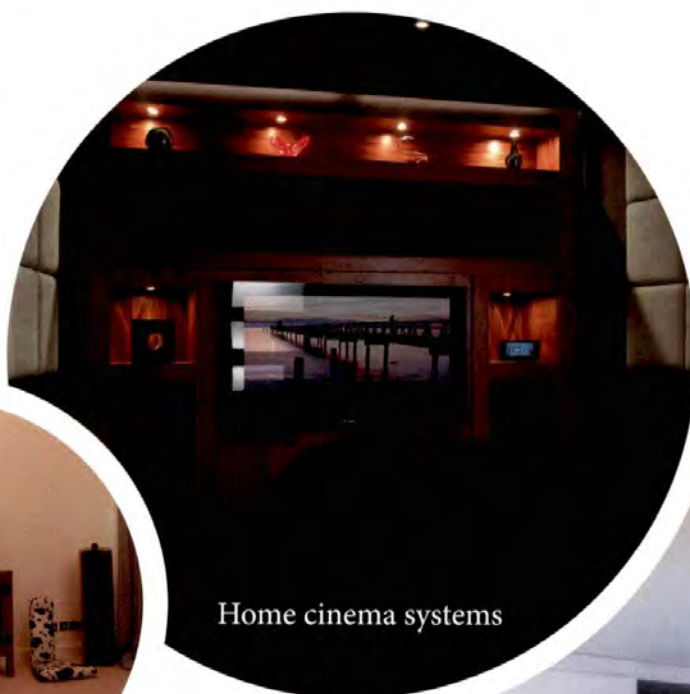
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Proms at St Jude's

7.45 Tuesday 21st June

that follows, it looks back to the classicism of Beethoven's earlier period. The second movement is essentially a scherzo, full of typical Beethovenian humour.

The final movement consists of two contrasted ideas – a slow impassioned aria followed by a faster fugal section. In his latter years Beethoven often explored ways of expressing the operatic aria in instrumental form; he also experimented increasingly with fugal writing. In this movement his twin obsessions interestingly come together. After some sonorous opening bars, we hear a dramatic recitative, the quasi-soprano line being supported by sustained chords and ending with a typical unaccompanied cadence. An aria then follows – a passionate extended theme over a gentle repeated accompaniment in the left hand. Beethoven marks it *Klagender Gesang – Arioso dolente* (sorrowfully singing). As the melody draws to a quiet close the next section – a gently rising fugal theme – takes over. The music grows quietly and moves forward with restraint and dignity, but before it can reach its full conclusion it is interrupted by the return of the aria, this time marked *Ermattet, klagend* (exhausted, sorrowful). The rhythmic pulse is as before but the melody is now curiously fragmented and has lost its even flow. It ends with a series of ten repeated chords, rising expectantly like a musical sunrise. The fugal theme re-enters (now in inverted form) and gradually gathers momentum towards a joyous conclusion.

INTERVAL

FRANZ LISZT (1811-1886)

Piano transcription of Rossini's overture to *William Tell* (1838)

Liszt was a master and pioneer of the art of transcribing vocal and orchestral music for the piano. His numerous transcriptions range over the field of opera, lieder and symphonic music (notably his transcriptions of the complete cycle of Beethoven's symphonies). Sometimes they adhere closely to the structure, harmony and melodic line of the originals; in other instances they are freer paraphrases or 'fantasies' that bring together different elements of the same work (occasionally with more than one theme played simultaneously). Liszt never descends to the level of mere medley or arrangement: he displays uncanny skill (outshining most of the work of contemporary or later piano virtuosos) for reproducing – often in unexpected ways – the sounds of voices or instruments in a very different medium from that of the originals. Liszt's transcription of the *William Tell* Overture was made in 1838 (at the height of his fame as a travelling virtuoso) and published in 1842. It is just as much a tour de force as Rossini's brilliant original, written nine years earlier, which it follows faithfully without distracting embellishment.

FERRUCCIO BUSONI (1866-1924)

Sonatina No 6 (*Kammer-Fantasie über Carmen*) (1920)

Ferruccio Busoni was born in Empoli, Tuscany, the son of an impecunious clarinettist, who forced him into the role of infant prodigy at the piano. By his twenties he had developed an outstanding technique, as well as becoming, under his father's influence, an addict of the music of J S Bach, at a time when it was virtually unknown to Italian pianists and composers. After various teaching posts in Europe and the USA, none of which was to his liking, he eventually settled in Berlin, where he felt most at home. Despite having ambitions to devote his life to composition, Busoni was best known as a virtuoso with a special interest in Bach and Liszt, and as editor and transcriber of Bach's keyboard works (best remembered for his exceedingly pianistic version of the D minor Chaconne for solo violin).

Busoni's compositions were not popular in his lifetime, but have never been without their devotees. His piano music needs a Lisztian technique to express contrapuntal ideas clearly influenced by Bach. He suffered from the fact that his highly intellectual and eclectic works did not fit into any recognised category and therefore received comparatively few performances.

The eccentrically titled *Kammer-Fantasie über Carmen* (Chamber Fantasia on Carmen), was published as No 6 in a series of sonatinas for piano but stands somewhat apart from the rest. It takes Bizet as its starting-point, bringing together a number of familiar tunes from the opera. It is not, however, a standard paraphrase: although Bizet's melodies are intact and recognisable, Busoni's unique treatment of the material throws fresh and original light on Bizet's music and is much more than a standard concert showpiece.

IGOR STRAVINSKY (1882-1971)

Three Movements from *Petrushka*

Danse Russe (Russian Dance)

Chez Petrouchka (Petrushka's Cell)

La Semaine Grasse (Shrovetide Fair)

Stravinsky wrote this piano suite from *Petrushka* at the suggestion of pianist Artur Schnabel. It is not just a reduction of music from the ballet score; instead, Stravinsky adopted a new and wholly pianistic approach to his older work. 'My intention was to give virtuoso pianists a piece of a certain breadth that would permit them to enhance their modern repertoire and demonstrate a brilliant technique', he wrote. The result is a sparkling, original composition for piano, consisting of three tableaux filled with Stravinsky's characteristically irregular rhythms and quirky harmonies, and evoking three well-loved scenes from the ballet.

In the opening movement, *Danse Russe*, three puppets – Petrushka, the Ballerina and the Moor – come to life and perform a merry dance. Next, in *Chez Petrouchka*, Petrushka is imprisoned in a cell by a wicked magician. He is angry and sad, but cheers up when the beautiful Ballerina visits him. In the final scene, *La Semaine Grasse*, the music depicts the pre-Lenten carnival in St Petersburg with crowds of revellers swirling around to the sound of bells and entertained by a performing bear.

Thomas Radice



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Proms at St Jude's

12.45 Wednesday 22nd June

Cello Quartet

Supported by the Hampstead Garden Suburb Residents Association

Robert Max and three of his former students:

Genevieve Brothwood

Ariana Kashefi

Hannah Sloane

Programme

WILHELM FITZENHAGEN (1848-1890)

* *Ave Maria and Die Spinnerin*

NIKOLAI TCHEREPNIN (1873-1945)

& REINHOLD GLIÈRE (1875-1956)

(arr Robert Max)

- *Nocturne*
- *Choeur Dansé*
- *Duet*
- *La Chasse*

JULIUS KLENGEL (1859-1933)

* *Serenade and Humoresque Op 5*

ALEXANDER KOUZNETZOV (1847-1918)

(ed Robert Max)

- * *Third Suite for Four Cellos Op 28*
 - *Andante*
 - *Vivo*
 - *Andantino*
 - *Largo-Andante-Moderato*

WILHELM FITZENHAGEN (1848-1890)

* *Concert-Walzer Op31*



PHOTOGRAPHY BY SAM PEARCE

ROBERT MAX *cello*

Robert Max enjoys a colourful career as soloist, chamber-musician and conductor. He performs as a soloist throughout the UK, in Europe, Russia and the USA and has been the cellist of the Barbican Piano Trio since 1987. In 2003 he performed in the Sangat chamber music festival in Mumbai and in 2009 he was invited to coach and perform at Domaine Forget in Canada. Robert is Musical Director of the Oxford Symphony Orchestra and conducts the Royal Holloway, University of London, Symphony Orchestra.

As well as regular performances with the Covent Garden Chamber Orchestra and the Arad Philharmonic Orchestra in western Romania, Robert has conducted the Oradea and Kazakh State Philharmonic Orchestras, the London Chamber Orchestra and the BBC Concert Orchestra. Robert studied with Florence Hooton at the RAM, Ralph Kirshbaum at the RNCM and Zara Nelsova at the Juilliard School.

He teaches cello at the Junior Academy, coaches chamber music at MusicWorks and is principal cellist of the London Chamber Orchestra. In October 2002 he was named an Honorary Professor of the Rachmaninov Institute in Tambov, Russia.

Robert plays a Stradivarius cello dating from 1726 known as the 'Comte de Saveuse'.



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Proms at St Jude's

12.45 Wednesday 22nd June

GENEVIEVE BROTHWOOD *cello*



Genevieve Brothwood is currently in her second year at the Royal College of Music, studying with Melissa Phelps. She started playing the cello at the age of five with Gerald Howard and later went on to study with Robert Max. Genevieve was awarded a

full scholarship to the Guildhall School of Music and Drama and was awarded a Henry Wood scholarship at the end of her first year at the RCM. She has performed in various venues including the Royal Festival Hall, Queen Elizabeth Hall, St John's, Smith Square, St James's, Piccadilly, Cadogan Hall and Tewkesbury Abbey. Particular highlights include performing the Elgar Cello Concerto at St John's, Smith Square in July 2009 and Schnittke's *Monologue* and *Concerto Grosso No 1* under Vladimir Jurowski in the same year.

Genevieve is a keen chamber musician; she has performed in masterclasses for the Endellion, Chilingirian, Vanbrugh and Sacconi quartets and Simon Rowland-Jones. She has also performed in masterclasses and one-on-one sessions with renowned musicians such as Guy Johnston, Levon Chilingirian, Philip de Groote, Alexander Chaushian and Jan Repko.

Genevieve plays on an English cello c.1799 which is kindly on loan to her from the Royal College of Music.

ARIANA KASHEFI *cello*



Ariana Kashefi, born in 1991, started the cello at the age of six, learning with Wendy Max and later with Robert Max at the Junior Department of the Royal Academy of Music, where she was Principal Cello of all the major

orchestras and also the winner of the lower strings prize. She is now in her second year of undergraduate studies at the Royal College of Music where she

studies with Melissa Phelps. At the RCM she has been Principal Cello in the Sinfonietta and the Chamber Orchestra, and is the recipient of a scholarship and the Henry Wood award. At the college, Ariana has also won the Anna Shuttleworth cello prize and has reached the finals of the concerto competition.

Ariana has performed the Elgar and the Haydn D major cello concertos at St John's, Smith Square and has performed in most major venues around London, including the Royal Festival Hall and Cadogan Hall. As a member of the Willow Piano Trio, she has recorded the notorious Tchaikovsky Piano Trio and performed at many venues, including Proms at St Jude's. Ariana has also performed Bartók's first string quartet and the Elgar piano quintet at the Wigmore Hall.

HANNAH SLOANE *cello*



Hannah Sloane is currently pursuing an undergraduate degree at the Juilliard School in New York as a student of Darrett Adkins. Prior to this, Hannah studied at the Junior Royal Academy of Music with Robert Max. Hannah has appeared as a soloist with the

Blackheath Chamber Orchestra, the Junior Academy Symphony Orchestra, the Haydon Chamber Orchestra and members of the Juilliard Orchestra. She is a regular member of the New Juilliard and Axiom contemporary ensembles and has had the opportunity to work with many living composers including Mario Davidovsky, Tan Dun and John Adams. In October 2009, she performed Tan Dun's 'concerto for six' at Alice Tully Hall. Both in Europe and the United States, Hannah has participated in numerous festivals such as the Weimar Meisterkurse, London Master Classes and Taos School of Chamber Music in New Mexico. In summer 2010 she was a semi-finalist in the Irving Klein International String Competition in San Francisco, California.

Hannah plays a Piattilini cello of 1750 which is kindly on loan to her from the Stark family.

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Proms at St Jude's

7.45 Wednesday 22nd June

The Greenwich Trio

Supported by John Lewis Brent Cross

Lana Trotovsšek *violin*

Michael Petrov *cello*

Yoko Misumi *piano*

Programme

WOLFGANG AMADEUS MOZART (1756-1791)

* Piano Trio No 5 in G major K 564

• *Allegro*

• *Andante*

• *Allegretto*

SERGEI RACHMANINOV (1873-1943)

* Trio élégiaque No 1 in G minor

INTERVAL

FELIX MENDELSSOHN (1809-1847)

* Piano Trio No 2 in C minor Op 66

• *Allegro energico e con fuoco*

• *Andante espressivo*

• *Scherzo: Molto allegro quasi presto*

• *Finale: Allegro appassionato*

THE GREENWICH TRIO

The Greenwich Trio – Yoko Misumi, Lana Trotovsšek and Stjepan Hauser – was formed in 2006 and quickly developed an international critical following. Bernard Greenhouse called it 'The number one trio!' after it won a number of international awards and prizes including the Tunnell Trust Award, the Solti Foundation Award, the Beethoven Society of Europe Chamber Music Competition and the Carlo Mosso International Chamber Music Competition. It had the advantage of guidance from Menahem Pressler, Ivry Gitlis, Stephen Kovacevich, Ralf Gothoni, Eberhard Feltz, Trio Fontenay, the Florestan Trio, the Alban Berg Quartet, the Guarneri Quartet and the Amadeus Quartet and of collaborations with the conductor Barry Wordsworth and international viola soloist Rivka Golani. Regular guests at music festivals across Europe, in 2009 the trio gave a series of concerts in the royal palaces of Spain organized by the Patrimonio Nacional and under the patronage of Her Majesty the Queen of Spain.

