

PROMS AT ST JUDE'S 2010

19th - 27th June



Proms at St Jude's
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PROMS AT ST JUDE'S

19th - 27th June

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Hon President's Message of Welcome



Once again I have the pleasure of welcoming you to Proms at St Jude's. This is our 18th season. Since our first season in 1993 the festival has grown to become a major event in the North London musical calendar, offering first-class music and raising a substantial amount of money (£70,000 in 2008, £40,000 last year despite the recession) for Toynbee Hall and the North London Hospice. This year we offer you nine evenings

of exciting concerts from across the genres including classical, opera, jazz and film music, as well as an introduction to some talented young performers in our free lunchtime concerts. I should like to extend my warm thanks to our patrons, sponsors, Friends, advertisers, volunteers and not least to all of you, our supporters, without whom this festival could not take place.

Alan Walker

The Reverend Alan Walker

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

Heritage Walks*

Both these walks start from the Suburb Gallery at Fellowship House 136a Willfield Way NW11 6YD at 10.30am and end at St Jude's in time for a free cup of tea or coffee before the free lunchtime recital or concert.

SATURDAY 19TH JUNE

'God is in the details' – David Davidson, the Trust's Architectural Adviser, seeks out the Suburb's delightful details which make all the difference.

WEDNESDAY 23RD JUNE

'Shared and Secret Places' – Jane Blackburn, the Trust Manager, looks at some of the lesser-known green spaces on the Suburb including communal gardens, meadows and allotments.

Special Event

TUESDAY 22ND JUNE at 6.00pm

Journalist Sue Fox interviews John Lill on stage prior to his recital – FREE to ticket holders.

Proms 2011

Next year's Proms at St Jude's will be from 18th to 26th June.

Guided Walks & Visits*



SUNDAY 20TH JUNE at 10.30am

'The East End meets the Suburb' – Take a step back in time to explore Whitechapel and find out what moved Henrietta Barnett to found Hampstead Garden Suburb. Enjoy a short tour of Toynbee Hall, founded by the Barnetts 125 years ago, a walk through Brick Lane and the alleyways of Spitalfields. It's a fascinating tale of sweatshops and synagogues, markets and mosques. You may even spot Gilbert and George or Tracey Emin. Led by Julia Male. Blue Badge Guide.

FRIDAY 25TH JUNE at 10am

'Dame Henrietta's Neighbours' – This walk starts in Golders Hill Park and visits Lord Leverhulme's fine garden and pergola terrace, Wyldes Farm and the Heath Extension, ending at the Free Church in time for the lunchtime organ recital. Meet at the entrance to the café in Golders Hill Park for departure at 10 am. Led by staff of the City of London Hampstead Heath Superintendent.

*To book for any of these walks (£7 per person), please ring the box office.



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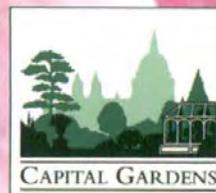
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Proms Programme

SATURDAY 19th	12.45	ACCORDION RECITAL with Ksenija Sidorova.....	9
	7.45	GALA OPENING NIGHT – COVENT GARDEN CHAMBER ORCHESTRA with Robert Max <i>conductor</i> and Charles Owen <i>piano</i>	11
<hr/>			
SUNDAY 20th	7.45	GRAND OPERA NIGHT – LONDON INTERNATIONAL ORCHESTRA with Toby Purser <i>conductor</i> , Hye-Youn Lee <i>soprano</i> , Victoria Simmonds <i>mezzo-soprano</i> , Jesús León <i>tenor</i> and Changhan Lim <i>baritone</i>	17
<hr/>			
MONDAY 21st	12.45	HAMPDEN STRING QUARTET Charlotte Reid and Alexandra Reid <i>violins</i> , Ashley Giesing <i>viola</i> and Thomas Kelly <i>cello</i>	25
	7.45	THE ENDELLION STRING QUARTET Andrew Watkinson <i>violin</i> , Ralph de Souza <i>violin</i> , Garfield Jackson <i>viola</i> and David Waterman <i>cello</i>	27
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TUESDAY 22nd	12.45	VIOLIN AND PIANO RECITAL with Litsa Tunnah and Petr Limonov	33
	7.45	JOHN LILL PIANO RECITAL	37
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WEDNESDAY 23rd	12.45	ROMAN CELLO QUARTET Roman Broide, Vashti Hunter, Jessica Hayes and Jo Keithley	45
	7.45	MUSIC FROM THE SILVER SCREEN – BBC ELSTREE CONCERT BAND with Andrew Morley <i>director</i>	49
<hr/>			
THURSDAY 24th	12.45	CHILDREN'S CONCERT – NONESUCH ORCHESTRA with William Carslake <i>conductor</i>	55
	7.45	PAUL ROBESON RE-EXPLORED Sir Willard White <i>bass-baritone</i> , Neal Thornton <i>piano</i> and Richard Bolton <i>guitar</i>	59
<hr/>			
FRIDAY 25th	12.45	In the Free Church SAMUEL RATHBONE ORGAN RECITAL	67
	7.45	THE CHOIR OF CLARE COLLEGE CAMBRIDGE Timothy Brown <i>conductor</i> , Maud Millar <i>soprano</i> , Grace Durham <i>mezzo-soprano</i> , Dominic Sedgwick <i>baritone</i> , Ashok Gupta <i>organ and piano</i> , Nicholas Haigh <i>organ</i> and Daniel Pailthorpe <i>flute</i>	69
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SATURDAY 26th	12.45	SASHA GRACHEVA PIANO RECITAL	81
	7.45	JAZZ NIGHT with CLARE TEAL AND HER BAND	85
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SUNDAY 27th	7.45	LAST NIGHT OF THE PROMS Southbank Sinfonia, Simon Over <i>conductor</i> , Robert Cohen <i>cello</i> and John Cunningham <i>bass-baritone</i>	87

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

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Toynbee Hall



We would like to thank the Proms at St Jude's for its continued support for our young peoples' projects and in particular Aspire.

Toynbee Hall has a long-term commitment to working with young people from some of the most deprived areas of East London. Our work has been consistent and passionate in helping to create opportunities which otherwise are too often undermined by the many complexities of poverty. Our work is also centred on the principle of fostering positive relationships with our beneficiaries and our work in Toynbee Hall's Community Department is focussed on equipping volunteers with the skills and insight necessary to achieve this valuable aim.

In recent years the work of the Community Learning Department (formerly Young People and Families) has evolved into a more dynamic programme of learning and positive activities for young people, including innovations in training and ongoing support of volunteers, which are crucial to the sustainability and effectiveness of the project. Most of our recent effort has been towards this Aspire programme.

Since September 2007 Aspire has worked with over 200 young people. The project is active in eight secondary schools and has been working specifically with year 9 and 10 pupils (13-15 year olds) from some of the most disadvantaged areas of the East End and the UK.

Aspire was born out of an urgent need expressed by teachers to raise the confidence and aspiration of a particular sub-section of young people which has been traditionally overlooked by the services available within mainstream school settings. This target group of young people is affected by low self-esteem and



shyness and runs a considerable risk of drifting unnoticed and unsupported through their time at school simply because they 'do not cause problems'. Without the early intervention of projects such as Aspire there is a strong possibility that alienation may lead down negative paths to exclusion, from both school and society.

Aspire offers a unique package centred on consistent and meaningful group experiences. Teams of volunteers work on delivering the Aspire in-school programme based on motivational team building, across the whole academic year. The groups of young people are kept deliberately small (no larger than ten) to improve the quality of attention which Aspire volunteers can offer to individuals. In parallel with these school-based workshops Aspire delivers a range of diverse arts and citizenship-themed workshops, and also provides a unifying space to bring young people together from across Tower Hamlets.

The Aspire year culminates in a once-in-a-lifetime residential voyage off the southern coast of Britain. In many cases this is the first time that the young people have seen the sea or felt the sand under their feet. For most this voyage is a euphoric and fun culmination of their achievements during the year and will often lead to a more confident and independent outlook.



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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

North London Hospice



Founded in 1984, North London Hospice operates from a purpose-built centre in Woodside Park, North London. The hospice looks after 1,200 terminally ill patients every year, all of whom live in North London. It provides in-patient care (17 beds), home care in the community, day care and social work advice. It also gives patients' families counselling prior to and for 13 months after death. The annual budget is almost £6 million, of which 20% comes from NHS grants. In other words the cost of care for four out of every five patients and their families needs to be covered by voluntary donations.

The Hospice has a long and successful relationship with its volunteers. Right from the start, volunteers ran the administration and the fundraising appeal for the building of the Hospice. We relied heavily on volunteers then and we still do now.

The Proms at St Jude's is run by a group of volunteers who support the Hospice and Toynbee Hall. Most live in and around Hampstead Garden Suburb and are part of the Hospice North West Support Group. This is a very successful support group who organise the Big Fun Walk, which we think may be the largest fundraising event totally organised by volunteers in this country.

We have hundreds of volunteers working 'in the field', bringing in the funds, as well as hundreds more who work at the Hospice and in our 11 shops throughout Barnet, Enfield and Haringey.

As we have such a large volunteer base we are assured of having people with a wide variety of skills. Day Centre is a buzzing hive of volunteer activity – drivers

bringing in the patients, volunteers chatting to them, serving refreshments and giving beauty therapies as well – many patients enjoy a manicure or haircut.

Those patients who cannot, for whatever reason, attend Day Centre can request a Sitter. Sitters spend time with patients in their own homes to keep them company and, when appropriate, give their carers some respite. This is a very rewarding job and those who take it on receive regular support and supervision. Volunteers also help on the In-Patient Unit, keeping those patients company who would not otherwise have many visitors.

Many people prefer a 'back office' role, and there is always plenty of admin to go around whether it's filing, database work or stuffing envelopes. Our receptionists are all volunteers, giving everyone who comes into the building a bright and efficient welcome.

And last but not least, the shops! Each shop has its own team of volunteer staff sorting through donated goods, manning the tills, dressing the windows and helping customers – all overseen by the shop manager. This equates to another 240 volunteers that we couldn't manage without.

Those that take a shift at the Hospice, in the home or in the shops, save us the equivalent of over £300,000 per year, which goes straight back in to patient care.

We welcome volunteers from all sectors of the community, reflecting our multi-faith ethos. Relatives and friends of patients who have been with us often want to 'give something back' and others just want to help out their local Hospice. There's no barrier to volunteering!

If you would like to help us – be it by putting on an event or chatting to patients – you can contact us on 020 8343 8841. If you can't assist in this way, a donation towards patient care is always welcome. The Membership Secretary of the North West Support Group is Marion Goring, 115 Corringham Road, NW11 7DL, 020 8455 8582.

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Some good reasons for being an RA member

The Residents Association preserves the unique character of the Suburb by championing residents' interests with London Borough of Barnet, Hampstead Garden Suburb Trust, Transport for London, English Heritage, National Health Service and more. Results include:

- Transport for London has dropped thousands of parking fines •
- Excessive road signage and clutter has been removed •
 - Traditional street name signs are used •
 - Green grass verges rather than concrete •
 - Eco friendly wooden bollards •
 - More suitable street lighting •
- Graffiti is removed and trees are protected •
- Installation of 22 unsightly mobile phone masts has been prevented •

In addition with members' subscriptions, the Residents Association:

- Sponsors the Proms at St Jude's lunchtime concerts •
- Has a volunteer team of more than 100 who clear litter •
 - Has planted hundreds of new trees in the streets •
- Maintains the Suburb website and provides a members' email forum •
 - Operates the Garden Suburb Gallery at Fellowship House •
- Produces, publishes and distributes Suburb News and the Suburb Directory •
 - Upholds the principles of the Suburb founders •
- Organises neighbourhood events such as the Centenary celebrations and the New Year fireworks •



Join now at www.hgs.org.uk

Accordion Recital

Sponsored by the Hampstead Garden Suburb Residents Association

Ksenija Sidorova *accordion*

Programme

ARNE NORDHEIM (born 1931)

- ❖ Flashing 8

JOHANN SEBASTIAN BACH (1685-1750)

- ❖ Overture in the French Style BWV 831:
 - *First movement*

LUCIANO BERIO (born 1925)

- ❖ Sequenza XIII Chanson

DOMENICO SCARLATTI (1685-1725)

- ❖ Sonata in D minor K77
- ❖ Sonata in D major K33

MORITZ MOSZKOWSKI (1854-1925)

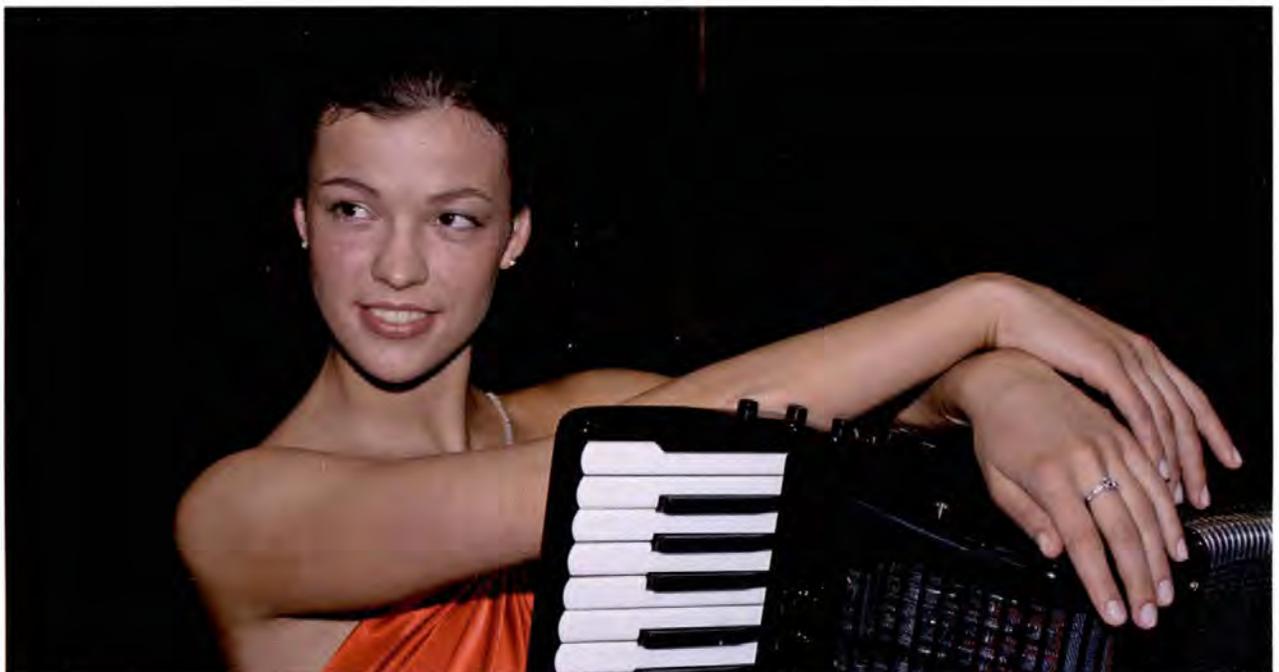
- ❖ Spanish Caprice Op 37

KSENIJA SIDOROVA *accordion*

Classical accordionist Ksenija Sidorova was born in Latvia in 1988. She started playing accordion in her home town of Riga under the guidance of Marija Gasele at Riga First Music School. Since 2005 she has been studying at the Royal Academy of Music with Professor Owen Murray. In July 2009 Ksenija was awarded a BMus, the Lady Theodore Holland Prize and the Council of Honour Prize for a highly original contribution to the development and evolution of music.

She is a supporter and interpreter of contemporary music. In 2008 she gave the world première of *Who's the Puppet?* (dedicated to her) by Artem Vassiliev and the British première of *Air* by Hans Abrahamsen, and also played a series of new pieces at workshops of the Institute of Music Research. In February 2009 Ksenija was a joint winner of 'Friends of the Royal Academy of Music Wigmore Award', which led to her Wigmore Hall debut in May 2009.

She is a recipient of the Silver Medal of the Worshipful Company of Musicians.





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PROMS AT ST JUDE'S
7.45pm Saturday 19th June

Gala Opening Night

Supported by Berwin Leighton Paisner

Covent Garden Chamber Orchestra · Robert Max *conductor* · Charles Owen *piano*

Programme

OTTO NICOLAI (1810-1849)

- ❖ Overture to *The Merry Wives of Windsor*

ROBERT SCHUMANN (1810-1856)

- ❖ Piano Concerto in A minor Op 54
 - *Allegro affettuoso*
 - *Intermezzo: Andantino grazioso*
 - *Allegro vivace*

INTERVAL

JOHANNES BRAHMS (1833-1897)

- ❖ Symphony No 2 in D Op 73
 - *Allegro non troppo*
 - *Adagio non troppo* –
L'istesso tempo, ma grazioso
 - *Allegretto grazioso (quasi andantino)* –
Presto ma non assai
 - *Allegro con spirito*



COVENT GARDEN CHAMBER ORCHESTRA

The orchestra (Katherine Bamber *leader*) is one of London's leading non-professional bands. The players come from many professions, including architecture, arts administration, the BBC, law, medicine, publishing and teaching. CGCO performs in various London venues including The Actors' Church in Covent Garden, St James's Piccadilly, St John's Smith Square and St Peter's Eaton Square.

The orchestra has a wide repertoire. Various concerts have included *Appalachian Spring* (Copland), *Music for Strings, Percussion and Celeste* (Bartók), *Violin Concerto and Symphony No 2* (Weill), *Dumbarton Oaks and Pulcinella Suite* (Stravinsky) and *Cello Concertos* by Barber, Korngold, Milhaud and Shostakovich, *Rhapsody for Viola and Orchestra* (Martini) and *Robert Simpson's Symphony No 7*. However, as is apparent in tonight's programme, the Viennese classics have also been fully represented.

From time to time the orchestra arranges workshops for the players. There have been chamber music days, and a Baroque string workshop was held with professional coaching from a player from the Orchestra of the Age of Enlightenment.

Raising money for charity has always been an important element for the orchestra. We have had a long association with the Proms at St Jude's and are delighted to be invited back to open this 2010 season.

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PROMS AT ST JUDE'S

7.45pm Saturday 19th June

COVENT GARDEN CHAMBER ORCHESTRA

First violins

Katherine Bamber (*leader*)
Eleanor Beaumont-Pepler
Berry Beaumont
Hilary Birch
Juliet Blum
Tim Ellerby

Second violins

Felicity Forster
Lydia Greeves
Edith Horton
Louise Lightwood
Paula Martin
Ceri Ross
Nicoletta Scaravilli
Stephen Yang

Violas

Ed Barrett
Alex Hilliaret
Roger Mears
Rachel Solomon-Williams
Don Thompson

Cellos

Francesca Blum
Van Burdon
Rick Chatto
Monica Vincent

Basses

Richard Forster
John Nissen

Flutes

Ruth Newman
Caroline Welsh

Piccolo

Ruth Newman

Oboes

Lara Mepham
Nicholas Theobald

Clarinets

Jill Anderson
Catherine Morphett

Bassoons

Rosie Lewis
Sarah Potter

Horns

Richard Dryer
Jeremy Garside
Duncan Gwyther
Roger Price

Trumpets

Evan Champion
Charlotte Merton

Trombones

Phil Cambridge
Richard Hubbard
Dave Taylor

Tuba

Carl Woodcroft

Timpani

Richard Souper

Percussion

Jo Kierney
Xavier Romero

ROBERT MAX *conductor*

Robert enjoys a colourful career as conductor, cellist and chamber musician. Recently invited to continue for a second three-year term as Musical Director of the Oxford Symphony Orchestra, Robert regularly conducts the Covent Garden Chamber Orchestra at the St Jude's Proms and in the Rye Festival. In April 2008 he was delighted to perform with the orchestra as soloist in cello concertos by Dvořák and Milhaud conducted by Peter Stark.

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



London Times

Orchestra and the Oxford Sinfonia, Robert has conducted the Kazakh State Symphony Orchestra in Almaty. In 2001 he made the first of three annual visits to Tambov in Russia to conduct, give recitals and direct week-long chamber music academies. As a mark of gratitude the Rachmaninov Institute awarded him the title of Honorary Professor.

Robert was Musical Director of the Zemel Choir from 1994 to 1998, with whom he recorded two CDs for Olympia and toured Israel in 1996. As cellist of the Barbican Piano Trio for over twenty years, Robert has performed on four continents and recorded for ASV, Black Box, Dutton and Guildmusic. Robert was Musical Director of Pro Corda, the National School for Young Chamber Music Players from 1998 to 2000 and now coaches chamber music at MusicWorks. He is Principal cellist of the London Chamber Orchestra.



CHARLES OWEN *piano*

Described by Gramophone magazine as 'one of the best British pianists of his generation'. Charles Owen has performed extensively to outstanding critical acclaim.

He has appeared at the Barbican and Queen Elizabeth Halls and regularly gives recitals at the Wigmore. Internationally, he has performed at the Lincoln Center and Carnegie Hall in New York, the Brahms Saal in Vienna's Musikverein, the Paris Louvre, and the Moscow Conservatoire. His chamber music partners include Julian Rachlin, Chloe Hanslip, Adrian Brendel, Natalie Clein and Nicholas Daniel as well as the Vertavo and Vogler Quartets.



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PROMS AT ST JUDE'S

7.45pm Saturday 19th June

Charles studied in London at the Yehudi Menuhin School, at the Royal College of Music with Irina Zaritskaya and later furthered his studies with Imogen Cooper. He has won numerous awards, including the Silver Medal at the Scottish International Piano Competition (1995) and the 1997 Parkhouse Award with violinist Katharine Gowers.

A frequent guest at festivals such as Bath, Cheltenham, West Cork and Perth, Australia, Charles has also performed with the Philharmonia, Royal Scottish National, London Philharmonic and the Moscow State Academic Symphony orchestras.

Charles' recordings include music by Janáček, Poulenc and Fauré. These have been selected by Penguin Good CD Guide, Gramophone Editor's Choice and International Piano Magazine. Together with Natalie Clein, he has recorded cello and piano sonatas by Brahms, Schubert, Rachmaninoff and Chopin for EMI.

Charles Owen is a professor of piano at the Guildhall School in London.

OTTO NICOLAI (1810-1849)

Overture to *The Merry Wives of Windsor* (1847)

Among the traditional events in the calendar of the Vienna Philharmonic, alongside its famous New Year's Day celebration, is an annual Nicolai concert, dedicated to the memory of Otto Nicolai, who founded the orchestra in 1842. Although he conducted the Vienna Philharmonic in the Overture to *Die lustigen Weiber von Windsor* (The Merry Wives of Windsor) in 1847, he died before he was able to witness the immense success the opera was to enjoy – not least in Vienna, where it retains its place in the repertoire alongside that other masterful version of Shakespeare's comedy, Verdi's *Falstaff*. The atmospheric material of the slow introduction to the Overture comes from the last scene, set at night by Herne's Oak in Windsor Forest. As Falstaff's tormentors enter, disguised as fairies, the tempo accelerates to *allegro vivace*, its lightly articulated main theme eventually being offset by a lovely lilting, waltz-like melody on violins – a melody which, though it is one of the best in the whole score, never appears in the opera itself.

ROBERT SCHUMANN (1810-1856)

Piano Concerto in A minor Op 54 (1845)

Allegro affettuoso

Intermezzo: Andantino grazioso

Allegro vivace

After his marriage to Clara Wieck in 1840, Schumann turned his energies to writing for the orchestra; before that he had written almost exclusively for the piano. After the first two of his four symphonies, he produced a *Fantasie for Piano and Orchestra in A minor*. The latter was never heard in public, but in 1845 Schumann composed two further movements for

the *Fantasie* to form the Piano Concerto as we now know it. Clara Schumann was soloist at its first performance in Dresden (when Mendelssohn was conductor) and at many subsequent performances.

Schumann declared that the orchestra would be much more than a 'mere spectator' in this concerto. Although the soloist has many opportunities to shine, the orchestra is cleverly balanced and interwoven with the solo passages. Instead of a full-scale orchestral introduction the piano begins with a brief flourish; the woodwind and horns then play a wistful theme, which is to become the basis of the whole first movement and is later recalled at the opening and close of the finale, giving a cyclical character to the concerto. The first movement *cadenza* is the composer's own; Schumann was wary of soloists spoiling the concerto with an empty show of virtuosity. The romantic *Intermezzo*, as its title implies, provides a bridge between the two more substantial movements. In the dazzling finale there is an intriguing rhythmical ambiguity between the prevailing 3/4 tempo and its half-speed arithmetical equivalent of 3/2. This becomes more explicit in the second theme, where there is much teasing interplay between piano and orchestra as the music switches to and fro between two bars of three and three bars of two.

JOHANNES BRAHMS (1833-1897)

Symphony No 2 in D major Op 73 (1877)

Allegro non troppo

Adagio non troppo – L'istesso tempo, ma grazioso

Allegretto grazioso (quasi andantino) – Presto ma non assai

Allegro con spirito

Brahms wrote his Second Symphony in the summer of 1877, and it received its first performance later that year in Vienna under the baton of the young Hans Richter. It was an immediate popular success. The rapid and apparently effortless creation of such a large work was remarkable, considering that Brahms had laboured on his recently finished First Symphony for at least 14 years.

Brahms admitted to being intimidated by the reputation of this grandest of instrumental forms: he felt he had to write something of the highest quality and seriousness if he was to follow in the tradition of Haydn, Mozart, Beethoven, Schubert and Schumann. But with the First Symphony (hailed by some as 'Beethoven's Tenth') he cleared a psychological hurdle, which inspired him to begin at once on a second essay in the form. Liberated from the shade of Beethoven, Brahms could now work towards a more personal symphonic ideal, less dramatic and more lyrical.

The result was the most genial of his four symphonies. The leisurely first movement is imbued with light and shade, with a tendency towards melancholy which increases in the *Adagio*. The tuneful *Allegretto* is delicately scored – a kind of pastoral serenade, with a hint of the dance. The *Finale*, after an introduction of quiet, mysterious excitement, bursts out in a dazzling display of confident D major; it is probably the most athletic and festive movement Brahms ever wrote.

Thomas Radice



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Sarah Aaronson founder and artistic director · Hye-Youn Lee soprano
Victoria Simmonds mezzo-soprano · Jesús León tenor · Changhan Lim baritone



Programme

GIUSEPPE VERDI (1813-1901)

- ❖ Overture: *Nabucco*

GIOACCHINO ROSSINI (1792-1868)

- ❖ **Baritone:** *Largo al factotum*
(*Barber of Seville*)

WOLFGANG AMADEUS MOZART (1756-1791)

- ❖ **Mezzo-soprano:** *Non so più*
(*Marriage of Figaro*)
- ❖ **Baritone & soprano:** *Là ci darem la mano*
(*Don Giovanni*)

GAETANO DONIZETTI (1797-1848)

- ❖ **Tenor:** *Ah! Mes amis (La Fille du Régiment)*

VINCENZO BELLINI (1801-1835)

- ❖ **Mezzo-soprano:** *Ascolta, se Romeo t'uccise*
(*I Capuleti e i Montecchi*)

GIACOMO PUCCINI (1858-1924)

- ❖ From *Madama Butterfly*:
Soprano: *Un bel dì*
Soprano & tenor: *Vogliatemi bene*
(Act 1 Love Duet)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- ❖ Polonaise from *Eugene Onegin*

INTERVAL

FRANZ LEHÁR (1870-1948)

- ❖ Waltz: *Gold and Silver*
Tenor: *Dein ist mein ganzes Herz*
(*The Land of Smiles*)
Soprano: *Meine Lippen sie küssen so heiß*
(*Giuditta*)

CHARLES GOUNOD (1818-1893)

- ❖ **Baritone:** *Avant de quitter ces lieux (Faust)*

JULES MASSENET (1842-1912)

- ❖ **Mezzo-soprano:** *Je vous écris de ma petite chambre (Werther)*
- ❖ **Tenor:** *Pourquoi me réveiller? (Werther)*
- ❖ **Violin solo – John Bradbury:** *Méditation*
(*Thaïs*)

JACQUES OFFENBACH (1819–1880)

- ❖ **Soprano & mezzo-soprano:** *Barcarolle: Belle nuit, ô nuit d'amour (Tales of Hoffmann)*

GEORGES BIZET (1838-1875)

- ❖ **Tenor & baritone:** *Au fond du temple saint (The Pearl Fishers)*

GIUSEPPE VERDI (1813-1901)

- ❖ Quartet: *Un dì, se ben rammentomi*
(*Rigoletto, Act III*)

A supplementary programme, with notes and texts, will be on sale on the night.