In the temporary absence of Stjepan Hauser, Proms at St Jude's is delighted that the Greenwich have obtained the services of the distinguished cellist Michael Petrov.



LANA TROTOVŠEK *violin*

The winner of international competitions and prizes, Slovenian violinist Lana Trotovsšek has performed throughout Europe as a recitalist and soloist with orchestras in major halls such as the Konzerthaus in Vienna, the Teatro La Fenice in Venice, the Amsterdam Concertgebouw and in London at Kings Place and St John's, Smith Square.

She has premiered and recorded works for violin and orchestra that were specially written for her.



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Proms at St Jude's

7.45 Wednesday 22nd June

She is frequently heard on Radio-Television Slovenia and her performance of Khachaturian's Violin Concerto was broadcast on Radio 3.

Lana was a student of Ruggiero Ricci at Salzburg's Mozarteum. She has participated in masterclasses with eminent musicians such as Ivry Gitlis, Ida Haendel, Pierre Amoyal, Tasmin Little, Georgy Pauk, Edith Peinemann, Bernard Greenhouse and Menahem Pressler. Lana also studied with Vasko Vassilev and Rivka Golani at Trinity College of Music and at the Royal College of Music in London with Itzhak Rashkovsky.

This year Lana was appointed first violinist of the Badke Quartet.



YOKO MISUMI *piano*

Born in Kyoto into a musical family, Yoko started her piano lessons when very young and by the age of 14 she was already a prize-winner in the Kyoto Piano Competition. After graduating from Kyoto Music High School, she moved to London to continue her studies with Nina Sereda and Martino Tirimo.

Yoko has appeared as a soloist with conductors such as James Judd and Barry Wordsworth. She has given performances in the Kyoto Concert Hall, the Amsterdam Concertgebouw, St Martin-in-the-Fields, Wigmore Hall, Kings Place and the Adrian Boult Hall. She has participated in masterclasses with Stephen Kovacevich, Menahem Pressler, Bernard Greenhouse, Dietrich Banhoeffer, Neal Larrabee, Elisabeth Dvorak-Weissmar, Kiri Te Kanawa, Ralph Kirshbaum, Rivka Golani, William Aide, Norma Fischer and Dmitri Alexeev.

She is the recipient of many prizes and awards, including first prize in the John Longmire Beethoven Competition, second prize in the Beethoven Piano Society of Europe Intercollegiate Piano Competition of

2005 and first prizes in the Elisabeth Schumann Lieder competition 2000, the Leonard Smith & Felicity Young Duo Competition 2007 (with cellist Stjepan Hauser) and the Alfred Kitchin Piano Competition.

Yoko is now in demand as a soloist and chamber musician and has performed in Japan, New Zealand, the USA and Europe. Her CD (together with cellist Stjepan Hauser) was recently recorded and published by Meridian Records.

MICHAEL PETROV *cello*

Michael was born in Bulgaria and began to play the cello at the age of six. When he was seven he played Vivaldi's cello concerto in A minor with the Orpheus Chamber Orchestra. This was followed by solo appearances with various orchestras in Bulgaria and concerts in Frankfurt and Munich, where he performed Haydn's C major Concerto with the Munich Chamber Orchestra. He won a number of competitions in Bulgaria and the Czech Republic. He has played in masterclasses with Mstislav Rostropovich, Gary Hoffman, Bernard Greenhouse, Franz Helmerson and Tilmann Wick in Kronberg and also Young Chang Cho, Robert Cohen, Stefan Popov and Xenia Jankovic. In 2002 he was awarded a cello from the Rostropovich Foundation.

In September 2005 he gained a full scholarship to attend the Yehudi Menuhin School, where he studied with Thomas Carroll. Since joining the school, he has played in a number of concerts, as soloist, member of the school orchestra, and chamber musician; in the latter role he has performed at venues including Fairfield Halls and the Swiss Ambassador's Residence. In May 2007 he performed Haydn's D major Concerto with the London Mozart Players at the Menuhin Hall, and in July 2008 he was one of the soloists in a concert arranged by the Menuhin School at the Wigmore Hall. In 2009 and 2010 he was the recipient of the prestigious Guillermina Suggia Prize and in 2010 the Muriel Taylor Cello Prize.

He is delighted to have received a full scholarship to continue his education at the Guildhall School of Music and Drama, where he is under the tuition of Louise Hopkins.



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Proms at St Jude's

7.45 Wednesday 22nd June

WOLFGANG AMADEUS MOZART (1756-91)

Piano Trio No 5 in G major K 564 (1788)

Allegro

Andante

Allegretto

This was Mozart's last composition for piano trio, then a still developing genre. The year of its composition, 1788, saw also the completion of his last three symphonies. Compared with the two piano trios composed earlier in the same year – both of which push at the compositional frontiers (perhaps under the shadow of the symphonies) – the G major Trio has an appealing innocence. It is almost as though Mozart decided to conclude the series on a note that was serene and unpretentious, but never lacking in inventiveness.

The first movement incorporates some pastoral (musette) effects. The slow movement is a series of six variations (the fifth of them in the minor key) on a charming theme in 3/8 tempo, concluding with a short coda. The last movement returns to the spring-like mood of the first, now in the galloping 6/8 tempo of the hunt.

SERGEI RACHMANINOV (1873-1943)

Trio *élégiaque* No 1 in G minor (1892)

Rachmaninov's First Piano Trio (it has no opus number) was composed during the early part of 1892 and performed shortly afterwards. Although it circulated in manuscript for several years, it had to wait until 1947 for publication. It shares its subtitle *élégiaque* with the Second Piano Trio Op 9, composed the following year. What is interesting about both trios is that, although they are youthful works, they already show striking technical mastery and foreshadow many of Rachmaninov's later compositions.

The trio is unusual in that it is in one movement rather than the usual three or four. This movement, however, consists of twelve sections. In the opening section, *Lento lugubre*, the piano presents the gentle, elegiac main theme against a soft accompaniment in the strings. Each of the string instruments is then given a chance to develop the theme. The mood keeps changing from section to section – from *più vivo* to *con anima*, from *appassionato* to *tempo rubato*, and so on. But in the end, the theme becomes a funeral march: this is reminiscent of Tchaikovsky's piano trio, which also ends with a funeral march.

INTERVAL

FELIX MENDELSSOHN (1809-1847)

Piano Trio No 2 in C minor Op 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

In January 1832 Felix Mendelssohn wrote to his sister Fanny from Paris: 'I would like to compose a couple of good piano trios.' It was not surprising that he should want to write for the combination of piano, violin and cello. Following its earlier development by Haydn and Mozart, the piano trio had by the 1800s become a very popular medium, particularly among amateur musicians, since it allowed pianists to get together with string-playing friends in domestic music-making. Moreover, there were some distinguished examples to follow. When Mendelssohn's first trio (Op 49 in D minor) appeared in 1839, Schumann (himself the composer of three piano trios) greeted it as 'the master trio of the age, as were the B flat [i.e. the 'Archduke'] and D minor Trios of Beethoven and the E flat Trio of Schubert.'

Mendelssohn's second trio was written in 1845 and published the following year, shortly before the composer's death from a stroke at the age of 38. It is dedicated to Spohr, who had by then recently published three out of his eventual five trios. For all the well-deserved praise from Schumann, the later work is more serious and dignified than its predecessor and reveals improved mastery of a medium that can pose problems of balance for composers and performers alike.

The powerful first movement is based on an idea that suits the medium perfectly. The piano states the opening theme in octaves, softly but marked 'with fire and energy' and supported by chords in the strings. Almost immediately the role is reversed, with the strings in octaves with piano chords in support. Throughout the movement there is a constant interplay between the piano on the one hand and the strings on the other, generally playing together as a pair. The *Andante espressivo* second movement is noteworthy for an intoxicatingly fine melody. It is followed by one of Mendelssohn's deftest scherzos; the tune of its trio section is marked by so-called 'Scotch snaps' on octave leaps. The finale's graceful main theme leads into a chorale-like second subject. Like so many of his countrymen, Mendelssohn had a deep affection for the traditional Lutheran chorale, and towards the end of the movement the two themes are brought together in the most powerful statement of the entire work.

Thomas Radice



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Proms at St Jude's

12.45 Thursday 23rd June

Concert for Schools Myths & Legends

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Nonesuch Orchestra

William Carslake *conductor*

Jennifer Thorn *leader*

Charlotte Reid *violin soloist*

Lorraine Rochefort *double bass soloist*

Programme

GEORG PHILIPP TELEMANN (1681-1767)

- * Don Quixote Suite: *extracts*

CHRISTOPH WILLIBALD GLUCK (1714-1787)

- * Dance of the Blessed Spirits

IGOR STRAVINSKY (1882-1971)

- * Apollon Musagète
 - *Variation de Calliope*
 - *Variation de Polymnie*

FRITZ KREISLER (1875-1962)

- * Tambourin Chinois (violin and piano)

REINHOLD GLIÈRE (1875-1956)

- * Tarantella Op 9 No 2 for double bass
and piano

EDVARD GRIEG (1843-1907)

- * Hall of the Mountain King
(arr Carlo Martelli)

JOHN TOWNER WILLIAMS (b. 1932)

- * *Hedwig's Theme* for violin and piano

GEORGES BIZET (1838-1875)

- * Toreador Song from *Carmen*
(arr Charles Woodhouse)

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Proms at St Jude's

12.45 Thursday 23rd June

The orchestra has played on the wards of the Royal Hospital for Neuro-disability and at Toynbee Hall. In 2007 it participated in a Making Music and Notting Hill Housing Trust pilot project on Music and Health. Last summer it performed at Whiteley Village near Weybridge, a retirement complex for the elderly. Feedback is positive. When Nonesuch played in the Crisis shelters for the homeless one Christmas it was voted the second best entertainment by the guests, beaten only by the stripper!

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

First Violins

Jennifer Thorn *leader*
Barbara Bungey
Jane McSween
John Middleton
Raja Mohammadi
Atsuko Takao

Second Violins

Charlotte Reid
Gillian Hallifax
Harold Miller
Clare Pollard
Daphne Walker

Violas

Michael Hall
John Crawley
Philippa Kent
Tricia Marshall

Cellos

Monica Vincent
Elizabeth Atkinson
Deborah Behrman
John Best
Joan Cohen

Double Basses

Lorraine Rochefort
Helen Roose

WILLIAM CARSLAKE *conductor*



William has worked as Cover Conductor at the Royal Ballet, Covent Garden on productions of *Swan Lake* (2011), *Onegin* (2010), *Giselle* (2009) and *Sylvia* (2008). He enjoys a busy career in the UK and abroad. In 2009 he made his debut with the Royal Orchestra of Oman which led to an immediate re-invitation.

His European debut was in Poland at the International Festival of Polish Music in 2007. He is Principal Conductor of the London Charity Orchestra, St Albans Rehearsal Orchestra and Nonesuch Orchestra. Recent guest engagements include concerts with Covent Garden Chamber Orchestra, The Royal Orchestral Society and Wolsey Symphony Orchestra.

William has also worked with special educational needs, disabled and autistic children and young adults for Cheltenham Festival and Armonico Consort. Early in his career he founded the pioneering South London music project, Pembroke Academy of Music, which provides instrumental tuition to underprivileged young people. He is also a trustee of the Elgar Foundation.

Winner of the Hugh S. Robertson Conducting Prize, William trained at 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; he also holds a degree in English Literature from Cambridge University.

For information on school concerts, contact Helen Roose, 020 8458 4793 helenroose@tiscali.co.uk

If you are interested in playing with Nonesuch contact Gill Hallifax, 020 7328 2881 gillian.hallifax@tesco.net

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London Symphony Orchestra
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Proms at St Jude's

12.45 Thursday 23rd June



CHARLOTTE REID *violin*

Charlotte is currently in the first year of her MA course at the Royal Academy of Music after having received a first class degree from the Academy last summer. As well as being awarded a scholarship to the Academy, during her time there she has also been awarded the Sir John Barbirolli Prize for chamber music, the Franz Reizenstein Prize, the Goetze Bequest Award, the Poulett Scholarship and The Vivian Dunn Prize.

She was accepted on the London Symphony Orchestra's String Experience Scheme for 2010 and since then has been an extra player with the orchestra. This year she has been accepted on the Philharmonia's Meyer Foundation Orchestral Award Scheme, which has resulted in several concerts and tours with the orchestra. Charlotte regularly performs as a member of

The Hampden Quartet, including at St James's Palace, and gives many duo recitals with her sister.

Charlotte was a member of the National Youth Orchestra of Great Britain for five years. She was appointed leader for both its 2005 and 2006 seasons, during which time she also led the NYO Sinfonietta in a Chamber Prom at Cadogan Hall. Charlotte studies at the Royal Academy with Clio Gould.

LORRAINE ROCHEFORT *double bass*

Lorraine is a 21-year-old student from Chile. She started playing the bass at the age of ten and is currently studying with Tom Martin who is a professor at the Royal College of Music.



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Proms at St Jude's
7.45 Thursday 23rd June

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Jan Schulmeister *violin* · Leoš Čepický *violin*
Jiří Žigmund *viola* · Aleš Kaspřík *cello*
with Raphael Wallfisch *cello*

Programme

RONALD CORP (B. 1951)

✱ *String Quartet No 3*

ANTONÍN DVOŘÁK (1841-1904)

✱ *String Quartet in F major Op 96*
(The American)

- *Allegro ma non troppo*
- *Lento*
- *Scherzo: molto vivace*
- *Finale: vivace ma non troppo*

INTERVAL

FRANZ SCHUBERT (1797-1828)

- ✱ *String Quintet in C major D 956*
- *Allegro ma non troppo*
 - *Adagio*
 - *Scherzo: Presto and*
Trio: Andante sostenuto
 - *Allegretto*

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He has enjoyed a worldwide career playing with such orchestras as the LSO, LPO, BBC Symphony, Hallé, CBSO and Leipzig Gewandhaus. He is regularly invited to play at major festivals such as the BBC Proms, Edinburgh, Aldeburgh, Rheingau and Schleswig Holstein. He is in demand as a teacher all over the world and is currently a professor at the Zürich Winterthur Konservatorium and the RNCM. Raphael's extensive discography explores both the mainstream



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He has recorded a wide range of British cello concertos, including works by MacMillan, Finzi, Delius, Bax and Britten. Leading British composers have worked closely with Raphael, often writing works especially for him. They include Sir Peter Maxwell Davies, James MacMillan, Robert Simpson, Giles Swayne and John Tavener.

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'The great English cellist possesses a superb technique ... a world star' – Aalborg News

'A stroke of luck was the engagement of the English cello virtuoso Raphael Wallfisch as soloist for the concerto' – Die Welt



PHOTOGRAPH BY REDDINGHUGH

RONALD CORP

Ronald Corp is Artistic Director of the New London Orchestra and the New London Children's Choir, which he founded in 1988 and 1991 respectively. He is also Musical Director of the London Chorus and the

Highgate Choral Society. He has worked with the BBC Singers and a whole range of orchestras – BBC Concert Orchestra, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Scottish Chamber

Orchestra, RTÉ National Symphony Orchestra, Ulster Orchestra, Leipzig Philharmonic Orchestra and Cape Philharmonic – to name but a few.

Among an extensive discography are award-winning Hyperion discs of British Light Music Classics and a much-praised recording of the opera *The Queen of Cornwall* by Rutland Boughton. Recent issues on disc of his own compositions include: *Symphony No 1*; *Piano Concerto No 1*; the orchestral triptych 'Guernsey Postcards', with Corp conducting the RLPO (on Dutton Epoch); 'The Songs of Ronald Corp' sung by Mark Stone, and 'Dhammapada', a setting of Buddhist sayings for a chamber choir of eight soloists interspersed with the sounds of temple bells (both on Stone Records); and *String Quartets 1 and 2* played by the Maggini Quartet, coupled with the song-cycle, *Country Matters* (Naxos).

This July he celebrates his 60th birthday with a concert of two choral works at the Royal Festival Hall – *And All the Trumpets Sounded* (1989) and *The Wayfarer* (In homage to Mahler, 2011). His textbook, *The Choral Singer's Companion*, crystallises his experience and expertise in choral singing and is now in its third edition.

Tonight sees the world première of his String Quartet No 3.

'Ronald Corp has already established a very strong reputation as a conductor of both choral and orchestral music. Now along comes a CD, which is as welcome as it is fine, that shows us what an excellent composer he is' – John Quinn (British Music) reviewing 'Forever Child'



PHOTOGRAPH BY SUSSIE AHLBERG

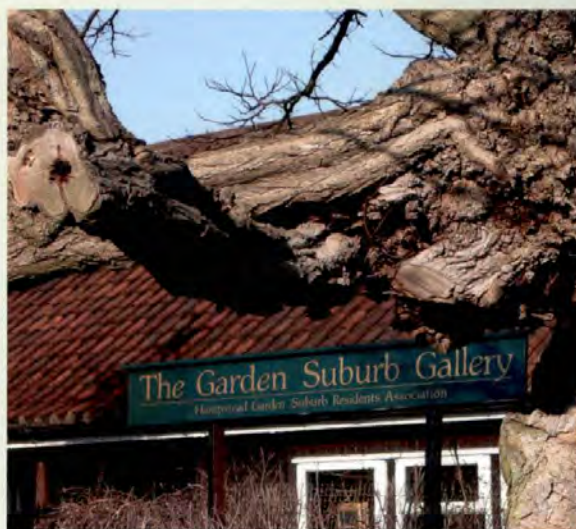


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Proms at St Jude's

7.45 Thursday 23rd June

RONALD CORP (b. 1951)

String Quartet No 3 (2010)

In my first two string quartets (No 1 'The Bustard' premièred at the Wigmore Hall by the Maggini Quartet in 2008 and No 2 performed by the same quartet in Canterbury in 2010) I found myself enthused and inspired by writing purely instrumental music. Most of my previous compositions had been in response to words and poetry and were written for solo voices or for choir, but now the floodgates were open for writing for instruments and in that most hallowed of forms – the string quartet. Quartets 1 and 2 come from the same 'stable' (as it were) because there seemed to be so much I wanted to 'say' in musical terms, so I was determined that Quartet No 3 would 'feel' different. The textures are perhaps lighter, the mood is perhaps more relaxed and the quartet is not so long (a mere 15 or so minutes).

I also hope that there is no need for a 'programme' to the work and that it can be accepted in purely musical terms. This makes writing a programme note rather difficult!

The first movement is in a relaxed idiom and takes a loose sonata form shape, with material from the opening section re-appearing in the later stages of the movement in a slightly different guise. The second movement begins as a 'cantilena', a slow melody with a broad and relatively simple accompaniment. This gives way (perhaps rather surprisingly) to a short and lively scherzo section before resuming its tread towards a calm closing cadence. The finale takes its inspiration from the witty finales in the string quartets of Haydn although the sound-world is quite different.

The quartet is dedicated in loving memory of Helen L J Pitts SRN QA and this dedication was made possible by a generous donation to Cancer Research UK in November 2010.

Ronald Corp

ANTONÍN DVOŘÁK (1841-1904)

String Quartet in F major Op 96 (The American) (1893)

Allegro ma non troppo

Lento

Scherzo: molto vivace

Finale: vivace ma non troppo

When Dvořák arrived in America in September 1892 to take up a three-year appointment as Director of the National Conservatory of Music in New York City, he was already a mature composer with a distinct style influenced by both classical and romantic composers. His arrival coincided with the 400th anniversary of Columbus's voyage to the New World and his imagination was stimulated by numerous performances of popular American band music; he received further inspiration from Negro Spirituals and the music of Native Americans. Development of his so-called 'American' style was particularly influenced by a visit to the small town of Spillville, Iowa, with its largely Bohemian population. Here he composed the *String Quartet in F Major* in just 15 days in June 1893.

Dvořák had felt homesick in New York, and the stay in Spillville buoyed his spirits. The first movement reflects his happy mood: its jaunty first and second themes are based on the pentatonic scale, a common feature of folk songs around the world. An elaborate development of the first theme and a fugato based on the second theme lead to a restatement of both themes, bringing the movement to an exuberant conclusion.

In the slow movement, the first violin's opening melody has been compared to a style of singing common among the Plains Indians. The drone-like syncopations in the inner voices and the percussive cello pizzicato provide a primitive accompaniment not unlike the drums and rattles used by the Indians to complement their melodies. Although his amanuensis wrote down the melodies of a party of Kickapoo and Sioux that visited Spillville, Dvořák claimed never to have quoted Native American melodies directly.

At just four minutes, the Scherzo (*molto vivace*) with its two trios is the shortest movement. The second trio is notable for including some musical ideas (played in the high register of the violins) that are said to be derived from the song of the scarlet tanager, a bird indigenous to the Iowa plains. Dvořák often heard the bird on his walks around Spillville and wrote down its song. The scarlet tanager sings five distinct melodies, and Dvořák makes use of four of them in this scherzo.

The Finale is a sonata-rondo, enlivened by a pervasive rhythmic pattern that again may have been adapted from Native American drumming. The chorale-like central episode is thought to reflect Dvořák improvising at the organ at the church of St Wenceslaus in Spillville, which he and his wife attended. The movement's opening melodies return in shortened form to bring the quartet to a sunny close.

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Proms at St Jude's

7.45 Thursday 23rd June



FRANZ SCHUBERT (1797-1828)

String Quintet in C major D 956 (1828)

Allegro ma non troppo

Adagio

Scherzo (Presto) and Trio (Andante sostenuto)

Allegretto

Although the C major Quintet is an unquestioned and much-loved masterpiece of Schubert's amazingly prolific final months, very little is known about its origins. No sketches or manuscript fair copy survive; all we know is that at the beginning of October 1828 – some seven weeks before he died – Schubert wrote to his publisher to enquire when the E flat Trio would be coming out and mentioned a number of other works nearing completion which he hoped might be of interest. These were the three last piano sonatas, the settings of poems by Heine which were included in the posthumous collection under the publisher's title *Schwanengesang* (Swan song), and the Quintet. Apart from two songs – *Die Taubenpost* (The Pigeon Post) and *Der Hirt auf dem Felsen* (The Shepherd on the Rock) with clarinet obbligato – the Quintet was Schubert's last completed work. The first known performance was not until 1850; the parts were not published until 1853.

We do not know what inspired Schubert to write the Quintet, though it is clear from his letter that it was not commissioned. Like the other late compositions, especially the piano sonatas, it is essentially a private work, which, it has been suggested, reflects the personal vision of a composer whom Liszt called 'le musicien le plus poète que jamais'. One should, perhaps, be careful not to read too many premonitions of death in the work: Schubert's illness had been characterised by ups and downs; during the summer of 1828 neither he nor his friends saw any departure from previous patterns, and the seriousness of his condition was only realised when he took to his bed for the last time, five days before his death. Nevertheless, some critics have seen in the Quintet Schubert's taking leave of the world.

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

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

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

Thomas Radice



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Proms at St Jude's

12.45 Friday 24th June

Organ Recital

Supported by the Hampstead Garden Suburb Residents Association

Anna Stepler Organ Scholar,
Merton College, Oxford

Programme

SIGFRID KARG-ELERT (1877-1933)

- * Nun danket alle Gott – Marche Triomphale
Op 65 No 59

J S BACH (1685-1760)

- * Fugue in E flat major *St Anne*
BWV 552, 2

JEHAN ALAIN (1911-1940)

- * Le Jardin suspendu
- * Litanies

GEORG BÖHM (1661-1733)

- * Vater unser im Himmelreich

J S BACH (1685-1760)

- * Toccata and fugue in D minor BWV 565

LOUIS VIERNE (1870-1937)

- * Carillon de Westminster
(from *Pièces de Fantaisie* 3rd Suite Op 54)



ANNA STEPLER organ

Anna began playing the organ in 2008 when she was awarded the Nicholas Maines Organ Scholarship through the Henrietta Barnett School and became organ scholar at St Jude-on-the-Hill. As organ scholar, and later assistant organist, she studied with Nicolas Chalmers and continued to play regularly for services until leaving for Oxford in October 2010. In summer 2009 she went to Bath as one of two organ scholars on the Royal School of Church Music summer course, playing for junior house services and in Bath Abbey. She spent a gap year at Trinity College of Music studying the organ with Ian Curror and performing in various concerts around London as both soloist and continuo player, including recitals at Westminster Abbey and Temple Church, as well as concerts in the Old Royal Naval Chapel in Greenwich.

Anna is currently in her first year at Oxford, reading for a degree in Music as organ scholar of Merton College. She plays regularly for services in the college chapel, and has accompanied the choir on visits to St Paul's Cathedral in London and on tour in the USA. During her time in Oxford she has taken part in masterclasses with Gillian Weir and Peter Williams. She was awarded the ARCO in January 2011 and currently studies the organ with William Whitehead.

Anna is also playing in the evening Choral Concert on Saturday 25th June.



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Proms at St Jude's

7.45 Friday 24th June

'Being Alive' An Evening with Maria Friedman

Sponsored by Lloyds Banking Group

Maria Friedman · Jason Carr piano

Maria Friedman – three times an Olivier Award winner – explores the Great British Songbook and performs songs by America's Stephen Sondheim in a life-affirming concert with the twice Tony Award nominee Jason Carr.

Programme

The first half of tonight's programme is drawn from the CD 'Maria Friedman Sings The Great British Songbook', including songs from Purcell to The Beatles, Charlie Chaplin to Gilbert O'Sullivan; songs from the theatre, and songs evoking two World Wars.

After the interval, we celebrate the music and lyrics of Broadway's Stephen Sondheim, with extracts from some of his greatest shows including *Company*, *Follies* and *Sweeney Todd*.

But there are some songs we love that don't fit in either of these categories, so expect some surprises along the way!

6pm SPECIAL EVENT – Journalist Sue Fox interviews Maria Friedman. FREE to evening performance ticket holders.