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PROMS AT ST JUDE'S

7.45pm Sunday 20th 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 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 age groups and nationalities – indeed it is the LIO's cultural diversity that led to the recent name change. What brings the players together is the companionship and sheer enjoyment of playing challenging repertoire in a full symphony orchestra coupled with a shared support for the LIO's charitable aims.

With the generous help of sponsorship, the LIO raises money for charity by giving public concerts featuring programmes of symphonic music, themed programmes of Russian and Viennese favourites, opera evenings and music from the shows.

The LIO has supported many charities including 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 and Cancer and Leukaemia in Children (Wales).

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 and 2008) and the Festival of Hope (Gŵyl Gobaith), Wales 2009.

Further details of the Orchestra's activities, including profiles of the conductor and principal members, may be found on the website www.lio.org.uk.

The orchestra wishes to express its special thanks to: Julie Davis, Tony Rickard, Rob Summers and Emma Syrus at The Royal Opera House Music Library

Assistant to Artistic Director:
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(leader)
Dr Deborah Bentley
Caryn Cohn
Hazel Correa
Brenda Cullity
Hywel Davies
Donna Duke
Yvonne McGinnes
Emer Salter
Prunella Sedgwick
Fiona Thompson
Simon Vlies
Roisin Walters

Second Violins
Teresa Coakley
David Goodman
Sachi Kitabatake
Anna Michel
Kabelo Monnathebe
Claire Rees
David Richmond
Irena Tsvigun
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Cellos
Maryann Balkwell
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Joan Cohen
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Sheena McKenzie
Laura Seddon
Ann Sheffield
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Double Basses
John Bakewell
Nat Paris
Helen Roose

Flutes
Dr Hannah Cock
Meri Cusido
David Venter

Oboes
Graham Salter
Barry Solomon

Clarinets
Ian Herbert
Thomas Radice

Bassoons
Elizabeth Darker
Anna Field

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

Trumpets
John Baker
Paul Martin

Trombones
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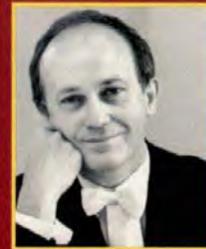
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PROMS AT ST JUDE'S

7.45pm Sunday 20th June

TOBY PURSER *conductor*

Toby Purser is Principal Guest Conductor of the Kammerphilharmonie Graz, Principal Conductor of the London International Orchestra and Artistic Director and founder of the Orion Symphony Orchestra, and has worked with outstanding musicians such as Dame Ann Murray, Susan Gritton, Nicola Benedetti, Valeriy Sokolov, Martin Grubinger and Teo Gheorghiu.

Orchestras he has guest-conducted recently include L'Ensemble Orchestral de Paris, Sinfonia Viva (working with pianist Uri Caine), the St Petersburg Festival Orchestra, Orpheus Sinfonia, Oxford University Orchestra and Kotorart Chamber Orchestra in Montenegro. He has also worked with the BBC Philharmonic, the Orchestra of Opera North, and the St Petersburg Camerata.

Toby has been assistant conductor, chorus master and conductor with Grange Park Opera over the last three seasons, most recently conducting *Rigoletto*. This summer he will be conducting *Madama Butterfly*, and the revival of *Rigoletto* in 2011. With Pimlico Opera he has conducted productions of *West Side Story* and of *Carmen the Musical* with the inmates of Wandsworth Prison.



HYE-YOUN LEE *soprano*



Hye-Youn Lee was born in South Korea and now lives in London. She was a member of both Les Jeunes Voix du Rhin at the Opéra national de Rhin at Strasbourg, and of L'Atelier Lyrique at the Opéra national de Paris. She studied in Berlin with Renate Kraemer and Julia Varady and now works with Robert Dean.

She made a triumphant and highly acclaimed London debut as Marie *La Fille du Régiment* for Korn/Ferry Opera Holland Park in 2008, returning in 2009 as Musetta *La Bohème*. Her other engagements have included Lucia *Lucia di Lammermoor*, Oscar *Un ballo in maschera* and First Flower Maiden *Parsifal* at the Opéra national du Rhin, Silvia *L'isola disabitata* at the Opéra Basse-Normandie, Caen, and First Esquire *Parsifal* at the Opéra national de Paris.

Successful experiences in contemporary opera include Junge Frau *Reigen* by Philippe Boesmann at Lausanne, Strasbourg and Mulhouse as well as a world première as First Blind woman at Prayer *Les aveugles* by Xavier Dayer at the Almeida Theatre, London.

Future engagements include covering Natalie Dessay as Marie *La Fille du Régiment* for the Royal Opera House, Covent Garden and singing Cio-Cio-San *Madama Butterfly* for Grange Park Opera 'Rising Stars'.

Hye-Youn Lee appears by kind permission of Grange Park Opera.



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PROMS AT ST JUDE'S

7.45pm Sunday 20th June

VICTORIA SIMMONDS *mezzo-soprano*



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

She went on to become a company principal, and her roles have included Cherubino *Figaro*,

Mercedes Carmen, Zaida *The Turk in Italy*, Pitti-Sing *The Mikado*, Ascanius *The Trojans*, Rosina *The Barber of Seville*, Dorabella *Così fan tutte*, Hermia *A Midsummer Night's Dream* and Zerlina *Don Giovanni*. Festival engagements include Wellgunde *Das Rheingold* for the Aix-en-Provence with Sir Simon Rattle in 2006, the title role in *La Périochole* and Inés *Maria Padilla*, both for Buxton Festival. In 2005 Victoria sang the title role in *Carmen* in the Royal Albert Hall and in the spring of 2005 she made her debut at the Netherlands Opera singing Lucienne *Die Tote Stadt* (Korngold)

Recent engagements include creating the title role in the world première of Jonathan Dove's *Pinocchio* for Opera North (which she will sing again later this year), Dorabella *Così fan tutte* at Opera North, and her first *Gerontius* at Canterbury.

JESÚS LEÓN *tenor*



Jesús León made his debut in 2009 at the Royal Albert Hall as soloist at the Classical Spectacular and then covered Fenton in *Falstaff* at the Glyndebourne 2009 Summer Festival and with the Glyndebourne Festival tour.

He was an inaugural member of the Domingo-Thornton Young Artist Program with Los Angeles Opera, participated in Santa Fe Opera's Apprentice Singer Program, and attended

the Solti Accademia di Bel Canto, the Opera Theatre of St. Louis and the prestigious Boston Opera Institute.

His opera roles have included Nemorino *L'Elisir d'amore*, Il Duca *Rigoletto*, Alfredo *La Traviata*, Edgardo *Lucia di Lammermoor*, Ferrando *Così fan tutte*, Lindoro/Almaviva *Il Barbiere di Siviglia*, Don Ottavio *Don Giovanni*, Rinuccio *Gianni Schicchi* and Rodolfo *La Bohème*.

CHANGHAN LIM *baritone*



South Korean Changhan Lim graduated from Chung-Ang University in Korea before moving to France to continue his studies. He has won awards in many international singing competitions, most recently becoming a Laureate of the 2008 Queen Elisabeth Singing Competition in Brussels.

His opera roles have included Sciarrone *Tosca* in Korea, Marcello *La Bohème*, Escamillo *Carmen*, Alfio *Cavalleria rusticana*, Sprecher *Die Zauberflöte* and Teseo *Fedra* in France. Oratorio work includes Haydn's *Creation* and Fauré's *Requiem* in Paris. He has sung in concerts and recitals in Paris, Nice, Saint-Jean-de-Luz, Royat, Lyon, Chambéry, Montpellier, Brussels, Naples, London and Montreal.

He joined the Jette Parker Young Artists Programme in September 2008 and made his Royal Opera debut as Hermann *Les Contes d'Hoffmann*, followed by Marullo *Rigoletto*, Silvano *Un ballo in maschera* and Fiorello *Il barbiere di Siviglia*. He also covered Ping *Turandot* (which he sang at the public dress rehearsal) and Belcore *L'Elisir d'amore*.

In the 2009/10 Season, he has sung Flemish Deputy *Don Carlo*, Morales *Carmen*, Wood Spirit *The Tsarina's Slippers* and Marquis d'Obigny *La Traviata*. He has also covered Ramiro *L'Heure espagnole*, Schaunard *La Bohème* and Lescaut *Manon*.



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Hampden String Quartet

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Charlotte Reid *violin* · Alexandra Reid *violin* · Ashley Giesing *viola* · Thomas Kelly *cello*

Programme

FELIX MENDELSSOHN (1809-1847)

❖ String Quartet in E flat major Op 12

- *Adagio non troppo – Allegro non tardante*
- *Canzonetta (Allegretto)*
- *Andante espressivo*
- *Molto allegro e vivace*

LUDWIG VAN BEETHOVEN (1770-1827)

❖ String Quartet in C minor Op 18 No 4

- *Allegro ma non tanto*
- *Andante scherzoso quasi Allegretto*
- *Menuetto – Trio*
- *Allegretto*



THE HAMPDEN STRING QUARTET

Formed at the Royal Academy of Music in 2006, the Hampden String Quartet takes its name from the village of Great Hampden in Buckinghamshire where it gave its first concert. Since then the quartet has given many varied recitals, notably at the Amersham Festival in Buckinghamshire and the Dean and Chadlington Festival in Oxfordshire as well as a series of performances for Coutts Bank and the National Youth Orchestra of Great Britain.

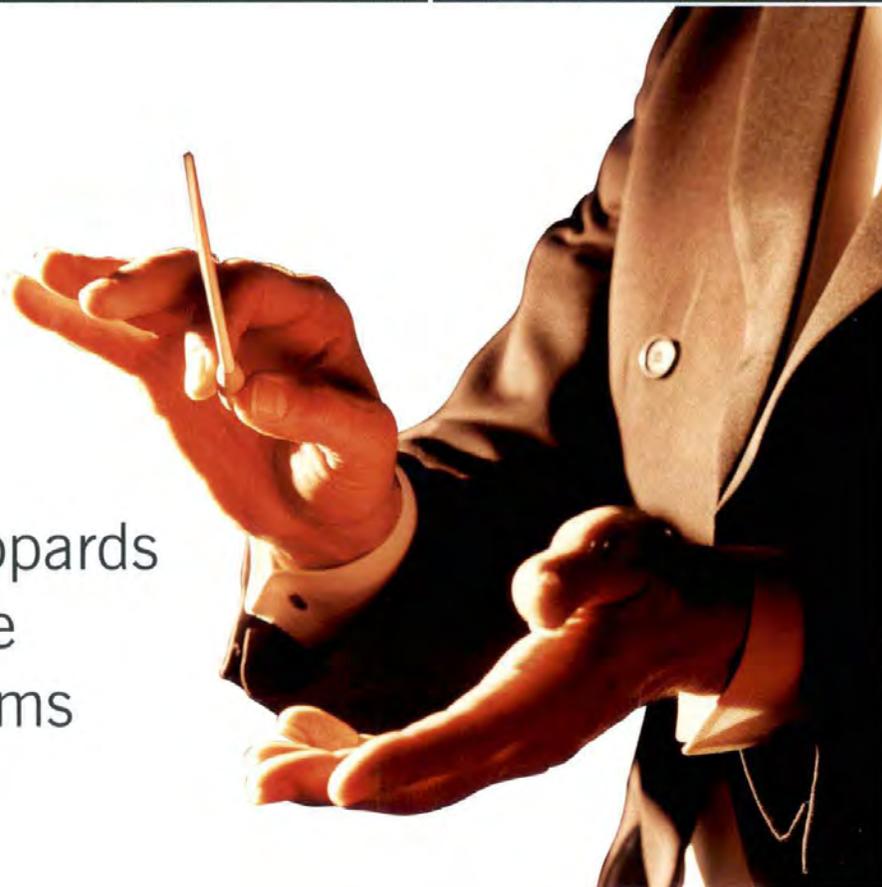
All four members of the Quartet have won chamber music prizes at the Royal Academy of Music, including the Sir John Barbirolli Prize and the Max Pirani Award. They have also received quartet tuition from eminent musicians such as Hartmut Rohde, Thomas Brandis, Aleksander Pavlovic, Marianne Thorsen and Martin Outram.

The Quartet regularly gives private recitals, and in November 2009 performed at St James's Palace. In addition to exploring the wealth of string quartet repertoire, the group also enjoys playing larger scale chamber music works. Thus in the past two years it has performed Schubert's String Quintet in C major, Tchaikovsky's *Souvenir de Florence*, Mendelssohn's Octet in E flat major and Brahms' Piano Quintet in F minor with fellow students from the Academy. In 2008 they performed as the solo Quartet in Elgar's *Introduction and Allegro* with the Chiltern Youth Chamber Orchestra.

In 2010 the Hampden Quartet has continued to give frequent recitals at Great Hampden Church.

◀ *Left to right: Charlotte Reid, Ashley Giesing, Thomas Kelly and Alexandra Reid*

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PROMS AT ST JUDE'S
7.45pm Monday 21st June

The Endellion String Quartet

Supported by the Jacqueline and Michael Gee Charitable Trust

Andrew Watkinson & Ralph de Souza *violins* · Garfield Jackson *viola* · David Waterman *cello*

Programme

JOSEPH HAYDN (1732-1809)

- ❖ String Quartet in B minor Op 33 No 1
 - *Allegro moderato*
 - *Scherzo*
 - *Andante*
 - *Finale: presto*

BENJAMIN BRITTEN (1913-1976)

- ❖ String Quartet No 1 in D major Op 25
 - *Andante sostenuto – Allegro vivo*
 - *Allegro con slancio*
 - *Andante calmo*
 - *Molto vivace*

INTERVAL

LUDWIG VAN BEETHOVEN (1770-1827)

- ❖ String Quartet No 10 in E flat major Op 74 'Harp'
 - *Poco adagio – Allegro*
 - *Adagio ma non troppo*
 - *Presto – Più presto quasi prestissimo*
 - *Allegretto con Variazioni*



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PROMS AT ST JUDE'S

7.45pm Monday 21st June

THE ENDELLION STRING QUARTET

In 2009, the Endellion String Quartet celebrated its Thirtieth Anniversary. The occasion was marked by the release of a boxed set of the complete Beethoven string quartets (Warner Classics); new commissions of Six Quartettini from Robin Holloway and a new piece from Roxanna Panufnik and poet Wendy Cope, involvement in Phil Grabsky's documentary film, 'In Search of Beethoven'; a series of performances of Haydn's *Seven Last Words* incorporating the Endellion's commission of Andrew Motion's words written especially for the piece, and concerts throughout the UK and in Europe, China, Japan and Korea. They continued their Residency at Cambridge University which began in 1992, and they were involved in special celebratory concerts at the University which in 2009 celebrated its eight hundredth anniversary coinciding with the Endellions' thirtieth.