- * *Opening Medley*
- * *The Boy I Love is Up in the Gallery*
(George Ware)
- * *Mad About the Boy* (Noel Coward)
- * *As if we Never said Goodbye* (Don Black, Christopher Hampton and Andrew Lloyd Webber)
- * *Alone Again Naturally* (Gilbert O'Sullivan)
- * *Nina* (Noel Coward)
- * *Norwegian Wood / Eleanor Rigby*
(Lennon/McCartney)
- * *A Garden* (Jason Carr)
- * *It's a Long Way to Tipperary* (Jack Judge and Harry Williams)
- * *Sister Susie's Sewing Shirts for Sailors*
(R.P. Weston and Herman Darewski)
- * *The White Cliffs of Dover* (Nat Burton and Walter Kent)
- * *Dido's Lament* (Henry Purcell)

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Proms at St Jude's

7.45 Friday 24th June

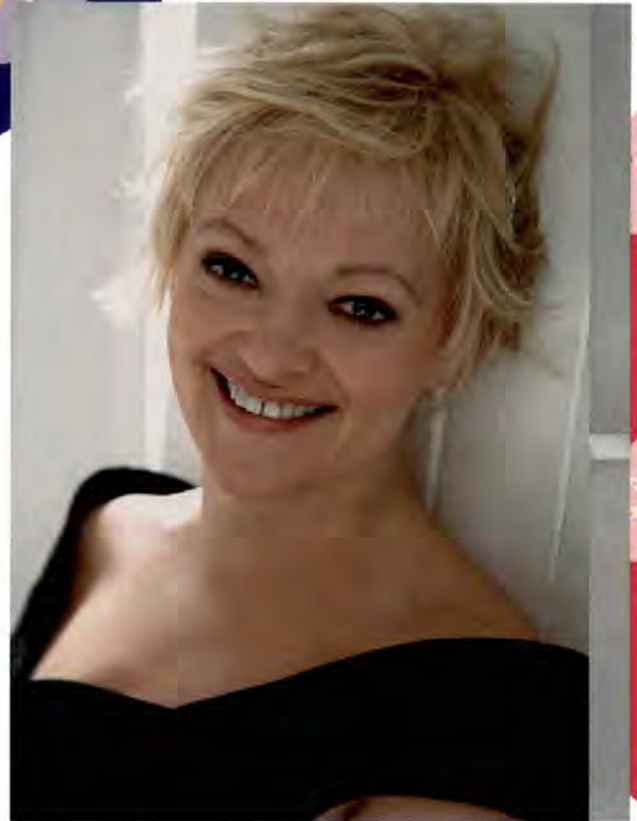
- * *The Worst Pies in London*
(Stephen Sondheim)
- * *A Little Priest* (Stephen Sondheim)
- * *Look Over There* (Jerry Herman)
- * *Hello Young Lovers*
(Rodgers & Hammerstein)
- * *I Want to Sleep With You Now*
(Lee Adams & Charles Strouse)
- * *The Folks Who Live on the Hill*
(Hammerstein & Kern)
- * *Another Hundred People*
(Stephen Sondheim)
- * *Send in the Clowns* (Stephen Sondheim)
- * *Somewhere* (Stephen Sondheim & Leonard Bernstein)

MARIA FRIEDMAN

Best known as a three-times Olivier Award-winning star of the musical stage, the heart of Maria's career has been centred around the love of the work of her dear friend Stephen Sondheim. She has played Dot in *Sunday in the Park with George* at the National Theatre, Fosca in *Passion* at the Queen's (Olivier Award), Mrs. Lovett in *Sweeney Todd* at the Royal Festival Hall with Bryn Terfel, and Mary in *Merrily We Roll Along* at the Leicester Haymarket. Additionally, in concert, she has played Sally in *Follies* and both Charlotte and Petra in *A Little Night Music*.

In May 2010, Maria was honoured to sing for Stephen at his 80th birthday celebrations in New York and Washington, as well as at the special all-Sondheim BBC Prom last July.

Maria's other leading musical roles include Anna in *The King and I* at the Royal Albert Hall, Mother in



Ragtime (Olivier Award), Liza in *Lady In The Dark* at the National, Sukie in *The Witches of Eastwick* at the Theatre Royal, Drury Lane, Roxie in *Chicago* at the Adelphi, and Marian in *The Woman In White* at London's Palace and also at Broadway's Marquis (Theatre World Award). She also starred in the original London production of *Blues In The Night*, and played Hayyah in Nicholas Hytner's acclaimed National Theatre production of *Ghetto*. Non-singing roles include *Break of Day* (Royal Court), *Square Rounds* (National) and *April in Paris* (Ambassador's).

In 1994, the Donmar Warehouse presented *Maria Friedman: By Special Arrangement*, a series of concerts with a virtuoso 11-piece band. The show went on to win an Olivier Award, and transferred to the Whitehall Theatre in 1995 as *Maria Friedman: By Extra Special Arrangement*. In 2008 she was invited to present a new version of the show at the Menier Chocolate Factory – *Maria Friedman: Re-arranged* – which went on to transfer to the Trafalgar Studios.

On screen, Maria has been seen as the Narrator in *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond, and is often recognised as Trish Baynes from *Casualty*.

Maria's many international concert appearances include three sell-out seasons at New York's prestigious Café Carlyle, and many concerts with Michel Legrand and Marvin Hamlisch. Her most recent recording is 'Maria Friedman Sings The Great British Songbook, on Sepia.



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Proms at St Jude's

7.45 Friday 24th June

JASON CARR

After winning the Vivian Ellis Prize for Young Writers of Musicals, Jason was invited by Peter Hall to compose *Born Again* (a musical of Ionesco's *Rhinoceros*), produced at Chichester Festival Theatre and starring Mandy Patinkin and Jos Ferrer. As Associate Composer at Chichester, Jason wrote music and lyrics for two new musicals, *The Water Babies* and *Six Pictures of Lee Miller* (nominated for the British Composer Awards). His version of Dickens's *A Christmas Carol*, written with Bryony Lavery, has played Chichester, Birmingham Rep and West Yorkshire Playhouse. Jason has composed incidental music for more than 40 plays, including 17 productions for the late Steven Pimlott.

Orchestration credits include the Menier Chocolate Factory's *Sunday in the Park with George* (the Broadway transfer winning Jason the Drama Desk Award and a Tony Award nomination for Best Orchestrations), *La Cage aux Folles* (a second Tony nomination) and *A Little Night Music* (also on Broadway). Other credits include Richard Jones's acclaimed *Annie Get Your Gun* at the Young Vic, with its now infamous line-up of four pianos.

Jason has accompanied many notable singers including Elisabeth Welch, Betty Garrett, Kitty Carlisle Hart, Michael Ball and Dame Felicity Lott.



A long association with Maria Friedman includes arrangements for her Olivier award-winning show *By Special Arrangement* and her CD 'Maria Friedman sings the Great British Songbook'.

The CD 'Listen Up!' features 20 of Jason's songs.

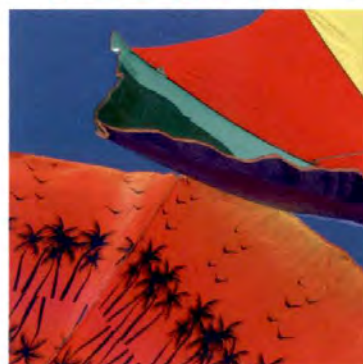
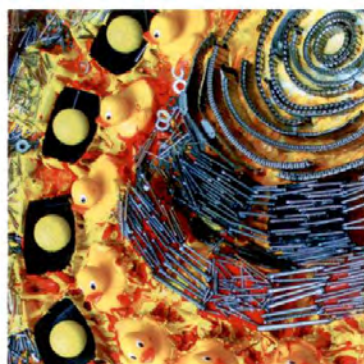


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Proms at St Jude's
12.45 Saturday 25th June



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Katie Littlemore *violin*
Charlotte Skinner *violin*
Sophie Broadbent *viola*
Zoe Marshall *cello*



Charlotte Skinner, Katie Littlemore, Sophie Broadbent & Zoe Marshall

Programme

WOLFGANG AMADEUS MOZART (1756-1791)

- ❖ Adagio and Fugue in C minor K546

ANTONÍN DVOŘÁK (1841-1904)

- ❖ Andante Appassionato in F major

CLAUDE-ACHILLE DEBUSSY (1862-1918)

- ❖ Quartet in G minor Op 10
 - *Animé et très décidé*
 - *Assez vif et bien rythmé*
 - *Andantino, doucement expressif*
 - *Très modéré – En animant peu à peu –*
Très mouvementé et avec passion

HUGO WOLF (1860-1903)

- ❖ Italian Serenade in G major

THE TYBURN STRING QUARTET

What an amazing two years these have been for the Tyburn String Quartet! Coming together in their second year at the Royal Academy of Music, the quartet has performed extensively around the UK and at many London venues, from St Martin-in-the-Fields to the Royal Opera House and the Royal Festival Hall.

The quartet has been involved with a number of projects at the Academy, most notably a reduction of Haydn's *Clock Symphony* with Trevor Pinnock for String Quartet, Flute and Piano performed live on BBC Radio 3's *In Tune*.

In February 2010 the quartet was invited to perform at the Schumann Festival at the Royal Academy of Music which led to the musicians' debut at The Edinburgh Fringe Festival and the Leamington Hastings Recital Series in November.

Last year the quartet was the recipient of the John Baker Award at the Academy, and the musicians have since taken masterclasses with Thomas Brandis, Sylvia Rosenberg, Martin Outram, the Vanbrugh Quartet and the Škampa Quartet.

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Proms at St Jude's

12.45 Saturday 25th June

WOLFGANG AMADEUS MOZART (1756-1791)

Adagio and Fugue in C minor K546

In a letter to his sister, Mozart wrote: 'Baron van Swieten, whom I visit every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me after I had played them through to him. When Constanze heard the fugues she fell quite in love with them. She will listen to nothing but fugues now... Having often heard me play fugues off the top of my head, she asked if I had ever written any down, and when I said I had not, she scolded me very thoroughly for not having written anything in this most artistic and beautiful of musical forms...'

(From 'The Letters of Mozart and his Family', tr & ed E Anderson, London, 1938.)

After having been introduced to the music of Handel and Bach, Mozart set about to write the Fugue K546. The fugue was originally written for keyboard duet in 1783; however, five years later, he arranged the same work for string orchestra, prefacing it with 'a brief Adagio.'

The essence of Bach's style can be heard throughout, with the underlying intensity and use of the fugue, employing many contrapuntal techniques. This work is a fine example of the development from Baroque to Classical style.

ANTONÍN DVOŘÁK (1841-1904)

Andante Appassionato in F major

Over a period of almost 30 years, Dvořák composed more than 40 chamber works for ensembles with strings. The Andante appassionato in F major was written in 1873 and is not as well known as Dvořák's other pieces for string quartet, most notably *The American*. However, this beautiful, sonorous work depicts a string quartet at its best, combining a mix of beautiful melodies, rhythmic complexity and interplay between all players.

CLAUDE-ACHILLE DEBUSSY (1862-1918)

Quartet in G minor Op 10

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré – En animant peu à peu – Très mouvementé et avec passion

HUGO WOLF (1860-1903)

Italian Serenade in G major

Debussy's Quartet in G Minor Op 10, was among his earliest major compositional works and was to be his only piece for string quartet. Although it is now regarded as a seminal impressionist work for the string quartet (along with Ravel's), it received less-than-enthusiastic reactions at its première in 1893. Perhaps most disappointingly, the man to whom the quartet is dedicated, Ernest Chausson, was not impressed and consequently Debussy sold the Quartet for a mere 250 francs to the publishers Durand et Cie.

Despite its unpromising beginnings, the piece is now widely performed and recorded. It shows a range of influences: Bartók, Franck, Borodin, French Romanticism, Russian lyricism and even Javanese gamelan music. Debussy's distinctive style is evident with radical harmony and modal/whole tone scales. In many ways, the Quartet is predictive of the new musical language that would emerge in the decades following its completion. Although poetic and charming melodies are frequent in the piece, Debussy does not rely solely on their beauty but rather uses constantly altering textures and rhythmic complexities to provide interest and structure. Timbre seems to be given precedence and he uses a vast array of stringed instrument techniques to create new colours in sound.

The work is cyclical – the opening theme constantly evolving and appearing in different guises throughout all the movements. The quartet apparently caused Debussy some trouble, prompting him when he finished it to write to his colleague André Poniowski: 'I think I can finally show you the last movement of the quartet, which has made me really miserable!'

Programme notes by members of the Tyburn Quartet

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Proms at St Jude's

7.45 Saturday 25th June



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(Benjamin Nicholas *director of music*)
St Jude's Festival Chorus
& English National Opera Children's Chorus
Laura Mitchell *soprano*
Philip Daggett *tenor*
Paul Carey Jones *baritone*
Robin Green & Antoine Françoise *piano*
Tristan Fry & Julian Poole *percussion with
percussion ensemble*
Anna Stepler & Natasha Tyrwhitt-Drake *piano*

Programme

MORTEN LAURIDSEN (b.1943)

- 
- * Two pieces from *Nocturnes*
 - *Soneto de la noche*
 - *Sure on this shining night*

Sung by Merton College Choir. Conducted by
Benjamin Nicholas

BELA BARTÓK (1881–1945)

- * Sonata for two pianos and percussion
 - *Assai lento – Allegro molto*
 - *Lento, ma non troppo*
 - *Allegro non troppo*

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(Fortune, Empress of the World)

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Primo Vere (In Springtime)

- PART I (b)

Uf Dem Anger (On the Green)

- PART II

In Taberna (In the Tavern)

- PART III

Cour D'amours (The Court of Love)

- INTERMEZZO

Blanziflor et Helen

- EPILOGUE

Fortuna Imperatrix Mundi



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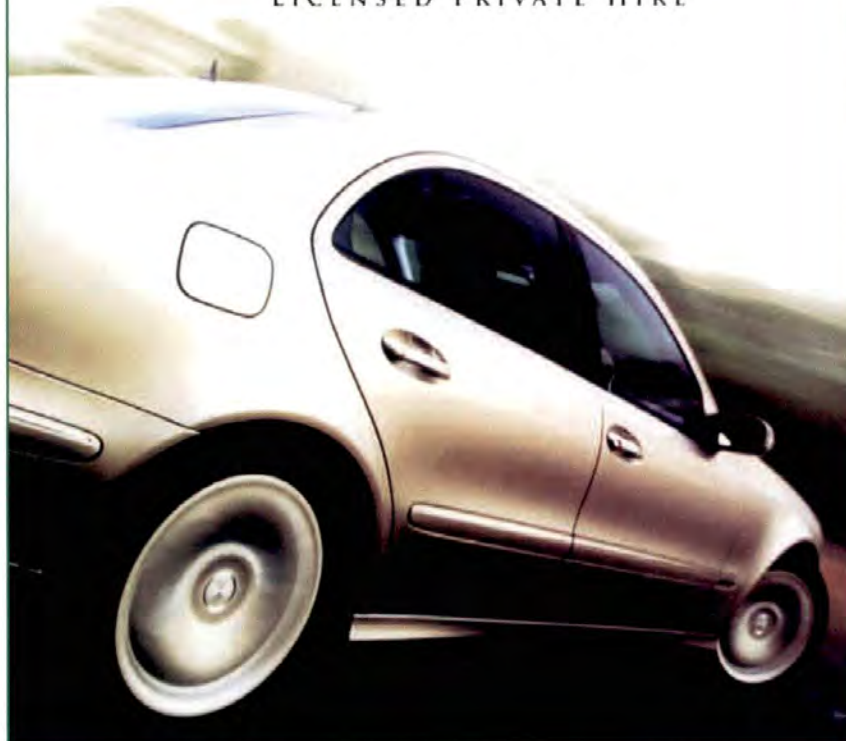


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Proms at St Jude's

7.45 Saturday 25th June



NICHOLAS CHALMERS *conductor*

Nicholas Chalmers is the Assistant Chorus Master of English National Opera, Guest Chorus Master of the Philharmonia Chorus and Artistic Director of Second Movement Opera Company. From 2003 to 2008 Nicholas worked at Westminster Abbey as Assistant Organist and Director of Music of the Choir School. With ENO he has prepared 24 operas for conductors, including Edward Gardner, Mark Wigglesworth, Sir Charles Mackerras and Sir Richard Armstrong. In June 2010 he conducted the ENO Opera Works Showcase at Sadler's Wells. Nicholas is the Director of Music at St Jude's.