The Endellion is renowned as one of the finest quartets in the world. Over the years, its schedule has included regular tours of North and South America and concerts in Australasia, the Far East, the Middle East, South Africa and every West European country. Everywhere, the Endellion String Quartet '*sets the audience ablaze*' – *Daily Telegraph* and '*captivates concertgoers with a remarkable rapport, playing to each other with a sense almost of discovery, communicating to the audience on a level of unusual intimacy*' – *Guardian*

In Britain, the Endellion String Quartet has appeared at nearly all of the major series and festivals and is regularly broadcast on BBC radio and television; it has appeared at the BBC Proms and it has been featured in the week-long programmes 'Artist of the Week' and 'Artists in Focus'. Its presence in London has been marked by several series both at the South Bank and the Wigmore Hall, where the Quartet were Artistic Directors of several 'Quartet Plus' series. They have worked with guest artists including members of the former Amadeus Quartet, Sir Thomas Allen, Joshua Bell, Michael Collins, Steven Isserlis, Mitsuko Uchida and Tabea Zimmermann. In 1996 the quartet was winner of the Royal Philharmonic Society Award for Best Chamber Ensemble.

Apart from their Cambridge Residency, the Endellions have undertaken three short-term residencies at the Massachusetts Institute of Technology (MIT) in the USA. Since 2001 they have been Associate Quartet of

the Royal Northern College of Music and in 2004 they began a Residency at The Venue, Leeds.

The Endellions' 1987 recording for EMI of the complete string chamber music of Britten was selected as Chamber Music Recording of the Year by both the *Daily Telegraph* and *The Guardian*, and was the most highly recommended version in *Radio 3's Record Review*. Their Haydn Op 54 disc – the first of a series for Virgin Classics – was the only quartet record featured in *Radio 3's Critics' Choice of Records of the Year*. The Endellions have also recorded Mozart, Bartók, Dvořák, Smetana, Foulds, Walton, Bridge, Schubert, Barber, Amy Beach and Tchaikovsky. In 1998 EMI released *Arcadiana*, the Endellion Quartet's commission from Thomas Adès, on a disc that subsequently received the 'Editor's Choice' award in the 1998 Gramophone Awards.

The Endellions' release of the complete Beethoven quartets and viola quintets (supported by the Stradivari Trust) is notable for including rarely heard movements, studies, and fragments for quartet and quintet, as well as Beethoven's complete early version of Op 18 No 1 and his remarkable quartet arrangement of his piano sonata Op 14 No 1. The quartet texts used in these recordings have been prepared by the notable Beethoven scholar and editor, Jonathan Del Mar, in collaboration with the Endellion Quartet. These texts are gradually being published by Bärenreiter, and include striking restorations of Beethoven's original notes, harmonies, rhythms, slurrings, articulations, and expression marks, using newly available sources.

'...these superb musicians respond to the dark undertow so characteristic of Beethoven's quartets as much as the gentle lyricism which invariably breaks through. The rest of this cycle is a mouth-watering prospect' – *The Observer* (on *Beethoven String Quartets Vol. 2*)

JOSEPH HAYDN (1732-1809)

String Quartet in B minor Op 33 No 1 Hob III:37

Allegro moderato

Scherzo

Andante

Finale: presto

On 3 December 1781 Joseph Haydn sent out a number of more or less identical letters to his friends and patrons announcing that he was about to issue a new set of six string quartets, initially in manuscript copies, and inviting them to subscribe. In the letter he said: 'They are written in a new and special way, for I have not composed any for ten years.'





St Jude's Autumn Walk

Saturday
16th October
2010

Make a note in your diary...

For the second year running, St Jude's invites you to bring your families, friends and dogs if you would like to discover green and secluded paths through North London's parks and woodland in autumn sunshine. We hope that this six-mile sponsored walk, almost entirely away from roads, will raise as much as possible for the St Jude's central heating appeal fund. We shall start at St Jude's and finish in Finsbury Park (return from Manor House underground station or by 210 bus). If you were not able to do the walk last autumn, come this time and find out what you were missing. Everyone who took part last year thought it was great fun and a happy social occasion.

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 at least £130,000 to replace our antiquated central heating system, which breaks down regularly.

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

For further information, contact Jennifer Radice on jennifer@radice.clara.co.uk or telephone **020 8455 1025**. Details and a registration form will be available nearer the time on the church website www.stjudes.org.uk.

PROMS AT ST JUDE'S

7.45pm Monday 21st June

It seems likely that the quartets were first performed at Esterháza Castle, where Prince Nicolaus Esterházy (to whom Haydn was Kapellmeister) spent the spring and summer each year. The first performance before a larger audience took place on the occasion of the visit to Vienna in 1782 by Grand Duke Paul of Russia (later Tsar Paul I), whose wife's sister (a Princess of Württemberg) was engaged to Archduke Franz (later Emperor Franz II of Austria).

Because of their connection with the grand ducal couple, to whom Haydn dedicated the first public performances, the series has become known as the 'Russian' Quartets.

Haydn's previous set of quartets (Op 20) had been, in Haydn scholar H C Robbins Landon's words, 'stern, uncompromising works, often of the darkest hue and with brilliant concluding fugal movements in several cases. They had rightly caused a sensation, but Haydn must have considered their intellectual format as something of a cul-de-sac, for it was years before he turned to the form again.' A number of features made the Op 33 set 'new and special': apart from calling all but one of the minuets 'scherzi', Haydn deliberately wrote in a more popular, less intellectual, style. Other innovations are the positioning of the dance (scherzo) movement, which in four out of the six (including No 1) comes in second place rather than in the customary third, and the rhapsodic, deep emotion of the slow movements compared with the generally lighter vein of the slow movements of the Op 20 set. Overall, however, Haydn's sense of humour shines through the pages of Op 33 far more than in the earlier set. Robbins Landon attributes this to the fact that after being unhappily married for nearly 20 years, Haydn had at last found love in a beautiful small Italian *soubrette*, Luigia Polzelli, a member of the Esterházy opera troupe.

The B minor Quartet, Op 33 No 1, is perhaps the most unconventional work in the entire series. The way in which Haydn opens the first movement with ten bars of harmonic ambiguity, leaving the listener uncertain as to the work's key signature, is unusual, if not unique, in the composer's output. The passage was considered so unconventional by Haydn's 1782 publisher, Hummel, that he actually changed some of the accidentals in order to establish a clearly recognisable key that Haydn had evidently wanted to avoid. The headlong scherzo, with its sweetly lyrical B major trio, and the graceful slow movement (in minuet tempo) are fine examples of Haydn's artistry. The finale – a powerful virtuoso *presto* in sonata form – is notable for its 'sopra una corda' theme, to be played on the violin's G string.

BENJAMIN BRITTEN (1913-1976)

String Quartet No 1 in D major Op 25 (1941)

Andante sostenuto – Allegro vivo

Allegro con slancio

Andante calmo

Molto vivace

Written during the period (1939-42) when Benjamin Britten and Peter Pears were living in the United States, Britten's first mature string quartet was commissioned by the wealthy American pianist and musical patron Elizabeth Sprague Coolidge (1864-1953). Her support of contemporary composers resulted in a number of commissions, including quartets by Frank Bridge, Britten's teacher, and also by Bartók and Schoenberg. The first performance of the work by the Coolidge String Quartet took place in Los Angeles on 21 September 1941 and such was its impact that Britten was awarded the Library of Congress medal for services to



chamber music. The first movement opens with vibrato strings above *pizzicato* cello (*andante sostenuto*): this alternates with a more energetic theme (*allegro vivo*) throughout the movement. The second movement ('with dash') is built around a triplet figure which becomes more pronounced as the movement develops. In the third movement the theme is in 5/4 time; its reflective mood is often compared to the 'Moonlight' interlude in *Peter Grimes* (No 3 in the *Four Sea Interludes* orchestral suite). This mood is soon dispelled by the rousing, quasi-Haydnesque, finale which is in sonata-rondo form but given an unusual twist in that the principal episodes are recapitulated in reverse order.

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet No 10 in E flat major Op 74 ('Harp') (1809)

Poco adagio – Allegro

Adagio ma non troppo

Presto – Più presto quasi prestissimo

Allegretto con Variazioni

In 1809 Vienna was under French military occupation. 'What a destructive, barren existence all around me; nothing but drums, cannon, human misery of every kind', wrote Beethoven. Having once hero-worshipped Napoleon Bonaparte, Beethoven had become disillusioned when Bonaparte crowned himself Emperor in 1804, and scratched out the original dedication to him of the *Eroica* Symphony. On one occasion he refused to perform before French officials. But despite this, during the occupation Beethoven became friendly with Baron de Trémont, a French diplomat who paid him several social visits. Trémont recalled that Beethoven was still 'much occupied with the greatness of Napoleon, and he often spoke to me about it. Underneath all his resentment I could see that he admired (Napoleon's) rise from such obscure beginnings; his democratic ideas were flattered by it.' The Tenth String Quartet is more or less contemporary with other masterpieces of Beethoven's so-called middle period – the Fifth and Sixth Symphonies, the 'Emperor' Piano Concerto, the 'Archduke' Trio and his continuing efforts to perfect his opera *Leonora/Fidelio*. It comes from a time when Beethoven was much preoccupied with questions of heroism and the triumph of the human spirit.

The quartet opens with an *Adagio* whose searching harmonies seem to recall Mozart's 'Dissonance' Quartet (K465). The rising arpeggios, played *pizzicato*, in the ensuing *Allegro* have given the quartet its nickname 'The Harp'. More than once in this movement we hear a repetitive martial motif that seems, in its dying away, to evoke an army marching into the distance to the beat of drums.

The sublime slow movement is a kind of Rondo, in which the main theme returns twice in varied form between contrasting episodes. In the final reprise the first violin restates the theme in its simplest form, to a light staccato accompaniment. The sound dies away, making the opening of the Scherzo the more forceful; it is based on the famous four-note 'fate' motif of the Fifth Symphony's opening and shares its key of C minor (and C major for the Trio). Again as in the Symphony, the Scherzo and Trio go round an extra time (A-B-A-B-A) and the final repeat of the Scherzo is heard *pianissimo*, leading without a break into the last movement, a set of variations on an amiable theme. There are solos for the viola (Beethoven's own instrument), a duet for the second violin and cello, and a boisterous conclusion.

Thomas Radice



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Litsa Tunnah *violin* · Petr Limonov *piano*

Programme

EDWARD ELGAR (1857-1934)

- ❖ Sonata for violin and piano Op 82
 - *Allegro*
 - *Andante*
 - *Allegro non troppo*

JOHANN SEBASTIAN BACH (1685-1750)

- ❖ Chaconne from Partita No 2 in D minor
BWV 1004

BORIS PIGOVAT (born 1953)

- ❖ Violin Sonata No 1 (1980)
 - *Allegro con fuoco*

LITSA TUNNAH *violin*

Born in 1984 the British violinist Litsa Tunnah is quickly establishing a reputation as a virtuoso concert soloist. Since her concerto debut at the age of 12 Litsa has gone on to win scholarships to all the top UK conservatoires and graduated in 2009 from the Royal Academy of Music with the prestigious DipRAM award.

During her studies she was the recipient of numerous awards and prizes including scholarships from the Philharmonia Orchestra, Countess of Munster, Leverhulme Trust and the Sony EMI music award.

As well as giving frequent recitals Litsa is much in demand as a concerto soloist collaborating with orchestras such as the Kensington Sinfonia, Orchestra for the Age of Enlightenment and the London International Orchestra.

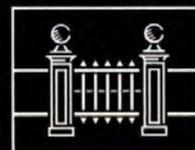
Litsa has performed in some of the world's most prestigious concert halls including Trieste Opera House, Wigmore Hall, Martinů Hall, Windsor Castle and The South Bank, London. Litsa has also broadcast for BBC Radio, BBC television and Classic FM.





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PROMS AT ST JUDE'S

12.45pm Tuesday 22nd June

PETR LIMONOV *piano*



Petr was born in Russia where he studied at the Central Music School in Moscow with Siyavoush Gadjiev and Andrei Pisarev and graduated with the highest marks. In 1998 Petr won first prize at the Nikolai Rubinstein International Piano Competition in Paris

and in 2000 he started giving concerts sponsored by the Vladimir Spivakov International Foundation.

In 2003 he became a student of Hamish Milne and Alexander Satz at the Royal Academy of Music in London under a full ABRSM scholarship, and he later obtained a BMus First Class Honours degree. During his studentship he has participated in master classes given by Vitaly Margulis, Stephen Hough, Leslie Howard, Ian Fountain, Bernard D'Ascoli, Bruno Canino and Daniel-Ben Pienaar. He has also attended the Dartington International Summer School under full scholarship (2004), Academie de Musique de Lausanne and the Santander Encuentro Festival (2007).

Petr has given concerts throughout Europe and Russia, including appearances at the Great Hall of the Moscow Conservatory, recordings for Russian television and radio in Budapest. He performs both as soloist and chamber musician. Some of his highlights include a recital at the Duke's Hall in the presence of HRH the Prince of Wales, appearances at the Wigmore Hall and the Southbank Centre. In August 2007 he took part in La Roque d'Anthéron Festival, followed by a radio broadcast with France Musique.



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The Institute

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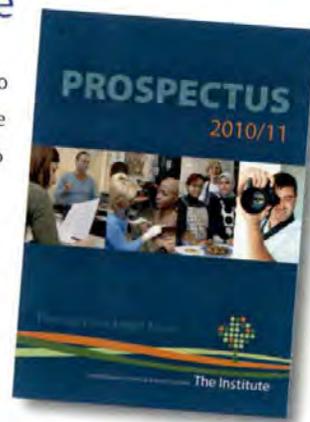
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If you can't make it, then be sure to ring or pop in to pick up a copy of our new 2010/11 prospectus that's hot off the press. It's packed full of details of all the new courses on offer for the academic year ahead.