For Second Movement he has conducted *Mozart and Salieri* (October 2004), *Trouble in Tahiti* (June 2005), *The Medium and Impresario* (January 2006), *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears* (May 2007) – all to wide critical acclaim. With Chelsea Opera Group Nicholas has been chorus master for *Beatrice di Tenda* (March 2007), *Maria Stuarda* (November 2007) and *Macbeth* (March 2008). In April 2010 he was chorus master for James MacMillan's *St John Passion* with the Philharmonia Chorus.

Nicholas has prepared and conducted ten programmes with the BBC Singers, including the new choral works of James MacMillan (Radio 3 April 2011). Recent conducting engagements have included, *The Knife's Tears* (Second Movement – Brno and Prague, October 2010), *The Medium* (Northern Ireland Opera and Second Movement's tour of Northern Ireland), *Tosca* (Northern Ireland Opera) and a recording of *The Bartered Bride* with the BBC Symphony Orchestra (May 2011).

PHILIP DAGGETT *tenor*

Philip Daggett was born in Chesterfield where his musical training began. In 1985, after four years as a Songman at York Minster, he took up studies at the Guildhall School of Music and Drama, taking part in masterclasses, concerts, recitals and opera performances.

Philip has made many concert appearances throughout the UK and abroad, including Mozart's *Requiem* and *C Minor Mass* in Santiago de Compostella, Bach's *Actus Tragicus* in Paris, Bach's *St John Passion* touring Spain, the Evangelist for *St John* and *St Matthew Passions* for the Sacramento Bach Festival and *Carmina Burana* for Welsh National Opera with Carlo Rizzi.

Formerly a member of Welsh National Opera, Philip is now with English National Opera. Roles for the companies have included Normanno *Lucia di Lammermoor*, Odoardo *Ariodante*, Spoletta *Tosca*, Pang *Turandot*, Don Curzio *Le Nozze di Figaro*, Janitor A in the world première of Sir Peter Maxwell Davies' *The Doctor of Myddfai*, which was also recorded for Collins Classic, as Seneca, Student and Tribune *L'Incoronazione di Poppea*, also for BBC TV and Parnipignol *La Bohème*.

He has also performed the roles of Peleus *Peleus and Thetis* by Boyce for Opera Restor'd, Ferrando *Così fan Tutte* for British Youth Opera and Cheltenham Festival, Count Almaviva *Barber of Seville* for The Opera Company, Tamino *Magic Flute* for Opera Lirica, Pang *Turandot* for English Festival Opera, Mr Upfold *Albert Herring* Opera de Bauge, and Damon *Acis and Galatea* St Albans Chamber Opera.





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Proms at St Jude's

7.45 Saturday 25th June

PAUL CAREY JONES *baritone*



PHOTOGRAPH BY CHRISTOPHER BOWEN

Paul Carey Jones was born in Cardiff and studied at Queen's College Oxford, the Royal Academy of Music and the National Opera Studio.

His operatic work includes principal roles for Scottish Opera, Northern Ireland Opera, Wexford Festival Opera, Teatro Comunale di

Bologna, Teatro Rossini di Lugo, Cantiere Internazionale d'Arte di Montepulciano, Clonter Opera, the Aldeburgh Festival, Second Movement and the Buxton Festival.

Paul's oratorio performances cover more than 40 major works, including the world premières of Richard Elfyn Jones's *In David's Land* at St David's Cathedral and of Stephen McNeff's *Cities of Dreams* at the Brangwyn Hall. His broadcast performances include *The Lighthouse* for RAI, BBC Radio 3's *In Tune*, *Friday Night is Music Night* for Radio 2, *Opera Night* for RTE Lyric FM and *Eisteddfod* for BBC2.

He performs in recital regularly in partnership with the award-winning pianist Llŷr Williams, with whom he recently released his debut song album, 'Enaid – Songs of the Soul' for Sain Records. Other recent recordings include Squire Alworthy in Edward German's *Tom Jones* for Naxos, and Andy Warhol in *Jackie O* on DVD for Dynamic.

Paul's future plans include *Winterreise* with Llŷr Williams at the Machynlleth Festival, playing Father in *Hansel & Gretel* for Scottish Opera, and a new album of songs by composer David Power.

LAURA MITCHELL *soprano*



Formerly a member of the Benjamin Britten Opera School and The National Opera Studio, Laura's international career as a recitalist has included performing at Siena's Teatro dei Rozzi, St Peter's in Rome and most of London's major venues.

Laura has worked with the ENO,

Welsh National Opera and the Orchestra of the Age of Enlightenment.

For a more detailed biography, see page 17.

www.laura-mitchell.com

TRISTAN FRY *percussion*



Tristan joined the London Philharmonia Orchestra at 17, straight from school, saving himself (he claims) even more embarrassment as a student. He became very involved with the 1960s avant garde (a clue!) percussion revolution, where percussion suddenly had the 'tune', so to speak. At that time he

worked with Pierre Boulez, Karlheinz Stockhausen, Maxwell Davies, Harrison Birtwistle and many others, becoming a founder member of the Nash Ensemble, the London Sinfonietta and many other ensembles.

He also found himself in the plethora of recording studios in London and Europe working with most of



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the stars of the period from The Beatles and the Stones to Cliff Richard and Val Doonican. Tristan was invited to join the Academy of St Martin-in-the-Fields Orchestra by Neville Marriner. This proved a very exciting move as (because of the Academy's extensive recording career) it led to Tristan becoming arguably the most recorded timpanist in the world.

During the rest of his career, he has been lucky enough to work with the true greats of the musical world, such as Sinatra, Crosby, Astaire, Streisand, Sammy Davis, Carl and Leonard Bernstein, Haitink, Jerry Goldsmith, Bernard Herman, Stokowski and Stravinsky. His film credits include *Amadeus*, most of the James Bond films with John Barry, Paul McCartney and David Arnold, the *Pink Panther* films with Mancini and the original *Italian Job* with Quincey Jones.

Tristan was also with John Dankworth's Million Dollar Collection Band, and has played with Ellington, Basie and Buddy Rich, and was a founder member of 'SKY' with the guitarist John Williams.

JULIAN POOLE *percussion*

Julian started playing percussion at the age of nine and soon started taking it quite seriously after realising he'd never end up playing football for Tottenham! He says he is grateful for all the help and encouragement from his parents – both of whom are professional string players.

He studied at the Guildhall School of Music and says that since then he has 'been lucky enough to have been busy working, having a very varied career doing what I enjoy'.

Regular work at the moment includes working for Andrew Lloyd Webber and Simon Cowell and currently he can be found in London playing in the Adelphi theatre in *Love Never Dies*.

THE CHOIR OF MERTON COLLEGE, OXFORD

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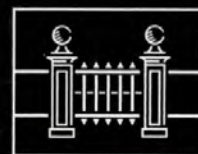
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includes two directors of music, 18 choral scholars (plus some ten volunteer members) and two organ scholars, has already built up an enviable reputation for the highest standards. Peter Phillips and Benjamin Nicholas were the founding Directors of Music.

The choir has sung in Winchester Cathedral, St Paul's Cathedral and the Temple Church in London and St George's Chapel, Windsor Castle, and has also toured in France, where a highlight was singing Mass at Notre-Dame Cathedral, Paris.

The choir's repertoire spans almost 500 years. The services in Merton College Chapel regularly include works by Tallis and Byrd, Palestrina and Victoria. The choir has already been active in commissioning new pieces and recently John Tavener, Gabriel Jackson, Howard Skempton and Matthew Martin have written new works for the choir.

Merton College celebrates its 750th anniversary in 2014, and the choir will be prominent in the celebrations. A major commissioning project will result in the new Merton Choirbook and the American firm of Dobson will build a new organ for the 13th century chapel.

www.merton.ox.ac.uk

BENJAMIN NICHOLAS *director of music*

Benjamin Nicholas holds the post of Reed Rubin Director of Music of Merton College, Oxford, jointly with Peter Phillips. Benjamin Nicholas is also Director of Tewkesbury Abbey Schola Cantorum, the men and boys choir who sing the weekday services at the abbey, and is Director of Choral Music at Dean Close School, Cheltenham. A graduate of Oxford University, he was Organ Scholar of St Paul's Cathedral from 1998 to 2000. While at St Paul's he was also Director of Music at St Luke's Church, Chelsea. In 2011 he succeeds Andrew Carwood as Director of the Schola Cantorum at the Edington Festival.

Benjamin Nicholas is widely represented on disc and since 2006 has recorded with Delphian.

ROBIN GREEN & ANTOINE FRANÇOISE *piano*

The Françoise-Green duo are the current recipients of the Leverhulme Junior Fellowship 2009-2010. From a shared passion for the 20th century music repertoire, Antoine, as a pianist-composer and Robin, as a pianist-conductor, started their collaboration in 2008 with the performance of George Crumb's *Music for a summer's evening*. Both winners of the RCM



The Françoise-Green duo



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contemporary piano prize, they met at the Royal College of Music having studied piano with Yonty Solomon and Andrew Ball. Antoine and Robin have performed in the Lincolnshire International Chamber music festival and at London's Exhibition Road Music Day festival which included the world première of *Mechanical Cabaret*, a commission for piano 4 hands by the composer Gavin Higgins. During July 2009, they took part in the City of London Festival and played most of the Beethoven symphonies on 'street pianos' placed around the city.

The duo enjoys a very productive career on the contemporary music stage and has collaborated with many different artists and improvisers such as the Mercury Quartet where Antoine is a member and Robin guest conductor. The two have also developed a strong collaboration with electronic composer Michael Oliva, with whom they performed Stockhausen's *Mantra* in March this year.

Apart from the contemporary repertoire, the Françoise-Green piano duo specialises in the performance of the orchestral repertoire arranged for piano. In September 2009, Robin and Antoine performed the complete Beethoven symphony cycle on one piano four hands in Switzerland with the Neuchâtel University Choir for the Ninth Symphony. They made their concerto debut with the Beethoven ensemble 2010 with the Beethoven ensemble, performing Poulenc's Concerto for 2 pianos.

Future projects include the collaboration with the Swiss Ballet company MDC in a performance of the three major Stravinsky Ballets, *Rite of Spring*, *Petrouchka* and *The Firebird* arranged by the duo for 2 pianos. In June 2011, the duo will have a residency at the Mozarteum Salzburg, giving world premières to composers of the school. The duo has also been invited back to the Lincolnshire International Chamber music festival for the 2011 season.

NATASHA TYRWHITT-DRAKE

Natasha Tyrwhitt-Drake is one of the two organ scholars and a second-year music undergraduate at Merton. She began playing the organ in 2005 when she won the Nicholas Maines Organ Scholarship at St Jude-on-the-Hill. Natasha spent her gap year as organ scholar at Chelmsford Cathedral and in 2011 gained her ARCO diploma. She currently studies the organ with William Whitehead.

ANNA STEPLER

Anna Stepler is the second organ scholar at Merton College and is in her first year reading for a degree in Music. She began playing the organ in 2008 on becoming the Nicholas Maines Organ Scholar at St Jude-on-the-Hill, Hampstead Garden Suburb. She spent her gap year studying the organ at Trinity College of Music with Ian Curror, performing both as a soloist and continuo player. She currently learns with William Whitehead and was awarded the ARCO in 2011.

For a more detailed biography, see page 69.





Proms at St Jude's

7.45 Saturday 25th June

MORTEN LAURIDSEN (b.1943)

Soneto de la noche

Words by Pablo Neruda (1904-1973)

Sure on this shining night

Words by James Agee (1909-1955)

Morten Lauridsen was born in Washington State to a family of Danish immigrants. He was professor of composition at the University of Southern California Thornton School of Music for more than 30 years. He is one of the most performed choral composers of our age.

Few composers working today share such a deep and ongoing relationship with literature as Lauridsen: the composer has said that his 'passion, second to music, is poetry'. Through the study of poetry, Lauridsen has continuously developed the aesthetic sensibility and expressive range of his compositions. Typically he meditates on a poem for an extended period before making his initial musical sketches.

In his *Nocturnes*, Lauridsen undertook a particularly difficult formal challenge: to compose an integrated choral cycle that was simultaneously a triptych, while allowing each of the panels to be performed separately, choosing three poems which share themes of night, romantic love and pantheism.

Soneto de la noche, the second movement of the triptych, is an unaccompanied setting of a famous love sonnet by the Chilean poet Pablo Neruda. The music is reminiscent of a quietly passionate Chilean folk melody, varied by Lauridsen with great delicacy and skill. The final panel, *Sure on this shining night*, is a deeply-felt interpretation of a poem by American poet and film critic James Agee. Luminous sonorities of the piano surround the intertwining voices with a halo of mellow resonance.

BELA BARTÓK (1881-1945)

Sonata for two pianos and percussion (1938)

Assai lento – Allegro molto

Lento, ma non troppo

Allegro non troppo

Bartók began his career as a pianist. By all accounts his talent was formidable and his first and second piano concertos, composed in 1926 and 1930, were both written for his own performance at public concerts; both were impressive showpieces for his keyboard technique. When he was commissioned to compose a new work following the successful 1937 première in Basel of his *Music for Strings, Percussion and Celesta*, Bartók decided to write a new work to play – this time in partnership with his wife. Their concert debut as a piano duo took place, again in Basel, in January 1938, with the first performance of the new work – a sonata for the unprecedented combination of two pianos and two percussion players.

From his piano concertos, Bartók realized that although the piano is, technically, a percussion instrument, it had seldom been exploited in that context. 'For some time now,' he wrote in the *Basler National-Zeitung*: 'I have been planning to compose a work for piano and percussion. Slowly, however, I have become convinced that one piano does not sufficiently balance the frequently very sharp sounds of the percussion.'

The two-piano sonata was his response. The sonata is a quartet for four virtuosos musicians (the demands are so great that six percussionists were used in one early performance), focusing exclusively on the interaction between piano and percussion that had been a notable feature of both the piano concertos.

The sonata explores the world of percussion – from the pitched xylophone and tuned timpani to the pitchless rhythmic patterns of the cymbals and drums – introducing some striking new insights.

Some time after the Basel première, Bartók said that 'the whole thing sounds quite unusual – but the Basel people like it anyway [and] it had a tremendous success'. That was not the case at the second performance, in Budapest, where Bartók's page-turner was the 26-year-old Georg Solti, who had gone to the concert eager to hear this challenging new score and ended up being recruited to turn pages for the composer. As Solti later recalled, speaking to the Women's Association of the Chicago Symphony Orchestra in 1988: 'It was a printed score but very difficult to follow even at that point, so if you ask me what my first impression was – I don't know ... I was too busy reading so I could turn the pages! But what I know – and that is an eternal shame for the very conservative Hungarian public who were at the Philharmonic concert – is that the success was really minimal.'

The Bartóks left Hungary in 1940 to escape the Nazi invasion. They settled in New York City, after a tortuous journey through Europe and a rough crossing on an American cargo ship with all their luggage left behind. In New York, with a spartan hotel room serving as their temporary home, Bartók realised that the only way for him to make a living was to continue his concert career. At the same time, Bartók's publishers Boosey & Hawkes suggested that the sonata would reach a wider audience if it were turned into a concerto. Bartók set to work at once, making remarkably few changes to the piano parts or to the musical content generally. The 'new' concerto was premiered in London in 1942 (with other soloists) and in New York (with the Bartóks) in 1943. It was the last time that Bartók himself was heard in public.

The sonata (whether in its original or reworked form) is one of Bartók's greatest achievements. Its three movements move from complexity and harmonic daring to pure, radiant exuberance. The opening movement is a grand architectural achievement, unfolding mysteriously at first over the stirrings of a single timpani (Bartók's students said he described the opening as the creation of a cosmos evolving out of formlessness and timelessness), eventually settling into music of combustive energy and powerful rhythmic drive. The middle movement is pure night music, both edgy and dreamy, filled with the suggestive sounds of nature, as well as sonorities that only Bartók knew existed. After all that has gone before, the robust finale has the lilt of simple folk music.

Proms at St Jude's

7.45 Saturday 25th June

CARL ORFF (1895-1982)

Carmina Burana for Soprano, Baritone, Chorus and Orchestra (in the composer's own arrangement for two pianos and percussion)

PROLOGUE

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

1. Chorus: *O Fortuna*
2. Chorus: *Fortune plango vulnera*

PART I (a)

Primo Vere (In Springtime)

3. Small choir: *Veris leta facies*
4. Baritone: *Omnia Sol temperat*
5. Chorus: *Ecce gratum*

PART I (b)

Uf Dem Anger (On the Green)

6. Instrumental: *Tanz* (dance)
7. Chorus: *Floret silva*
8. Soprano soloists with chorus: *Chramer, gip die varwe mir*
9. Chorus: *Reie* (round dance); *Swaz hie gat umbe; Chume, chum geselle min; Swaz hie gat umbe*
10. Chorus: *Were diu werlt alle min*

PART II

In Taberna (In the Tavern)

11. Baritone: *Estuans interius*
12. Tenor and male chorus: *Olim lacus cluram*
13. Baritone and male chorus: *Ego sum abbas*
14. Male chorus: *In taberna quando sumus*

PART III

Cour D'amours (The Court of Love)

15. Baritone and children: *Amor volat undique*
16. Baritone: *Dies, nox et omnia*
17. Soprano: *Stetit puellal*
18. Baritone: *Circa mea pectoral*
19. Three tenors, baritone and two basses: *Si puer cum puellula*
20. Chorus: *Veni, veni, venias*
21. Soprano: *In trutina*
22. Soprano, baritone, chorus and children: *Tempus est iocundum*
23. Soprano: *Dulcissime*

INTERMEZZO

Blanziflor et Helen

24. Chorus: *Ave formosissima*

EPILOGUE

Fortuna Imperatrix Mundi

25. Chorus: *O Fortuna*

Carl Orff was born in Munich, where he studied at the Hochschule für Musik und Theater, having shown early promise as a composer. Afterwards, he held various positions at opera houses in Mannheim and Darmstadt, later returning to Munich. In the mid-1920s Orff began to formulate a concept he called 'elementare Musik', or elemental music, which was based on the unity of the arts symbolized by the ancient Greek Muses and involved tone, dance, poetry, image, design, and theatrical gesture. Like many of his contemporaries, he was

influenced by Stravinsky (particularly by the Russian folkloric elements in works such as *Les nocces* or *Petrushka*, with their pounding, percussive rhythms). He also began adapting works from earlier eras for the modern stage, including Monteverdi's *Orfeo*. In 1924 he co-founded the Günther School for Gymnastics, Music and Dance in Munich, where he worked with musical beginners until the end of his life.

Orff's best-known work, *Carmina Burana*, was a product of his interest in early music, and sets words in mediaeval Latin and German. The music is not consciously archaic in style; it is rather a reflection of distinctive elements of Orff's personal style, of which the dominant element was rhythm. The title means simply 'Songs of Beuern.' The source of the texts was a manuscript discovered in 1803 at the old monastery of Benediktbeuren in Upper Bavaria, where it had been preserved since the 13th century. This consisted of dozens of songs notated over a period of a hundred years or more, originally sung by students passing through from various parts of Europe. The verses are earthy and unpretentious, some ribald, some erotic, some sardonic, some even tender. Orff came across the collection (first published in 1847) in 1935 and was enchanted. He selected some two dozen of the most intriguing songs for treatment and then organized them into three large sections with a prologue and epilogue, styling the whole work a 'scenic cantata.'

Carmina Burana became hugely popular after its première in Frankfurt in June 1937. Although the Nazi authorities initially disapproved of the work, its success with the public led to a volte-face; attempts were then made to promote *Carmina Burana* as a symbol of 'National Socialist creativity.' Although that effort was largely ignored, the work passed virtually unnoticed outside Germany until a few years after the end of the war, when it was discovered by the rest of the world – chiefly through recordings – and soon established itself internationally as one of the most popular choral works of the 20th century.

The cover of the published Benediktbeuren texts contained a representation of the Wheel of Fortune. This gave Orff the idea for his prologue, a two-part hymn to *Fortune, Empress of the World*, sung by the full chorus with orchestra. Part I follows, celebrating the glories of spring, and is divided into two subsections. The first, 'In Springtime', consists of three songs welcoming the season; the second section, *Uf dem Anger* (On the Green), begins with a lively peasant dance (the only purely instrumental number in the work) and continues with four increasingly lusty songs.

Part II, 'In the Tavern', is a sequence of ribald drinking songs for the two male soloists and chorus. Most striking here are the plaint of a roasting swan (tenor) and the song of the Abbot of Cucany, a parody of Gregorian chant for the baritone and chorus.

Part III, 'The Court of Love', is an increasingly salacious glorification of youth and pleasure, rewarding the solo soprano for her patience through the preceding sections with some dazzling opportunities for vocal display. The rollicking and insinuating *Tempus est iocundum*, in which the baritone and boys' choir have much fun, is particularly risqué; the soprano's *Dulcissime* concludes Part III on a brilliantly sensuous note.

A brief intermezzo for the chorus, *Blanziflor et Helena*, is an irreverent parody of a hymn to the Virgin, addressing her by the names of famous graces from medieval and classical mythology (Blanche Fleur, Helen of Troy and Venus). This leads to the epilogue – a reprise of the opening *Fortuna Imperatrix Mundi*.

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7.45 Sunday 26th June

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Simon Over conductor

Masayuki Tayama piano

Edgar Bailey violin

Catherine Young mezzo-soprano

Programme

NATIONAL ANTHEM

(arr Paul Leddington-Wright)

MIKHAIL GLINKA (1804-1847)

* Overture: *Ruslan & Lyudmila*

MAURICE RAVEL (1875-1937)

* Le Tombeau de Couperin

FRANZ LISZT (1811-1886)

* Piano Concerto No 1 in E flat major

INTERVAL

CAMILLE SAINT-SAËNS (1835-1921)

* Introduction and Rondo Capriccioso for Violin and Orchestra in A minor

* Aria for mezzo-soprano 'Mon cœur s'ouvre à ta voix' from *Samson et Dalila*

SIR EDWARD ELGAR (1857-1934)

* Pomp and Circumstance March in D Op 39 No 1



SIR HENRY J. Wood (1869-1944)

* Fantasia on British Sea Songs

• Fanfare

• The Saucy Arethusia

• Tom Bowling

• Hornpipe (Jack's the lad)

• Farewell and adieu, ye Spanish ladies

• Home, sweet home

• See, the conquering hero comes

• Rule, Britannia!

SIR HUBERT PARRY (1848-1918)

* Jerusalem (William Blake)

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7.45 Sunday 26th June

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Southbank Sinfonia receives no public funding and is indebted to its many individual donors, trusts and foundations, and corporate supporters to sustain the unique programme of professional development for talented young musicians.

www.southbanksinfonia.co.uk.

Violins

Edgar Bailey
Ksenia Berezina
Ryan Chen
Alice Hall
Elise Harper
Alice Higgins
Charlotte Maclet
Aisling Manning
Harriet Murray
Tanya Sweiry

Violas

Barnaby Adams
Liam Buckley
Benjamin Harrison
Peter Mallinson

Cellos

Alba Acevedo
Karen French
Iain Ward

Basses

Josef Bisits

Flutes

Lindsey Ellis
Matthew
Featherstone

Oboes

Nicola Barbagli
James Turnbull

Clarinets

William Duncombe
Hannah Morgan

Bassoons

Éanna Monaghan
Emma Selby

Horns

Hannes Arnold
Edward Mills

Trumpets

Oliver Carey
Simon Tong

Timpani/Percussion

Timothy Brigden



SIMON OVER *director of music*

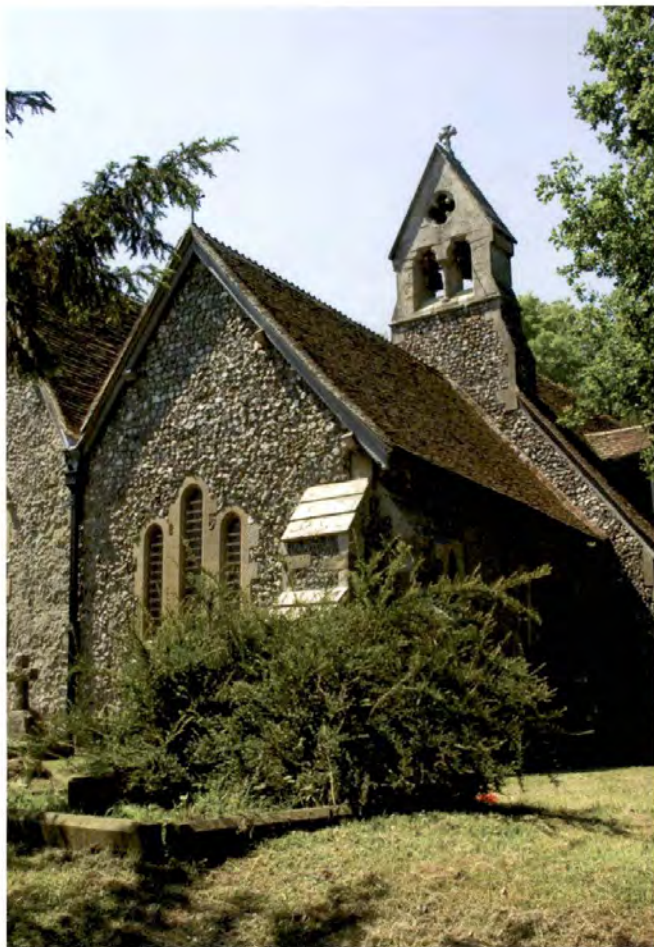
Simon Over studied at the Amsterdam Conservatoire, the Royal Academy of Music and Oxford University. From 1992-2002, Simon was a member of the music staff of Westminster Abbey, and Director of Music at both St Margaret's Church and the Chapel of St Mary Undercroft in the Palace of Westminster. He is the Founder-Conductor of the UK Parliament Choir.