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Piano Recital

Sponsored by the John S Cohen Foundation

John Lill *piano*

Programme

JOSEPH HAYDN (1732-1809)

- ♣ Sonata No 52 in E flat major
 - *Allegro*
 - *Adagio*
 - *Finale: presto*

ROBERT SCHUMANN (1810-1856)

- ♣ 'Carnaval' Op 9
 - *Scènes mignonnes sur quatre notes*

INTERVAL

FRÉDÉRIC CHOPIN (1810-1849)

- ♣ Ballade No 4 in F minor Op 52

JOHANNES BRAHMS (1833-1897)

- ♣ Variations and Fugue on a Theme
by Handel Op 24

SPECIAL EVENT – *FREE to ticket holders*
6.00pm Sue Fox interviews John Lill on stage



JOHN LILL

John Lill's concert career spans over fifty years. His rare talent emerged at an early age – he gave his first piano recital at the age of nine. At eighteen he performed Rachmaninov's Third Piano Concerto under Sir Adrian Boult, followed by his much-acclaimed London debut playing Beethoven's 'Emperor' Piano Concerto at the Royal Festival Hall. His success was reflected in many prestigious international prizes and awards, and in 1970 he won the most coveted of these, the Moscow International Tchaikovsky Competition, further consolidating his already busy international concert schedule.

Unanimously described as the leading British pianist of his generation, John Lill's career has taken him to over fifty countries, both as a recitalist and as a soloist with the world's greatest orchestras. He regularly performs in all the European capitals (including Amsterdam, Berlin, Paris, Prague, Rome, Stockholm and Vienna), Russia, the Far East, Australasia, (including several ABC tours) and he is a frequent visitor to the United States, where he has worked with the Cleveland, New York Philharmonic, Philadelphia, Dallas Symphony, Baltimore Symphony, Seattle Symphony, Boston Symphony, Washington and San Diego Symphony Orchestras.





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PROMS AT ST JUDE'S

7.45pm Tuesday 22nd June



John Lill's extensive repertoire includes more than seventy concertos, and he is acclaimed in particular as a leading interpreter of Beethoven, whose complete sonata cycle he has performed on several occasions in the UK, USA and Japan. In Britain he has given over 30 BBC Promenade concerts and regularly appears with all the major symphony orchestras. He has toured overseas with the London Symphony, London Philharmonic, BBC Symphony, City of Birmingham, Hallé, Royal Scottish National and BBC Scottish Symphony Orchestras.

Most recently John Lill has performed with, among others, the Seattle Symphony, Indianapolis, Gothenburg, Rotterdam, Royal Stockholm, Czech Philharmonic and London Philharmonic Orchestras, the Hallé and the Orchestre Philharmonique de Radio France and given recitals throughout the UK, USA, Europe and Australia. In 2008-09 he performed with the Seattle, Royal Philharmonic, Royal Scottish National and Bournemouth symphony orchestras as well as with the BBC National Orchestra of Wales and gave concerts with the RTVE Orchestra Madrid and Maggio Musicale Fiorentino.

John Lill has recorded for Deutsche Grammophon, EMI (Complete Beethoven Piano Concertos with RSNO and Gibson), ASV (both Brahms Concertos with the Hallé and Loughran) plus the complete Beethoven Sonatas and Pickwick Records (Tchaikovsky Concerto No 1 with the LSO and Judd). More recently he has recorded the complete Prokofiev sonatas with ASV and his recent recording of the complete Beethoven *Bagatelles* and Piano Concertos with the CBSO and Weller is available on Chandos. He recorded Malcolm Arnold's *Fantasy on a Theme of John Field* (dedicated to John Lill) with RPO and Handley for Conifer and the complete Rachmaninov Concertos and major solo piano works for Nimbus Records. His most recent recording projects have been the 60th birthday release of piano works by Schumann on the Classics for Pleasure label and two new releases for Signum records of Schumann and Brahms and Haydn Piano Sonatas.

John Lill has been awarded eight Honorary Doctorates from British Universities as well as several Fellowships from the leading musical Colleges and Academies. He lives in London and was awarded the OBE in 1977 and the CBE in the 2005 New Year's Honours List for his services to music.

JOSEPH HAYDN (1732-1809)

Piano Sonata in E flat major, Hob XVI:52 (1794)

Allegro

Adagio

Finale: presto

Unlike Mozart or Beethoven, Haydn was not a virtuoso pianist. But he studied the keyboard (clavichord, organ and harpsichord) from an early age, and during his long period as Kapellmeister of the Esterházy court orchestra he would have habitually directed performances from the harpsichord.

Haydn's greatest solo keyboard sonatas are of a quality equalled only rarely by Mozart and not to be surpassed until Beethoven started to revolutionise the form at the end of the 18th century. Significantly, Beethoven's first set of piano sonatas (Op 2), completed just a year after Haydn had written his last, was dedicated to his teacher, the older composer. The sonatas were written for domestic performance by amateur players, most of them women. Judging from the technical demands, particularly of the later works, many of them must have been remarkable pianists – particularly the dedicatee of the work in tonight's programme, Thérèse Jansen-Bartolozzi.

The Sonata in E flat major, Hob. XVI:52, is not only Haydn's largest work of its kind but also one of the supreme examples of late 18th century keyboard writing – the culmination of Haydn's canon of over sixty keyboard sonatas. One of its most remarkable features – unthinkable to other composers of Haydn's generation, including Mozart – is the way in which the key shifts up a semitone from the E flat major of the opening movement to the slow movement's remote key of E major. The closest later parallel that springs to mind is Beethoven's Third Piano Concerto, in which there is a similarly abrupt switch between the opening and slow movements from C minor to E major.

The key change does not occur entirely without preparation. In the first movement the second subject is in E major; and towards the end there is a strange passage in bare octaves which momentarily disrupts the tonality, as it were foreshadowing the shift of key. After the slow movement Haydn uses an ingenious device to achieve the transition back into E flat. The toccata-like finale begins with a repeated note of G (natural), creating the impression (in the context of the preceding E major) that the movement is to be in E minor – only to be corrected, disturbingly, by the bass note E flat in the second bar. The movement provides a brilliant end to the sonata, with an exuberance reminiscent of Scarlatti.

ROBERT SCHUMANN (1810-1856)

'Carnaval' Op 9

Scènes mignonnes sur quatre notes (1833-1835)

Robert Schumann's parents wanted him to be a lawyer and for a while he studied law in Leipzig and Heidelberg. But in 1830 he persuaded his then widowed mother to let him abandon law and to take piano lessons – initially for a six months' trial period – with Friedrich Wieck, the leading piano teacher in Leipzig, with whom he was to lodge on and off for the next few years. There he first met his future wife, Wieck's daughter Clara, then aged 10 and already a musical prodigy.

Much of Schumann's time in 1834 was taken up with the launching of the *Neue Zeitschrift für Musik*, a progressive journal which took a stand against pedagogues and meretricious virtuosi of the day, attempting to arouse interest in the artistic achievements of the past and to 'hasten the dawn of a new poetic age.' As editor he assembled all his

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PROMS AT ST JUDE'S

7.45pm Tuesday 22nd June

like-minded friends, under fictitious names, into an imaginary league of Davidites (the *Davidsbund*) to attack the Philistines. An abandoned novel gave him his own two pseudonyms, Florestan and Eusebius, representing the active and contemplative sides of his dual nature. When he returned to writing music, he did so from an artistic perspective that was distinctly his own: Wieck's influence as teacher had begun to wane.

Schumann's affection for Clara and their shared love of music grew steadily from the time he first entered the Wieck household. In 1833, when she was 13, he wrote and dedicated to Wieck (as his Op 5) a set of variations (or 'impromptus') on a *Romance* by Clara – on which she in turn wrote variations to dedicate to him. But more serious romantic attachment was, for the time being, out of the question. The following year Schumann was captivated by the arrival in Wieck's house of a new pupil – Ernestine von Fricken, the illegitimate daughter of a Baron – and it was not long before they were engaged.

In time Schumann discovered that Ernestine was not quite as artistically or intellectually endowed as love had first led him to believe, and eventually he jilted her – but fortunately not before she had inspired him to embark on a major composition. Initially he resumed work on some unfinished variations of 1833, but the project suddenly took a new turn with the discovery that Ernestine's birthplace was the small Bohemian town of Asch, which was an anagram of those four letters of his own name that could be translated into German musical notation – E flat ('Es'), C, B natural ('H') and A. By 1835 he had completed a set of entirely new pieces, originally entitled *Fasching: Schwänke auf vier Noten* (Carnival: Jests on four notes) but later published under a French title and with French names for the individual numbers.

Although outwardly a sequence of cameos, many of them directly depicting Schumann's allies in the war against the Philistines, *Carnaval* is also a self-portrait. Besides appearances of Florestan and his alter ego Eusebius, Schumann provides highly personal musical pen-pictures of characters who had particular significance in his life. Apart from the opening and closing numbers, the work makes use throughout of various permutations of ASCH/SCHA.

After the *Préambule* (whose rich variety of themes is repeated in the Finale), Schumann sets the carnival scene with two characters, *Pierrot and Arlequin*, from the *commedia dell'arte*. The *Valse noble (un poco maestoso)* is followed by *Eusebius (adagio, in irregular rhythm)* and *Florestan*, an impetuous waltz marked *passionato* and containing a quotation from the earlier cycle *Papillons*.

Coquette is another waltz, with a delicate skipping movement, of which *Réplique* (in the same tempo) is a partial reprise. *Papillons* (Butterflies) follows, *prestissimo*. It is a true *perpetuum mobile*, being marked *DC ad libitum* at the end.

In A S C H – S C H A: *Lettres dansantes*, the 'four notes' linking Schumann to Ernestine are made explicit; but it is Clara who (as *Chiarina*) makes the next appearance, in a dramatic waltz, with swooping right hand octaves and a persistent bass rhythm in which the third beat of each bar is silent. She is followed by Schumann's hero, *Chopin*.

Estrella, representing Ernestine, hints at a tempestuous relationship. A calmer atmosphere follows in *Reconnaissance* (Gratitude), in which a song-like melody in A flat major floats above a sort of *marche militaire* accompaniment.

Pantalon et Colombine appear, chasing each other across the stage. The pompous *Valse allemande* (a Ländler) introduces the star attraction, Paganini, whom Schumann depicts with suitably fiendish off-the-beat accents. While the crashing final

F minor chords reverberate, Schumann instructs the player to depress the notes of an E flat seventh chord without actually sounding it. When the pedal is changed, the chord is heard in an eerie *ppp*, before a reprise of the *Valse allemande*.

The touching little *Aveu* (confession) provides an interlude before the *Promenade* (another noble waltz), from which the oddly titled *Pause* (in fact a rushing bridge passage lifted straight from the opening *Préambule*) leads into the grand finale, *Marche des Davidsbündler contre les Philistins*. Eccentrically for a march, it is in 3/4 time. The following section once again evokes carnival time with the 17th century *Grossvateranz* (Grandfather's Dance), which Schumann had already used in the finale of *Papillons*. The work then comes to a rousing conclusion with further material repeated from the opening.

FRÉDÉRIC CHOPIN (1810-1849)

Ballade No 4 in F minor Op 52 (1842)

The term 'Ballade', like 'Fantasia', has no precise musical meaning and was rarely used before Chopin wrote his four great works under this title. The F minor Ballade, the last of the four, was completed during the summer of 1842 at George Sand's small chateau in the village of Nohant, about 150 miles south of Paris.

Chopin dedicated the Ballade to Baroness Charlotte de Rothschild, one of his favourite pupils and a member of the famous Anglo-French banking dynasty. He possibly intended it to be a wedding present to her, as she had just married her English cousin Baron Nathaniel Rothschild. It is a deeply expressive piece, sharing something of the mood of the so-called 'Revolutionary' Étude. Sadness, amounting almost to despair, pervades its heart-searching themes and harmonies, and one can read into it the sense of anger which the composer felt over the fate of his homeland under Russian domination.

The Ballade, marked *Andante con moto*, begins quietly, the main theme being stated almost tentatively at first. Gradually it asserts itself, becoming more excited and dramatic, before reverting to the opening mood. Three distinct themes are used, which undergo various transformations. They are sometimes used together, sustained by rich and colourful harmonies. Finally the first theme reappears in an elaborate variation; the coda is introduced by five solemn chords before a final torrent of pianistic bravura, bringing one of Chopin's finest works to a dramatic conclusion.





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PROMS AT ST JUDE'S

7.45pm Tuesday 22nd June

JOHANNES BRAHMS (1833-1897)

Variations and Fugue on a theme by Handel Op 24 (1862)

Aria

Var 1

Var 2: animato

Var 3: dolce

Var 4: risoluto

Var 5 (minor): espressivo

Var 6 (minor): legato

Var 7: con vivacità

Var 8

Var 9: poco sostenuto

Var 10: energico

Var 11: dolce

Var 12: soave

Var 13 (minor): largamente, ma non più

Var 14: sciolto

Var 15

Var 16

Var 17: più mosso

Var 18: grazioso

Var 19: leggiadro e vivace

Var 20: legato

Var 21 (minor): dolce

Var 22

Var 23: vivace e staccato

Var 24

Var 25

Fuga

Brahms saw himself as part of a musical tradition going back to Bach and even earlier. Unusually for the time, he developed a deep interest in music of the Renaissance and Baroque periods, collecting manuscripts and early print publications from all over Europe, including the original 1733 edition of the Handel suite from which he took the theme for this set of variations. During the years prior to writing the Handel Variations Brahms experimented extensively with Baroque forms, writing canons, gavottes, sarabandes, giges, preludes and fugues. These pieces were not intended for publication: they were essentially intellectual exercises, integral to Brahms's study of earlier compositional practices.

Handel himself composed five variations to go with his pleasantly urbane theme: Brahms went much further, with 25 variations and a large-scale fugue as finale. The work falls into four blocks: variations 1-8, 9-12, 14-17 and 18-25, with the solemn, minor key variation 13 acting as a central pivot. The variations take us on a remarkable tour of keyboard textures and styles from the Baroque to the mid-nineteenth century. Besides paying homage to Handel, Brahms evokes the spirit of Couperin and other Baroque composers, for example with the sound of hunting horns (variation 7) and the Siciliano dance (variation 19). Variation 22 is particularly remarkable for its

imitation of a musical box. Bach's influence is apparent in many passages of fugal writing, but it is Beethoven above all whose voice can be detected in the climactic final Fugue, recalling the superb fugues with which the older master concluded his own Eroica and Diabelli Variations. But Brahms's distinctive imagination and inventiveness come across throughout the work, and even the most Baroque-sounding passages are thoughtful explorations of the genre rather than mere pastiche.