Simon has been Music Director of Southbank Sinfonia since its formation in 2002 and has conducted many of its concerts throughout the UK and Europe in concert halls such as St George's Chapel, Windsor Castle, St James's Palace and The Royal Opera House, Covent Garden.

In 2006 Simon was appointed Conductor of the Malcolm Sargent Festival Choir and has been associated with the Samling Foundation in its work with young professional singers since its inception in 1996. Simon is Artistic Director of the Music Festival in Anghiari (Tuscany), where he was recently made an Honorary Citizen.

He has worked with many internationally-acclaimed musicians, including Sir Thomas Allen, Dame Emma Kirkby, Dame Felicity Lott, Alessio Bax, Malcolm Martineau, Emma Johnson and Sir James and Lady Galway.

As a pianist, his performances with American violinist Miriam Kramer at the Wigmore Hall London and Lincoln Center, New York – as well as on several recordings – have received high critical acclaim.



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Proms at St Jude's

7.45 Sunday 26th June

CATHERINE YOUNG *mezzo-soprano*



Catherine trained at the Royal Academy of Music and the Royal College of Music and is currently on the English National Opera Young Singers Programme where her roles this year include Hippolyta in Britten's *A Midsummer Night's Dream*; Zenobia (cover) in Handel's *Radamisto* and

2nd Squire and 3rd Flower maiden (cover) in Wagner's *Parsifal*. She made her operatic debut in the title role in *Dido and Aeneas* and performed with the Oxford Baroque Players with performances in the UK and on tour in Italy. In October 2009 she appeared at the Royal Albert Hall, creating the role of Cacao in the premier of *One Sun, One World* by Peter Rose and Ann Conlon.

For the last two years Catherine has studied with the tenor Tim Evans-Jones with whom she continues to work.

MASAYUKI TAYAMA *piano*



Masayuki Tayama, one of today's most accomplished pianists, is much in demand across Europe and Japan. He first came to prominence when he won the Takahiro Sonoda International Piano Competition in Japan, followed by numerous top prizes in Europe,

including the Birmingham International Piano Competition. Tayama studied at the Toho University of Music in Japan, and subsequently in London on a Fellowship from the Japanese Government, where he was awarded the Performer's Diploma with Honours from both the Royal College of Music and the Guildhall School of Music and Drama.

Tayama regularly appears at London concert venues such as the Wigmore Hall and the South Bank's Purcell Room. His recent performances with orchestra, notably at Cadogan Hall, the Fairfield Halls and St John's, Smith Square, include all the Piano Concertos by Brahms and Rachmaninov.

Tayama has earned an enviable reputation as a Rachmaninov specialist and is currently in the midst of a project to record Rachmaninov's complete works for solo piano. His first recording was chosen as one of the Best Recordings of the Month by Stereo magazine. He is also one of the youngest faculty members at Chetham's School of Music

EDGAR BAILEY *violin*



Born 1987 in Cheltenham, Edgar Bailey studied at Chetham's School of Music, the Royal Academy of Music and the Royal College of Music. He has studied with Gillian Bradley, Wen Zhou Li, Mateja Marinkovic, Madeleine Mitchell and David Tekano.

In 2007 Edgar won the Chandos Symphony Orchestra and the Gloucestershire Young Musician Competitions and in 2010 was a prize winner at Haverhill Sinfonia Competition. Edgar has performed Bruch's Violin Concerto No 1 with the Cheltenham Symphony Orchestra and Beethoven's Violin Concerto with the Chandos Symphony Orchestra. He has given recitals at Cheltenham Town Hall and Making Music venues in Gloucestershire and Worcestershire, as well as recitals at the Cheltenham International and Stratford-upon-Avon Music Festivals. Edgar has also had extensive experience with orchestras such as the Royal Liverpool Philharmonic, the Hallé, the City of Birmingham Symphony Orchestra and the Royal Philharmonic.



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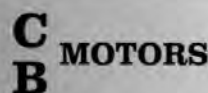
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Proms at St Jude's

7.45 Sunday 26th June

MIKHAIL GLINKA (1804-1847)

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

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

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

The Overture to *Ruslan* is in sonata form and is a summarised account of the opposing forces encountered in the opera. It starts with a sequence of loud chords played by the whole orchestra followed by the main bustling theme given to violins, violas and flute. The wind instruments then playfully toss fragments of this theme to each other before violas, cellos and bassoon play the lyrical second subject which is then repeated by the full orchestra. All these ideas are expertly treated in the development section before the recapitulation repeats them. A feature of the coda is a descending whole tone scale (long predating Debussy) which represents Chernomor the dwarf.

MAURICE RAVEL (1875-1937)

Le Tombeau de Couperin (1919)

Prélude – Forlane – Menuet – Rigaudon

Between 1914 and 1917 Ravel wrote a suite of six pieces for piano, giving it the title *Le Tombeau de Couperin*. In 17th-century France the word 'tombeau' (besides its literal meaning of 'tomb') was popularly used in a musical context to mean 'a piece written as a memorial (to someone)'. Although the reference was presumably to François Couperin 'the Great' (1668-1733), Ravel explained that never intended to imitate or pay tribute to Couperin himself, but rather to pay homage to the Baroque French keyboard suite as a musical form. The suite served an additional purpose in that the movements are each dedicated to the memory of friends of the composer who had died in the Great War, in which Ravel himself had served as an army driver.

After the war Ravel orchestrated four movements of the suite, and in this form it has become one of his most popular works. Ravel transcribed many of his piano pieces for orchestra, but *Le Tombeau de Couperin* is a particularly telling demonstration of his skill as an orchestrator: highly pianistic pieces are turned into a superb orchestral suite with very few hints of its origins.

Forlane (a term used by Couperin himself) is a variant of the furlana (an Italian folk dance from the Friuli district); Rigaudon is a French Baroque dance form, popular at the court of Louis XIV.

FRANZ LISZT (1811-1886)

Piano Concerto No 1 in E flat major (1835-1856)

In 1848, having turned his back on a glamorous and lucrative international concert career, Liszt took a lower-profile job as a conductor in Weimar, a provincial German town that over the next 13 years he made the capital of Europe's musical avant-garde. There he embarked on new forms of composition, while revising some of his early works. The First Piano Concerto – gleaming, extrovert and thrillingly virtuosic – was originally conceived around 1835 but underwent much revision in the two decades that followed. Liszt gave the first performance in Weimar in February 1855, under the baton of Hector Berlioz, though he made some further and final revisions to the score the following year.

In form, the concerto is radically innovative but still broadly reliant on classical models. It unfolds as a single continuous drama, yet includes four discrete sections that correspond to the movements of a classical symphony or concerto (fast, slow, scherzo, fast). Each of the first three 'movements' has its own themes, but the march-like finale (heralded by the return of the opening theme) is made up entirely of themes from the earlier sections, now transformed in various ways. The cyclical structure provides a satisfying sense of conclusion.

It is very much an unequal contest. From the very first pages, the piano takes the lead in developing the musical argument and draws the focus of attention from the orchestra to itself. The brilliant piano writing is a culmination of techniques Liszt had been developing for 30 years, in solo works like the Transcendental Studies, and although the orchestra is more an accompanist than a partner, the scoring is colourful and innovative.

INTERVAL

CAMILLE SAINT-SAËNS (1835-1921)

Introduction and Rondo Capriccioso for Violin and Orchestra in A minor (1863)

When Camille Saint-Saëns entered the Paris Conservatoire as a 13-year-old prodigy, Chopin, Mendelssohn and Schumann were all alive and active. When he died in 1921, at the age of 86, as the grand and unreconstructed old man of French 19th-century music, eight years had passed since he had walked out of the dress rehearsal of Stravinsky's *Rite of Spring* in disgust, exclaiming that he had never been so insulted in all his life.

By his early twenties Saint-Saëns had become so famous for his organ improvisations that many of the great musicians of the period, including Liszt, Clara Schumann and Anton Rubinstein, came to Paris specially to hear him. Another such visitor was the 15-year-old Spanish violin virtuoso Pablo de Sarasate (1844-1908), for whom Saint-Saëns took considerable pleasure in writing a concerto in 1859 (No 1 in A major, Op 20). Four years later he dedicated to Sarasate this delightful occasional piece, *Introduction and Rondo Capriccioso*, which has become a perennial favourite with concert violinists and audiences. The somewhat melancholy introduction is followed by a rondo which offers lively proof that even music in a predominantly minor key can express freshness and joie de vivre.

Proms at St Jude's

7.45 Sunday 26th June

SAINT-SAËNS (1835-1921)

Aria for Mezzo-soprano 'Mon cœur s'ouvre à ta voix' from *Samson et Dalila*

Samson et Dalila, first performed in 1877, is the only opera by Saint-Saëns that has survived in the regular repertoire. It is based on the biblical tale of Samson and Delilah found in Chapter 16 of the Book of Judges. The celebrated aria 'Mon cœur s'ouvre à ta voix' (often known in English as 'Softly awakes my heart') is the centre piece of the love scene in Act II, in which Delilah attempts to seduce Samson into revealing the secret of his strength. It has for long been one of the most popular recital pieces in the mezzo-soprano/contralto repertoire.

Dalila:

Mon cœur s'ouvre à ta voix,
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bien-aimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!
Dis-moi qu'à Dalila
tu reviens pour jamais!
Redis à ma tendresse
les serments d'autrefois,
ces serments que j'aimais!
Ah! réponds à ma tendresse!
Verse-moi l'ivresse!
Ainsi qu'on voit des blés
les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
prêt à se consoler,
À ta voix qui m'est chère!
La flèche est moins rapide
à porter le trépas,
Que ne l'est ton amante
à voler dans tes bras!
Ah! réponds à ma tendresse! etc.

Dalila:

*My heart opens to your voice
as the flowers open
to the kisses of the dawn!
But, oh my beloved,
to better dry my tears,
let your voice speak again!
Tell me that you are returning
to Delilah forever!
Repeat to my tenderness
the promises of old times,
those promises that I loved!
Ah! respond to my tenderness!*

*Fill me with ecstasy!
Like one sees the blades
of wheat that bend
in the light wind,
so trembles my heart,
ready to be consoled,
by your voice that is so dear to me!
The arrow is less rapid
in bringing death,
than is your lover
to fly into your arms!
Ah! respond to my tenderness! etc.*

SIR EDWARD ELGAR (1857-1934)

Pomp and Circumstance March in D, Op 39 No 1

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

Proms at St Jude's

7.45 Sunday 26th June

SIR HENRY WOOD (1869–1944)

Fantasia on British Sea Songs (1905)

Fanfare

The Saucy Arethusa

Tom Bowling

Hornpipe (Jack's the lad)

Farewell and adieu, ye Spanish ladies

Home, sweet home

See, the conquering hero comes

Rule, Britannia!

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

Chorus

Rule, Britannia!

Britannia, rule the waves.

Britons never, never, never

Shall be slaves.

SIR HUBERT PARRY (1848–1918)

Jerusalem

Words by William Blake (1757–1827)

William Blake's preface to his long poem *Milton* (1804) includes four four-line stanzas inspired by the ancient legend that Jesus had been brought to England as a child, 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 to music 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.

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Proms at St Jude's

18th - 26th June

The Whitechapel Boys & Toynbee Hall

The Whitechapel Boys were a group of young Jewish artists and writers, the offspring of mainly Yiddish-speaking émigrés, in London's East End in the first two decades of the 20th century. Their name was coined (probably retrospectively) by one of them, the writer Joseph Leftwich, whose 1911 diary documents their origins.

The original group also included the writers John Rodker, Stephen Winsten and the poet-painter Isaac Rosenberg, who brought them together with fellow artists Mark Gertler, David Bomberg, Jacob Kramer and Bernard Meninsky (both scholarship boys from the North of England), as well as the only 'Whitechapel Girl', Clare Winsten (née Clara Birnberg, who went on to marry Stephen Winsten), and the lesser-known Morris Goldstein and Mark Weiner (Wayner), all fellow students at the Slade School of Art. Two more senior figures were Alfred Aaron Wolmark, almost a generation older than other members, and the American-born sculptor Jacob Epstein, who lived outside the Whitechapel ghetto but had close ties to the group. Collectively, and in some cases individually, they made an important contribution to early British modernism.

In the early years, a number of institutions helped to nurture them, including the Whitechapel Art Gallery, the Ben Uri Art Society (now Ben Uri Gallery, The London Jewish Museum of Art), the Jewish Educational Aid Society, the Slade School of Art and, crucially, Toynbee Hall, co-founded in 1884 by Samuel and Henrietta Barnett (who also established the Whitechapel Art Gallery) to celebrate the life and work of Balliol historian Arnold Toynbee. It was Britain's first university settlement to bring Oxbridge students directly among the poor in an attempt to improve the quality of their lives through education.