Thomas Radice



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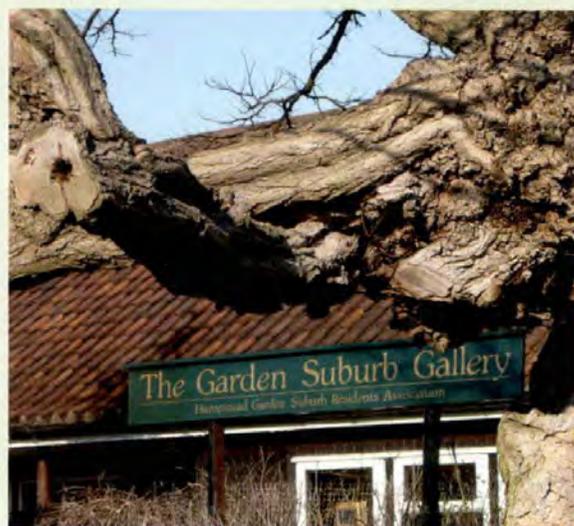


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Roman Cello Quartet

Four Cellos

Sponsored by the Hampstead Garden Suburb Residents Association

Roman Broide · Vashti Hunter · Jessica Hayes · Jo Keithley

Programme

JOHANN SEBASTIAN BACH (1685-1750)

- ❖ Two Sarabands (arr S. Aslamazyan)
- ❖ Chaconne (arr S. Aslamazyan)

LUDWIG VAN BEETHOVEN (1770-1827)

- ❖ Minuet (arr N. Granovsky)

SERGEI ASLAMAZYAN (1897-1978)

- ❖ Pieces on Armenian folk themes
 - *Pretty girl*
 - *Le nuage*
 - *Oy Nazan*
 - *Festivaly*
 - *Chenarez*
 - *Willow grouse*

SAMUEL BARBER (1910-1981)

- ❖ Adagio (arr S. Aslamazyan)

ALEXANDER BORODIN (1833-1887)

- ❖ Chorus of the Settlers (arr A. Boresjak)

ANATOLY LYADOV (1855-1914)

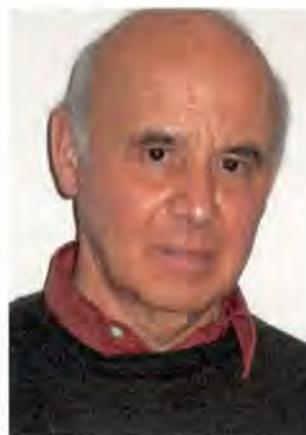
- ❖ Long drawn-out song (arr P. Shipovsky)

SERGEI PROKOFIEV (1891-1953)

- ❖ Andante Op 132 (arr M. Rostropovitch)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- ❖ Song without words
- ❖ Russian dance (arr S. Aslamazyan)



ROMAN BROIDE *cello*

Roman Broide was born in Moscow. In both playing and teaching he is an exponent of the Russian cello tradition.

In 1974 Roman graduated from the Moscow State Conservatoire with honours, where he studied with the famous

Russian cello professor Galina Kozolupova (one of the most prominent pupils of her father was Mstislav Rostropovich). After graduating, Roman worked for the Moscow State Symphony orchestra and as the leader of the cello section in the Moscow Opera Theatre as well as teaching at the Gnessin Music College and Institute.

Between 1990 and 1996 Roman lived in Israel, where he played in a number of orchestras and chamber ensembles as well as teaching. As part of various ensembles Roman toured a number of European countries and America.

Roman has lived in London since 1996. He successfully combines a prolific teaching career with concert performances. Under his skilful guidance many young cello players have achieved excellent results in music competition and some are currently members of various professional orchestras both in the UK and abroad.



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PROMS AT ST JUDE'S

12.45pm Wednesday 23rd June



VASHTI HUNTER *cello*

Vashti Hunter has played solo recitals across the UK – in the Barbican, Royal Festival Hall, St John's Smith Square, Colston Hall in Bristol and Wells Cathedral in Somerset as well as playing concertos with the Southbank Sinfonia, Elgar Players and London Schools Symphony Orchestra.

She won the London Cello Society Competition in 2008, which led to a performance of Elgar's Cello Concerto with the Elgar Players at the Royal Academy of Music, led by Michael Davis, and to record a CD of cello sonatas by invitation of the Chairman of the Cello Society, Keith Harvey.

She has recently been invited to play principal cello with the Camerata Nordica, a leading chamber orchestra in Sweden, which works with musical directors such as Terje Tonnesen, Pekka Kuusisto and Antje Weithaas, and which will be touring the USA next year.

Vashti studied with Roman Broide for many years, and continues to have coaching with him whenever she is in London. She is currently studying for a Solo Diploma in Hanover with Leonid Gorokhov.



JESSICA HAYES *cello*

Jessica Hayes started learning the cello at the age of 4 by the Suzuki method. She is currently on the professional development course at the Royal Northern College of Music and playing in the Hallé Orchestra. Last year she received a first class Master's degree at the

Royal Academy of Music studying with Josephine Knight and Roman Broide. She was awarded the Rhode Butt award and the May Mulke cello prize in her final

year at the Royal Academy of Music. During her time at the Academy she studied for a term at the Paris Conservatoire Superior International with Xavier Phillips and Roland Pideux. Jessica was coached by Thomas Brandis, Colin Carr, Ralph Kirshbaum, Arto Noras and members of the Amadeus and Carducci Quartets.

In 2007, Jessica was a 'future first' for the London Philharmonic Orchestra. She is currently substitute with the London Philharmonic Orchestra and Co-Principal of the European Youth Orchestra. She is supported by the Stradivari Trust, Leverhulme Trust and the Musicians' Benevolent Trust. Jessica plays a Grancino cello of 1685, thanks to the Stradivari Trust.



JO KEITHLEY *cello*

Jo Keithley began to play the cello at the age of nine, after hearing her brother play and not wanting to be left out! Studying with Jim Bickel in her home town of Durham, she progressed to achieve the DipABRSM with distinction in 2004. Following this, she moved to seek her fortune in

the bright lights of London, taking up a full scholarship to study with Joely Koos at Trinity College of Music.

In 2008 she graduated with a first class honours degree, gaining both the Leonard Smith and Felicity Young Duo Prize and the Sir John Barbirolli Prize for Cello Studies. In 2009 she gained a Master of Music degree from Guildhall School of Music and Drama, studying with Pierre Doumenge. Since then, Jo has had an active musical career, notably including a 7-week tour of the USA with the Royal Philharmonic Concert Orchestra, and radio broadcasts on Radio 1 and Classic FM. She joined Southbank Sinfonia in January 2010, and continues her studies with Roman Broide and Raphael Wallfisch.



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PROMS AT ST JUDE'S
7.45pm Wednesday 23rd June

Music from the Silver Screen

Sponsored by John Lewis Brent Cross

The BBC Elstree Concert Band · Andrew Morley *director* · Keith Clement *presenter*



Programme

ALFRED NEWMAN (1901-1970)

- ❖ Twentieth Century Fox Fanfare

RICHARD RODGERS (1902-1980)

- ❖ Overture South Pacific

LEONARD BERNSTEIN (1918-1990)

- ❖ Symphonic Dances from West Side Story

BERNARD HERRMANN (1911-1975)

- ❖ Psycho Prelude

ALAN LERNER (1918-1986) &

FREDERICK LOEWE (1901-1988)

- ❖ Selection: My Fair Lady

JOHN WILLIAMS (born 1932)

- ❖ Selection: Indiana Jones

INTERVAL

PAUL HART (born 1954)

- ❖ Cartoon

MICHEL LEGRAND (born 1932)

- ❖ Les Parapluies de Cherbourg

WILLIAM WALTON (1902-1983)

- ❖ The Battle of Britain

RON GOODWIN (1925-2003)

- ❖ Selection: Those Magnificent Men in their Flying Machines

JOHN WILLIAMS

- ❖ Selection: E.T.





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PROMS AT ST JUDE'S

7.45pm Wednesday 23rd June



THE BBC ELSTREE CONCERT BAND

The BBC Elstree Concert Band was founded by flautist Ian Marshall and gave its first public concert at the BBC's Elstree Studios in July 1987. The audience was a modest one but included, crucially, the Mayor of Elstree and Borehamwood and the Town Council's Entertainments Officer. Their support over subsequent years has been vital to the Band's development. Indeed, Elstree and Borehamwood remains very much the band's spiritual home and it regularly gives concerts there.

The continued development of the Band into the versatile and entertaining ensemble you will hear today is down to the inspirational and energetic leadership of two people: the founding Musical Director, Mike Crisp, and the current Musical Director, Andrew Morley.

Mike Crisp was a pillar of the BBC's TV Training Department and composer of a considerable amount of music for television programmes. His successor, Andrew Morley, has continued to take the Band from strength to strength, pushing players to new levels with great exuberance!

The Band's performances have been broadcast nationally as well as globally through the BBC World Service. It provided the music for a major BBC 1 documentary and have made several recordings, the most recent of which was for Radio 3 on the music of Charles Ives, aired last year as part of the 'Discovering Music' series. The Band has given annual concerts in aid of The Voice of the Listener Trust and several charitable organisations.

Over the twenty plus years of its existence the Band has played at a wide range of venues in and around London, including the Elstree and Maida Vale Studios, St James's Church Piccadilly, Millfield Theatre, Allum Hall and Dorchester and Westminster Abbeys. It has also given concerts further afield in France and Germany.

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Principal Guest Conductor

Mike Crisp

Leader

Adele Gordon

General Manager

Georgina Hajdu

Piccolo

Kate Sheerin

Flutes

Deborah Fether

Fiona Lee

Ian Marshall

Jane Skelton

Jane Thomason

Tommaso Valletti

Carina Wrapson

Oboes

Henry Bettinson

Lilly O'Lenahan

E Flat Clarinet

Kara Settle

B Flat Clarinets

Anne Butcher

Steve Clark

Juliet Cole

Adele Gordon

Vanessa MacNaughton

Lesley McAlpine

Clare Tichborne

Justin Wakefield

Alto Clarinet

Louise Parry

Bass Clarinet

Lisa Walker

Bassoons

Cory Barger

Rebecca Slatter

Lucinda Stansfield

Saxophones

Sam Duffy

Georgina Hajdu

Adam Jobson

Charles Rowe

Horns

Tim Costen

Catherine Davies

Simon Fraiss

Richard Simper

Trumpets

Mark Farrar

Rob Ford

Dan Greenhalgh

Andrew Holford

Jean Mercer

Ben Wong

Trombones

Stuart Cannon

Sian Herlihy

Roy Young

Euphonium

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PROMS AT ST JUDE'S

7.45pm Wednesday 23rd June



ANDREW MORLEY *director*

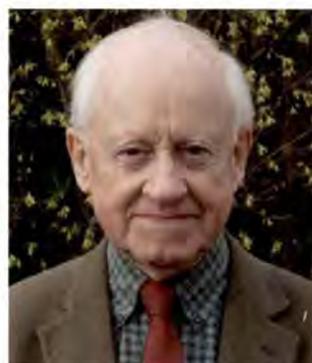
Andrew Morley studied conducting and orchestration with Denis McCaldin at Lancaster University and subsequently won the Hertford Choral Scholarship to study with Peter Stark at Trinity College of Music, London. Having graduated with distinction, winning the Ricordi Conducting Prize, he is now in great demand as a conductor and teacher in London and the South East.

Andrew began his career working with many ensembles in Lancaster, including symphony and chamber orchestras, chamber and wind ensembles, and choir and choral groups. He has a particular interest in twentieth-century orchestral music, and is the composer of *Incidental Music to Frühlings Erwachen*, *Time Transfixed*, and more recently *Six Miniatures* for chamber ensemble. In recognition of his success at TCM, Andrew was chosen as Trinity's entry for the intercollegiate Harriet Cohen Memorial Awards. In February 2004, Andrew was awarded First Prize at the Allianz-Cornhill Insurance Conducting Competition (formerly British Reserve competition), having received unanimous votes from both jury and orchestra.

Recent work includes a charity performance of Stockhausen's rarely-performed *Gruppen* for three orchestras; an appearance with the National Youth Orchestra Sinfonietta at the Lake District Summer Music Festival; and Rachmaninov's *Rhapsody on a Theme of Paganini* with David Owen Norris. In addition, he has worked with film and television composer Debbie Wiseman and conductor Barry Wordsworth as part of Junior Trinity's centenary

celebrations. Andrew has held teaching posts at Lancaster University, Trinity College of Music and Oxford Brookes University, and currently works with the Junior Trinity Symphony Orchestra, St Paul's Sinfonia and the Southampton University Sinfonietta.

KEITH CLEMENT *presenter*



The presenter of this evening's entertainment, Keith Clement was involved from the beginning of the BBC Elstree Concert Band's existence. He was in charge of the development of the BBC Elstree Studios – then, as now,

home to 'EastEnders' – when the band was founded by his assistant, Ian Marshall.

Before that, he had worked in BBC Television Current Affairs, Training and Programme Planning. After Elstree, he went on to run one of the BBC's English Regions before moving to ITV to help start up Meridian Broadcasting. Since almost everything he helped to start up no longer exists, he is particularly pleased that the BBC Elstree Concert Band is going from strength to strength!



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Nonesuch Orchestra
William Carslake conductor



Programme

GUSTAV HOLST (1874-1934)

❖ *Jig from St Paul's Suite*

ANTONÍN DVOŘÁK (1841-1904)

❖ *Waltz No 2 in D from Two Waltzes*

VITTORIO MONTI (1868-1922)

❖ *Czárdás*

Soloist: Charlotte Reid

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

❖ *Dance of the Sugar Plum Fairy* from the ballet *The Nutcracker* (arr. Fabrizio Ferrari)

TONY OSBORNE (1922-2009)

❖ *Frère Jazzer*

AARON COPLAND (1900-1990)

❖ *Hoedown and Saturday Night Waltz* (arr Martinelli) from the ballet *Rodeo*

NONESUCH ORCHESTRA

The Nonesuch Orchestra, founded in 1962, is a string chamber group based in Queen's Park, London NW6 with a professional leader and conductor, which welcomes good amateur players of all ages. Its aims are twofold: to take classical music into primary schools, giving children a unique chance to hear a live orchestra; and to provide a platform for young soloists



and conductors in public concerts. The orchestra is a registered charity affiliated to Making Music which represents and supports amateur music-making throughout the UK.

Since its formation, Nonesuch has given more than 300 concerts and has worked with many distinguished musicians. In 2008, they were selected to 'Play to the Nation' on Radio 3 as part of a Making Music/BBC project to highlight the work of amateur orchestras nationwide. In the past few months they have performed at the Queen's Park Interfaith Centre, at the St John's Notting Hill 'MayFest' and at a new venue, Whiteley Village, a retirement complex in Surrey.

The Nonesuch wishes to acknowledge its debt to the Sheena Booth Music Trust for sponsoring post-graduate violin students to play with them since 2003, with a special remit to help their work in schools. Our soloist Charlotte Reid is funded by the trust, which was founded in memory of Sheena, who died in 2002 and who was a member of the orchestra and a much-loved music teacher.

Conductor
William Carslake

First Violins
Jennifer Thorn
(*leader*)
Barbara Bungey
John Dawson
Joe Erlanger
Jane McSween

Second Violins
Gill Hallifax
Gill Morbey
Clare Pollard
Charlotte Reid
Daphne Walker

Violas
John Crawley
Tricia Marshall
Harold Miller
Jeremy Thompson

Cellos
Elizabeth Atkinson
Deborah Behrman
Van Burdon
Joan Cohen
Double Bass
Helen Roose

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PROMS AT ST JUDE'S

12.45pm Thursday 24th June



WILLIAM CARSLAKE *conductor*

Cover conductor for Royal Ballet productions in 2011, 2010, 2009 and 2008, William Carslake enjoys a busy career in the UK and abroad. William's international debut with the Royal Oman Symphony Orchestra in 2009 led to

an immediate re-invitation and, at home, he is conductor of The English Ensemble, St Albans Rehearsal Orchestra and London Charity Orchestra as well as the Nonesuch Orchestra.

William is a trustee of the Elgar Foundation and also of K12 Conductors in Education which creates collaborations between music conservatoires across Europe. Earlier in his career he founded the pioneering Pembroke Academy of Music, providing instrumental tuition to underprivileged young people in South London.

Winner of the Hugh S Robertson Conducting Prize, William trained at the Royal Scottish Academy of Music and Drama with Martyn Brabbins and at the St Petersburg Conservatory with Ilya Musin. He also studied with Jorma Panula in Finland and Benjamin Zander in London.

31.09a



JENNIFER THORN *violin*

Jennifer Thorn studied violin at the Royal Academy of Music with David Martin and Frederick Grinke. Masterclasses at Dartington and Prussia Cove with Sandor Vegh were also formative.

As a rising young soloist, she was one of the Greater London Arts Association Young Musicians of the Year. Her work has always included chamber music as well as playing in many of the country's leading chamber

orchestras and opera groups including Kent Opera, English Touring Opera, Britten Sinfonia and ECO.

Jennifer teaches at the Centre for Young Musicians, has coached at summer schools and led for a variety of groups including Pimlico Opera, Finchley Chamber Orchestra, I Maestri and, since 2006, the Nonesuch Orchestra.

CHARLOTTE REID *violin*



Charlotte is in her fourth year at the Royal Academy of Music where she now studies with Clio Gould. She has been awarded the Barbirolli Quartet Prize, the Franz Rezenstein Prize and the Goetze Bequest Award.

She led the Academy's Symphony Orchestra under Pablo Heras-Casado in autumn 2009

and is leading the Concert Orchestra this spring. Charlotte was leader of the National Youth Orchestra in 2005 and 2006, during which time she also led the NYO Sinfonietta in a chamber prom at Cadogan Hall. She has performed at the BBC Proms under Sir Simon Rattle and Sir Colin Davis and played live on BBC Radio 3 in a quartet from the NYO. In July 2009, she performed on BBC Four as part of the documentary 'How to be a Composer'.

Charlotte has recently gained a place on the London Symphony Orchestra Strings Scheme for 2010. She also performs regularly with the Education Department of the Philharmonia Orchestra, with whom she toured the UK for the third time this January.



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

For information on membership and rehearsals contact Elizabeth Atkinson, 020 8348 5749, emta272@gmail.com



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Vocal Recital Sir Willard White 'Paul Robeson Re-Explored'

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Sir Willard White *bass-baritone* · **Neal Thornton** *piano* · **Richard Bolton** *guitar*

Sir Willard with spirituals and folk songs from Robeson's repertoire and the songs of Hoagy Carmichael, Rodgers and Hammerstein, Gershwin, Jerome Kern and Roger Quilter which Robeson made his own.

Programme

- ❖ *Witness* (Spiritual)
- ❖ *Steal Away* (Spiritual)
- ❖ *My Curly Headed Baby* (G H Clutsam)
- ❖ *I Got a Home in That Rock* (Spiritual)
- ❖ *Ol' Rockin' Chair* (Hoagy Carmichael)
- ❖ *Woman is a Sometime Thing*
(Gershwin Hayward)
- ❖ *Mighty Like a Rose* (Nevin Stanton)
- ❖ *Song of the Volga Boatmen*
(Russian folk song)
- ❖ *Skye Boat Song* (Scottish folk song)
- ❖ *Get On Board Little Children* (Spiritual)

INTERVAL

- ❖ *It Ain't Necessarily So* (Gershwin Hayward)
- ❖ *Now Sleeps the Crimson Petal*
(Roger Quilter)
- ❖ *Goin' Home* (Dvořák)
- ❖ *Joe Hill* (Robinson Hayes)
- ❖ *I Got Plenty o' Nothin'* (Gershwin Hayward)



- ❖ *Sleepy Time Down South*
(Otis René, Leon René and Clarence Muse)
- ❖ *Some Enchanted Evening*
(Rodgers and Hammerstein)
- ❖ *Solitude* (Duke Ellington)
- ❖ *Joshua Fit the Battle of Jericho* (Spiritual)
- ❖ *Ol' Man River* (Jerome Kern)

A supplementary programme, with words, will be on sale on the night.

SIR WILLARD WHITE *bass-baritone*

Willard White was born in Jamaica where he began his musical training at the Jamaican School of Music and then went to the Juilliard School in New York. Since making his debut with the New York City Opera, he has sung regularly at the Royal Opera, Covent Garden, the Metropolitan Opera, New York, the Opera Houses of Munich, Amsterdam, Berlin, Brussels, Geneva, Hamburg, Los Angeles, Madrid and Paris, and at the Glyndebourne, Aix-en-Provence and Salzburg Festivals.



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PROMS AT ST JUDE'S 7.45pm Thursday 24th June

Willard White's huge repertoire includes the bass-baritone roles in operas by John Adams, Bartók, Monteverdi, Handel, Henze, Mozart, Rossini, Verdi, Puccini, Wagner, Debussy, Shostakovich, Mussorgsky, Prokofiev, Messiaën and Gershwin.

His performances include Golaud in *Pelléas et Mélisande* and Tchélio in *The Love for Three Oranges* in Amsterdam and San Francisco, where he also sang the title-role in Messiaën's *St François d'Assise* and Nekrotzar in *Le Grand*; Mephistopheles in *Faust*; Marke in *Tristan & Isolde*; Bluebeard in *Bluebeard's Castle* and Barbe-Bleue in *Ariane et Barbe-Bleue* at the Bastille; the Peter Sellars productions of *The Rake's Progress* (Nick Shadow); *Oedipus Rex* and John Adams's *El Niño* at the Chatelet. With English National Opera, his roles have included the lead role in Stein Winge's production of *The Flying Dutchman*, Kutuzov in *War and Peace*, Khovansky in *Khovanshchina* and Mephistopheles in *La Damnation de Faust*. He sings regularly at the Royal Opera House, Covent Garden, where his roles have included Klingsor in *Parsifal*, Bluebeard in *Bluebeard's Castle*, the four villains' roles in *Les Contes d'Hoffmann*, Fotis in *The Greek Passion* and, most recently, Timur in *Turandot*. At the Metropolitan Opera, New York, his roles have included Golaud in *Pelléas et Mélisande*, Ferrando in *Il Trovatore* and Water-Sprite in *Rusalka*.

Willard White is also much in demand for concerts and recitals throughout Europe, the USA and in the Far East. He sings regularly with the world's major conductors and orchestras and he has appeared as soloist many times at the BBC Proms including the *Last Night of the Proms*, the *Proms in the Park* and *A Child of our Time* at the First Night of the Proms. His new concert programme, *Robeson Re-Explored*, follows upon the huge success of the first programme, *An Evening with Willard White – A Tribute to Paul Robeson*, which was performed at festivals throughout the UK, in the USA and in Reykjavik, shown on BBC television and issued on CD. His latest CD, *My Way*, was released on the Sony label.

Engagements in the 2009-10 season include the new production of Henze's *El Cimarrón* with the Royal Danish Opera; Mephistopheles in *La Damnation de Faust* with the London Symphony Orchestra under Gergiev at the Barbican; Gorianchikov in *From the House of the Dead* with the Metropolitan Opera. New

York under Esa-Pekka Salonen and at La Scala, Milan under Daniel Harding, and concerts and recitals across Europe, including performances of *Paul Robeson Re-Explored*.

Willard White was awarded the CBE in 1995 and he was knighted in the Queen's Birthday Honours in 2004.



NEAL THORNTON
piano

Neal studied physics at Balliol College, Oxford, before coming to London to study at the Guildhall School of Music. An interest in jazz gradually led to a full-time commitment to it and Neal now plays with

many top musicians in London's jazz venues as well as teaching. Neal's regular performances include cabaret accompaniment for many singers, and duo concerts with the guitarist Jim Mullen, as well as his weekly spot at the Soho Pizzeria on Thursday nights with Men From Up North. In his many cross-style collaborations he has appeared in concert with Paul McCartney, has toured with Indian Jazz singer Najma, and performed with Griff Rhys Jones and Janie Dee. As arranger and composer, he has produced three albums with Sally Burgess and three stage shows including *Something Wonderful*, a Richard Rodgers centenary tribute with orchestra and chorus for Opera North and ENO in 2002, and *Harold Arlen – Who?* for the Barbican in 2003.

The Paul Robeson Legacy (Linn records), an album of the material from the concert programme with Willard White, *A Tribute to Paul Robeson*, featuring an all-star band of musicians including Guy Barker on trumpet, was produced by Neal.



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PROMS AT ST JUDE'S

7.45pm Thursday 24th June

RICHARD BOLTON *guitar*

Since leaving full-time education in 1985, Richard Bolton has worked in a wide variety of performance situations. He can be heard on CDs by artists as diverse as June Tabor, Rolf Harris, world-jazz combo Evidence, and the Pete Fairclough group. He has also performed with Mike Westbrook, Billy Jenkins, Don Rendell, John Parricelli, Huw Warren's Barrel Organ Band and Mervyn Afrika. Non-jazz work has included considerable experience in TV and theatre, working with the Besht Tellers, Opera Circus, Passo a Passo dance company and, most recently, in three productions at the Royal National Theatre. Recent CDs include the *Billy Jenkins Blues Collective* and the *Richard Bolton Group*.

PAUL ROBESON RE-EXPLORED

Paul Robeson was the son of an escaped slave-turned-pastor. He was born in Princeton, New Jersey in 1898 and was only the third African-American student to attend Rutgers University, on a full academic scholarship, where he excelled at American football as well as baseball, basketball and athletics. Although he went on to Columbia Law School to pursue a legal profession, at night and at the weekends he performed and played sport to help with his finances.

In 1922 he embarked on a major stage career in Harlem and London. In 1924 he was cast in the title role in Eugene O'Neill's *The Emperor Jones* and as Jim Harris in O'Neill's controversial *All God's Chillun got Wings*. He went on to play Crown in a stage version of DuBose Heyward's novel *Porgy*, although he turned down playing Porgy in Gershwin's famous opera. Robeson accepted the part of stevedore Joe in the 1928 London première of Kern and Hammerstein's *Show Boat*, which sealed his long-lasting relationship with *O! Man River*. It is said he never gave a performance without it from then on.

Robeson and his wife lived for much of the 1930s in Britain and of the 11 films he made between 1924 and 1942, eight were made in Britain – including *Song of Freedom*, *The Proud Valley* and *Sanders of the River*. On stage, he played opposite Peggy Ashcroft in *Othello* in 1930.

Like so many politically minded people in the Thirties, he was a Soviet sympathiser. He visited Russia in 1935, championed by filmmaker Sergei Eisenstein, and discovered the Russian bass repertoire: he even learnt Russian (he was a multi-linguist). Returning to America at the outset of the Second World War, Robeson undertook country-wide fund-raising tours, not least with the patriotic song *Ballad for Americans*, and appeared again in *Othello*: the 1943 Broadway production still holds the record (at 296 performances) for the longest Shakespeare run in Broadway history.

In 1946, amid the growing anti-Communist paranoia in the US, Robeson was called before the Californian Fact-Finding Committee on Un-American Activities, when he denied that he was ever a member of the Communist Party. In 1950 the US State Department refused to renew his passport – reportedly because of his speeches abroad about the treatment of African-Americans in America. As a riposte, US and Canadian trade unions arranged a concert at the Washington State/Canadian border International Peace Arch on 18 May 1952, where Robeson sang on the American side to between 20,000 and 40,000 Canadians. In 1958 – two years after he appeared before the Senator McCarthy's Un-American Activities Committee and took its members to task over civil rights – he was finally allowed his passport back. He found his popularity undimmed across the world, resuming his international concert tours and again playing *Othello* for the Royal Shakespeare Company.

His wife died in 1965 and he retired from public appearances because of ill-health. There were worldwide celebrations for his 70th birthday, including a Royal Festival Hall evening with Peggy Ashcroft, Peter O'Toole and Michael Redgrave. Five years later, 3,000 people packed New York's Carnegie Hall for his 75th birthday. Paul Robeson died on 23 January 1976.

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PROMS AT ST JUDE'S

7.45pm Thursday 24th June

THE SONGS

From his earliest days, Robeson's performances included spirituals, his deep resonant bass perfect for the elemental, inspirational songs of sorrow and survival in which the African-American slave populations in the Southern States found some communal and religious comfort. Five spirituals, *Witness, Steal Away, I Got a Home in That Rock, Get On Board Little Children* and *Joshua Fit The Battle of Jericho*, feature in tonight's programme.

Many of the non-traditional songs Robeson sang had a similar feel to the spirituals or, at least, evoked their place of origin. For example, *My Curly Headed Baby* purports to be a lullaby from the cotton fields, although its composer George Clutsam was a London-based Australian.

Hoagland (Hoagy) Howard Carmichael (1899-1981) is one of the great American songwriters, with such standards as *Stardust, Georgia on My Mind* and *Heart and Soul* to his name. Paul Robeson recorded *Ol' Rockin' Chair* in 1930, bringing his rich timbres to the evocation of whiling away the time rocking back and forth.