The Whitechapel Boys attended Toynbee activities ranging from lectures and debates to outings and clubs. Goldstein and Wayner became active members of the Toynbee Art Club, an informal amateur art group which is still extant. Meanwhile Leftwich, a lifelong

champion of Yiddish culture, described (in his diary) the lofty ambitions of the writers who met at Toynbee to discuss a book of Jewish religious philosophy, in an attempt to harness 'Jewish thought to go beyond sight [...] to gain insight.'

The Whitechapel Boys were scarred and scattered by the First World War. Rosenberg, an important war poet, was killed in action on the Western Front, Stephen Winsten and John Rodker were imprisoned as conscientious objectors, while Bomberg and Meninsky became commissioned war artists.

Although the Winstens left Whitechapel and became Quaker humanists, Clare Winsten later modelled a sculpture for Toynbee Hall, *Mother and Child* (1968), a memorial to the pacifist and social work pioneer Jayne Addams, which also celebrates and cements the important links between the Whitechapel group and Toynbee Hall.



Ghetto Theatre by David Bomberg (1890 - 1957)

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St Jude's Autumn Walk

Saturday 8 October 2011

New route!

For the third year running, St Jude's invites you to bring your families, friends and dogs to join us on a seven-mile sponsored walk through the countryside around Mill Hill along an entirely different route from the previous two walks. We shall see 17th-century almshouses, a secret lake, a series of interesting buildings, a picturesque duck pond, a church built by William Wilberforce and some fine distant views in autumn sunshine. We hope that this walk, almost entirely away from roads, will raise as much as possible for the St Jude's central heating appeal fund. We shall start and finish in The Ridgeway, Mill Hill (easy parking or 240 bus from Golders Green station) and pause for a coffee stop at the Orange Tree pub in Totteridge. Those who fancy the idea can round off the walk with lunch at The Waffle Café in Mill Hill.

St Jude's is a Grade I listed building. It is regarded as Lutyens's masterpiece, but its size and age mean that maintenance costs are very high. Our small congregation now has to raise £130,000 to replace our antiquated central heating system, which breaks down regularly – usually at the coldest stage of winter.

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 are asked to raise a minimum of £25 of sponsorship.

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Proms at St Jude's

18th - 26th June

The Sinking of the Benares



The Starmer painting depicting the sinking of the SS City of Benares

The painting by Walter Starmer in the lunette above the St George's Altar on the north wall of the crossing in St Jude's depicts the final hours of Michael Rennie. The vicar's son perished in a lifeboat on the North Atlantic following the sinking of *SS City of Benares* – the ship carrying young evacuees which was torpedoed on 17 September 1940.

Michael was a 23-year old theology student at Keble College. He had volunteered to accompany the children to Canada but died of exposure following the sinking. A letter from one of the survivors said: 'He was the only man to dive in and rescue the children...Owing to the great strain he collapsed...he died in helping others right to the end...he was a very brave man.'

SS City of Benares was part of a convoy taking nearly 200 passengers including 90 children to Canada. Approximately 600 miles west of Ireland the naval escort vessels left them and some time later they were attacked by a German submarine. Two torpedoes missed *SS Benares* but a further attack in the evening was successful and the ship began to sink at around 10pm. Rough seas and high winds made evacuating the vessel difficult and some of the lifeboats capsized with many dying from drowning or exposure.

The next day *HMS Hurricane* came to the rescue and arrived at the scene in the afternoon when she picked up 105 survivors. A lifeboat from *SS Marina*, which had also been attacked, was incorrectly identified as coming from *SS City of Benares* and the search was abandoned. The missing Lifeboat No 12 with around 40 passengers

and crew had become separated and had started heading eastward towards land. Over the next few days it was caught in heavy seas and gale force winds and made little progress. Although there was food for three weeks, there was little water; there was also great concern for the welfare of the six children in the lifeboat. Four days later the weather improved and the lifeboat sailed eastward and after another two days one of the children spotted a Sunderland flying boat and managed to attract its attention. A few hours later, the aircraft reappeared and dropped food and a message that help was on its way. *HMS Anthony* arrived and rescued them after their eight-day ordeal. Despite the appalling weather they had managed to sail over 200 miles towards home with the loss of only one life.

Of the 406 passengers and crew of *SS City of Benares*, 248 were lost including the master and 77 of the 90 children. The incident caused great public outrage in the United Kingdom and led to the ending of the wartime transportation of children to Canada. The incident was used in propaganda against the Germans and it was later learned that many of the crew of *U-48* had been conscience-stricken at their action.

NOTE: It is not clear from the records whether Michael Rennie was on the single isolated lifeboat or on one of the other lifeboats which had been rescued by *HMS Hurricane* the following day. The record of the eight-day ordeal said only one sailor died from exposure and that was after he had been taken aboard *HMS Anthony*. Perhaps this suggests Michael Rennie had been picked up a few hours after the sinking.

Michael Delaney



The launch of the ill-fated SS City of Benares



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

There are three levels of membership – Bronze, Silver and Gold. Current subscription rates and benefits are:

Bronze Friend (£30 donation) – Priority booking and your name printed in the souvenir programme (unless you prefer anonymity).

Silver Friend (£85 donation) – As for Bronze Friends, plus access for two persons to our VIP hospitality tent before and during the interval of each evening concert for which you hold tickets and an invitation to a special Friends' reception and recital in the spring preceding the festival.

Gold Friend (£220 donation) – As for Silver Friends, with in addition a choice of two complimentary tickets, a complimentary copy of the programme and an invitation to the 'Green Room' reception in the hospitality tent after each night's concert, where there will be a chance to talk to the artists.

From time to time Friends may also be invited to other social and musical events held during the year. If you would like information about becoming a Friend or if you would like to help in the organisation of the Proms, please call Thomas Radice on 020 8455 1025. You can also send an email to thomas@theradices.co.uk

On our website (www.promsatstjudes.org.uk/friends.html) you can find further information about the Friends, including the facility to join online.

Proms at St Jude's

18th - 26th June

Friends of the Proms 2011

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

Proms at St Jude's

18th - 26th June

Putting on the Proms

The Proms Committee gets dressed up in its finest for Proms Week (see picture on the right), but what happens the rest of the year?

The music planners, central to the whole operation, have the job of compiling the programme. Tirelessly, they attend event after event, listening to performances, reading reviews, calling agents and booking artists.

The logistics team is responsible for all the facilities, from chairs and lighting to banners and loos. The catering team makes sure we are all fed and watered.

For the IT development group, there's fun to be had in putting together the website and trying to make sure that the ticketing process works.



Marketing is vital too, from appealing to advertisers and engaging with sponsors to promoting to the press and publishing the programme.

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

If you have skills to offer or ideas for us, then please contact Susie Gregson.

PROMS 2011 COMMITTEE

The Revd Alan Walker (Hon President)	020 8455 7206
Niamh O'Donnell-Keenan (Hon Chairman)	020 8209 1724
Jennifer Radice (Hon Secretary)	020 8455 1025
Simon Tesh (Hon Treasurer)	020 8458 4166
Yvonne Baker (Artists' contracts & general enquiries)	020 8455 8687
Dave Brown (Logistics)	07771 597 440
David Crossley (Logistics & Stewards)	020 8201 8366
Ron Finlay (PR & Press)	020 8455 1367
Susie Gregson (Sponsorship, marketing & PR)	020 8458 1675
Peter Jenkins (Sponsorship & Fundraising)	020 8458 3883
David Littaur (Programming & music consultant)	020 8731 6755
Thomas Radice (Friends' Association & programme notes)	020 8455 1025
Helen Roose (Programming & music consultant)	020 8458 4793
John Wheeler (Marketing & Sponsorship)	020 8455 3506

CONCERT MANAGEMENT

Event Manager: Serena Varley	07939 001 318
Concert Manager: Miriam Keogh	07721 020 450
Assistant Concert Manager: Richard Orme	07952 822 233
Assistant Concert Manager: Kate Allam	07831 213 506
Technical Director: Steve Ramsden	07939 496 915
Technical Assistant: Michael Ford	07595 304 601

CONTACT INFORMATION

Website	www.promsatstjudes.org.uk
Box Office	020 8458 8798 / www.promsatstjudes.org.uk (online ticket booking)
General Enquiries	020 8455 8687
Become a Friend	www.promsatstjudes.org.uk / 020 8455 1025 (Thomas Radice)

Proms at St Jude's

18th - 26th June

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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.

Catering & bar: Sara Gibbins and all the bar and catering teams in the marquees

Proms crew: Kate Allam, Ellie Dann, Ellie Gibbins, David Gregson, Luke Gregson, Katrina Hartley, Natasha Howard, Benedict Kearns, Pete Kingsley, Anouska Knox, David Loxley-Blount, Helen Loxley-Blount, Richard Orme, Louisa Radice, Simon Radice, Daniella Reichenstein, Andrew Roberts, Ellen Sowerbutts and Anna Stepler

Printed programme: Ian Davidson, Terry Ryle, editors and Thomas Radice, programme notes.
The Reverend Alan Walker, Jennifer Radice (Churchwarden), Michael Delaney and the congregation of St Jude's. **The Reverend Dr Ian Tutton** and the congregation of the Free Church
Walks: Jane Blackburn, David Davidson, Simon Lee, Julia Male, Nick Packard and Hermione Pool

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

Administrative Assistance: Gerlinde Crossley

Beer: Fullers

Box office: Spektrix, the Tesh family and Paul Gregson

Catering (VIP tent): Gill Roberts, Monica Prebble, Amanda Huberman and Fabienne Viner-Luzzato

Chair ties: Davico

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Other thanks: Sue Fox and Madeleine Melling

Proms at St Jude's

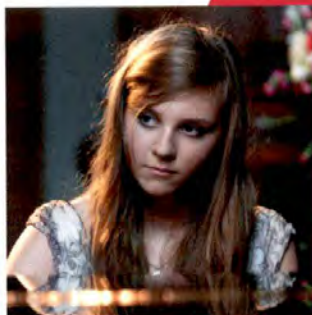
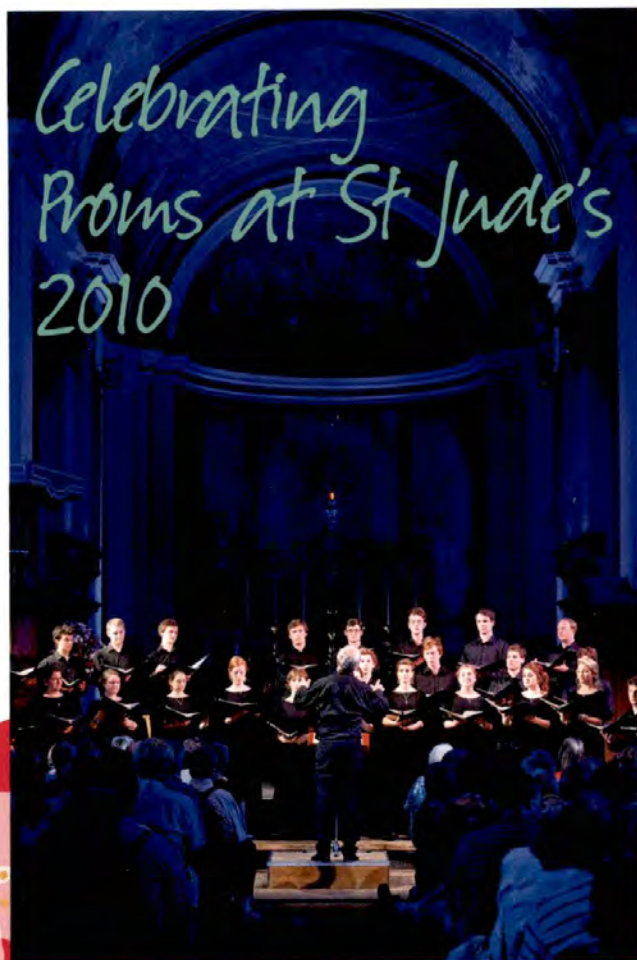
18th - 26th June



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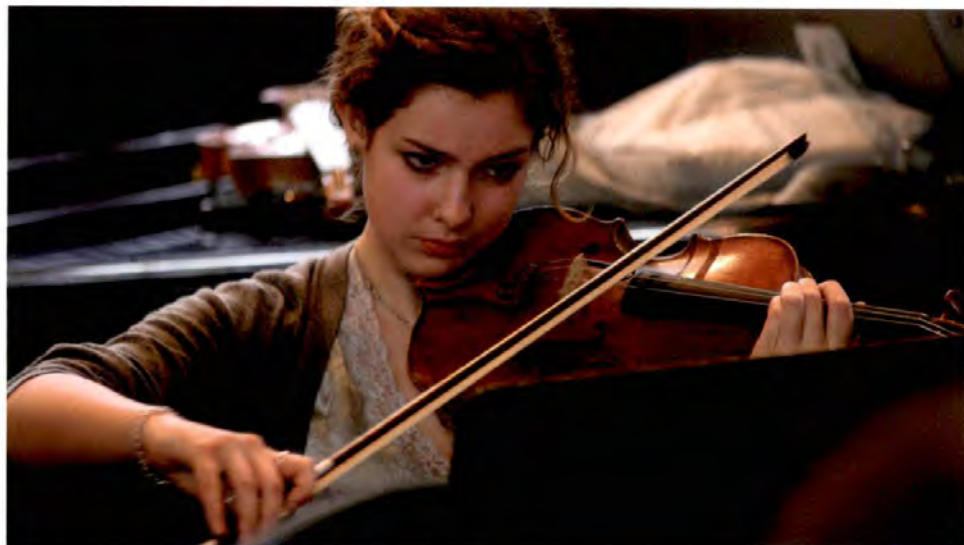
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