Robeson turned down the title role in Gershwin's *Porgy and Bess*, which had its première in September 1935 in Boston. Although the opera was not commercially successful at the time, the music has lived on ever since (Sir Willard White himself starred in the acclaimed 1986 Glyndebourne production). Robeson did, however, record some of the songs from the opera at Abbey Road in 1938 including *Summertime, It Take a Long Pull to Get There, Jake's and Sportin' Life's* reflection that *A Woman is a Sometime Thing* and *Sportin' Life's* showstopper *It Ain't Necessarily So*, the last two of which are in tonight's programme, as is *Porgy's* most famous number *I Got Plenty of Nothin'*.

Pittsburgh-born composer Ethelbert Nevin (1862-1901) set lyricist Frank L. Stanton's poignant song of hope in a baby boy's potential, *Mighty Like a Rose*. It was one of Nevin's last songs, composed in the year of his death in 1901. Robeson recorded it in 1929.

We turn now to the Old World and two resonant folk songs, *Skye Boat Song* and the *Song of the Volga Boatmen*, as evocative of a great river as Kern's *Ol' Man River*. Robeson's wide musical range and sensibilities were also illustrated in the way he adapted to the English form in recording *Now Sleeps the Crimson Petal*, Tennyson's 1847 poem set to music by Roger Quilter (1877-1953) as the second of his *Three Songs Op 3*. Robeson recorded it at Abbey Road in September 1939.

The slow, spiritual-like *Goin' Home* is the main theme from the second movement of Dvořák's *New World Symphony* composed while he was director of the New York National Conservatory between 1892 and 1895. Dvořák was introduced to spirituals by a young black student, Harry Burleigh, who may actually have been the source of the tune.

Joe Hill is something of a modern spiritual, composed by Earl Hawley Robinson (1910-91) in 1936, to lyrics by British screenwriter Alfred Hayes (1911-85). Joseph Hillstrom was the railroad union organiser executed in Utah in 1915 on a trumped-up charge who reportedly died with the exhortation: 'Don't mourn me. Organise!' There is an analogy with slaves.

Robinson was a Communist Party member; another of his compositions was *Ballad for Americans*, one of Robeson's wartime hits.

The jazz-influenced *Sleepy Time Down South* was composed in 1931 by Clarence Muse (1889-1979) and brothers Leon René (1902-82) and Otis René (1898-1970). Even though set against the backdrop of the Great Migration, there's a cosy, nostalgic feel to the song.

Some Enchanted Evening from Rodgers and Hammerstein's *South Pacific* needs no introduction.

Robeson was not, by inclination, a jazz musician, but in 1937 he recorded at Abbey Road a couple of Duke Ellington numbers, including *Solitude*, co-written with Eddie DeLange (1904-1949) and Irving Mills (1894-1985).

The programme ends with Robeson's enduring success – the song which for many encapsulates the history of the Southern States, *Ol' Man River* from *Showboat* by Jerome Kern (1885-1945) and Oscar Hammerstein II (1895-1960). It is a tribute to the all-seeing, slow-moving river that not only runs through the heart of the country, but also acts as a silent witness to years of slavery and, latterly, the emancipation of the African-American population. No wonder it was so close to Paul Robeson's heart.

An edited version of notes by Nick Breckenfield © 2010



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Samuel Rathbone *Organ Scholar of Westminster Abbey*

Programme

FELIX MENDELSSOHN (1809-1847)

- ❖ *Sonata No 3 in A Op 65*
 - *Con moto maestoso*
 - *Andante tranquillo*

RALPH VAUGHAN WILLIAMS (1872-1958)

- ❖ *Romanza from Symphony No 5 in D*
(transcr Robert Quinney)

DIETRICH BUXTEHUDE (c 1637-1707)

- ❖ *Praeludium in C BuxWV 137*

JOSEPH JONGEN (1873-1953)

- ❖ *Sonata eroïca Op 94*

MAURICE DURUFLÉ (1902-1986)

- ❖ *Scherzo Op 2*

JOHANN SEBASTIAN BACH (1685-1750)

- ❖ *Aus tiefer Not schrei ich zu dir BWV 686*
- ❖ *Liebster Jesu, wir sind hier BWV 731*



SAMUEL RATHBONE *organ*

Samuel Rathbone is the organ scholar of Westminster Abbey and was previously organ scholar of St Marylebone Parish Church. Samuel read music at Royal Holloway College, London, where, as organ scholar, he assisted in the accompaniment and direction of the chapel choir for daily services, live broadcasts in the UK and France and recordings for Signum and Naxos. Last July, Samuel graduated from the Royal Academy of Music where he had pursued choral conducting, organ and vocal studies, gaining an MA and the Alan Kirby prize.

Described as a 'sympathetic and accomplished organist', Samuel is in increasing demand as an organ soloist. He has performed at York Minster, St John's Smith Square, Westminster Abbey and St John's College, Cambridge. He has also participated in the annual Festival of New Organ Music and the Jean Langlais Festival in Brittany.

Samuel was a prizewinner in improvisation and performance at the Fellowship of the Royal College of Organists examination and his 2010 schedule includes performances at the Temple Church, Westminster Cathedral and Birmingham Cathedral.



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Maud Millar *soprano* · Grace Durham *mezzo-soprano* · Dominic Sedgwick *baritone*
Ashok Gupta *organ & piano* · Nicolas Haigh *organ* · Daniel Pailthorpe *flute*



Programme

GABRIEL FAURÉ (1845-1924)

❖ *Cantique de Jean Racine*

Organ: Ashok Gupta

CÉSAR FRANCK (1822-1890)

❖ *Panis angelicus*

Soprano: Maud Millar

Organ: Nicolas Haigh

FRANCIS POULENC (1899-1963)

❖ *Un Joueur de flûte berce les ruines*

Flute: Daniel Pailthorpe

GABRIEL FAURÉ

❖ *Madrigal*

Sopranos: Jennifer Ashworth,
Harriet Colley, Joséphine Stephenson

Altos: Imogen Carr, Grace Durham,
James Henshaw

Tenors: Peter Aisher, Stefan Kennedy,

Hugo Hymas

Basses: Nicholas Mogg, Dominic Sedgwick,
Tillmann Taape

Piano: Ashok Gupta

CAMILLE SAINT-SAËNS (1835-1921)

❖ *Deux Chœurs*

• *i Calme des nuits*

• *ii Les fleurs et les arbres*

FRANCIS POULENC

❖ *Sonata for flute and piano*

• *Allegretto malincolico*

• *Cantilena: Assez lent*

• *Presto giocoso*

Flute: Daniel Pailthorpe

Piano: Ashok Gupta

Programme continued overleaf



Ernest Hutton



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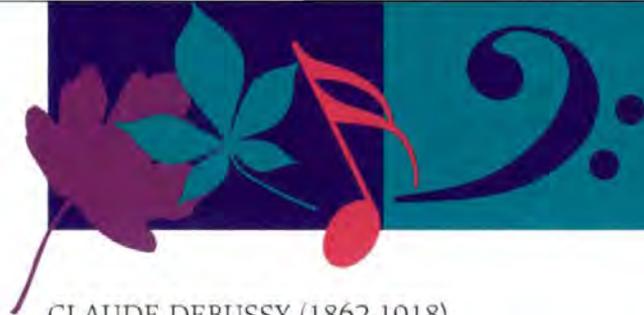
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PROMS AT ST JUDE'S

7.45pm Friday 25th June

CLAUDE DEBUSSY (1862-1918)

❖ *Trois Chansons de Charles d'Orléans*

- *i Dieu! qui'l la fait bon regarder!*
- *ii Quant j'ai ouy le tabourin*

Contralto: Grace Durham

- *iii Yver, vous n'estes qu'un villain*

Solo quartet: Maud Millar, Grace Durham,

Hugo Hymas, Nicholas Mogg

INTERVAL

MAURICE DURUFLÉ (1902-1986)

❖ *Requiem Op 9*

- *i Introit (Chorus)*
- *ii Kyrie (Chorus)*
- *iii Domine Jesu Christe (Chorus & baritone solo)*
- *iv Sanctus (Chorus)*
- *v Pie Jesu (Mezzo-soprano solo)*
- *vi Agnus Dei (Chorus)*
- *vii Lux aeterna (Chorus)*
- *viii Libera me (Chorus & baritone solo)*
- *ix In Paradisum (Chorus)*

Contralto: Grace Durham

Baritone: Dominic Sedgwick

Organ: Ashok Gupta

A supplementary programme, with words and translations, will be on sale on the night.



Erno Hutton

THE CHOIR OF CLARE COLLEGE, CAMBRIDGE

In addition to its primary task of leading chapel services, Clare College Choir gives frequent concerts throughout most of the world as well as performing with many of the UK's leading orchestras and regularly contributing to the Choral Evensong broadcasts on BBC Radio 3. Under the direction of Timothy Brown, it has become world-renowned for the range and flexibility of its choral sound and for its broad repertoire, including works with orchestra (especially from the Baroque period). Since 2000, it has developed a special relationship with Ivor Bolton, himself a former organ scholar of Clare College, with whom there have been many successful collaborations, most notably performances of Mozart's *C Minor Mass* at the Salzburg Festival.

Last July, Clare was one of the choirs performing in a BBC Proms Concert to celebrate the 800th anniversary of the founding of Cambridge University. In December, it took part in a gala celebration of the same milestone in New York's Gotham Hall on Broadway. It spent the Christmas season in Israel, singing Bach's Christmas Oratorio with the Israel Camerata. This year's schedule includes a return tour to the United States to mark the last of Tim Brown's 31 distinguished years as director of music.

The choir's extensive discography includes John Rutter's *Requiem* on the Naxos label, which gave Naxos its first No 1 in the classical charts, and the praised best-selling première of John Tavener's Christmas sequence *Ex Maria Virgine*, (October 2008). Clare's recording of Vaughan Williams' *Folk Songs of the Four Seasons* with Sir David Willcocks is on the Albion label. A further Vaughan Williams recording was released by Naxos this February.

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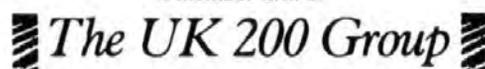
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PROMS AT ST JUDE'S

7.45pm Friday 25th June

TIM BROWN *director of music*

Tim Brown, who this year leaves his post of director of music at Clare College, Cambridge, began his musical career as a chorister at Westminster Abbey. This was followed by membership of King's College Choir, Cambridge, under the legendary Sir David Willcocks, and by some years as a professional counter-tenor, including a spell as a founding member of The Scholars Vocal Ensemble.

His work with the choir of Clare College, and with his professional chorus English Voices (of which he is the founder/director), has earned him an international reputation as a choral director, renowned both for his attention to technical detail and the breadth of his musical interpretations.

He is much in demand as a chorus master around Europe, and has worked on a number of opera projects with René Jacobs and Ivor Bolton in Germany, Austria, Holland and Belgium. He is a popular choral clinician, leading workshops around the United States and Europe. He is a contributing editor to the *William Walton Edition*, published by OUP, and an active composer of choral music.



DANIEL PAILTHORPE *flute*

At the age of 24, Daniel Pailthorpe was appointed principal flute of the English National Opera Orchestra, a position he held for ten years.

Daniel is currently co-principal flute with the BBC Symphony Orchestra and appears frequently as guest principal with such orchestras as the London Symphony Orchestra and the Chamber Orchestra of Europe. He is a founder member of the chamber ensemble Conchord, with which he has recorded solo and chamber works on the ASV and Black Box labels.

As a student, Daniel was awarded the Leonard Bernstein Fellowship at the Tanglewood Music Center, USA and made his London solo debut in the Park Lane Group Young Artists' Series. He is a professor at the Royal College of Music and is a keen advocate of the modern wooden flute.



MAUD MILLAR *soprano*

Maud Millar is a third-year English student at Clare College. During her time at Cambridge, she has been soprano soloist in oratorios such as Bach's *St Matthew*

Passion and Handel's *Ode for St Cecilia's Day*, with the choirs of Clare and Trinity Colleges, for the Cambridge 800 Festival.

She is also very involved in opera in Cambridge, recently taking the role of Tytania in Britten's *A Midsummer Night's Dream* for Shadwell Opera. She studies with Susan McCulloch, Professor of Voice at the Guildhall School of Music & Drama.





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PROMS AT ST JUDE'S

7.45pm Friday 25th June

GRACE DURHAM *contralto*



Grace Durham was educated at The Henrietta Barnett School in Hampstead Garden Suburb. She is currently in her second year studying French and Italian at Clare College where she holds a choral scholarship.

Solo engagements since coming to Cambridge include Hermia in *A Midsummer Night's Dream*, Maurya in *Riders to the Sea* and Mrs Noye in *Noye's Fludde*. Grace has also performed as an alto soloist in works such as Bach's *St Matthew Passion*, Schumann's *Szenen aus Goethes Faust* and Duruflé's *Requiem*.

Grace was soloist for the Last Night of the Proms at St Jude's in 2008 and is very excited to be returning this year.

DOMINIC SEDGWICK *baritone*



Dominic Sedgwick is currently a choral scholar at Clare College, where he is in his second year studying theology.

Dominic has performed as a soloist under Nicolas Kramer and Sir Roger Norrington, appearing in numerous

venues including the Bridgewater Hall and St John's, Smith Square.

This year, he has appeared in two Cambridge operas, Debussy's *Pelléas et Mélisande* (Doctor) and Britten's *A Midsummer Night's Dream* (Theseus), and recently appeared as a soloist under Martin Ennis and Margaret Faultless performing Monteverdi's *Vespers of 1610*. He studies with Nicola-Jane Kemp.



ASHOK GUPTA *organ*



Ashok Gupta is in his final year at Clare College, reading music. As organ scholar, Ashok frequently accompanies the Chapel Choir.

Recent performances include: principal continuo in Bach's *St Matthew Passion* with

Clare Choir and the Manchester Camerata; chamber organist in Haydn's *The Creation* with the BBC Philharmonic; accompanist to the Choir of the Chapel Royal (live on Radio 3) and soloist in Rachmaninov's *Piano Concerto No 2* with Clare College Music Society. He has been awarded a scholarship to the Guildhall School of Music and Drama for a place on the Artist Masters – Performance (Répétiteur) programme, in 2010-2011.

GABRIEL FAURÉ (1845-1924)

Cantique de Jean Racine

Composed when he was only 19 and first performed in 1866, *Cantique de Jean Racine* won Fauré the first prize when he graduated from the École Niedermeyer, a school dedicated to the training of church musicians and choir directors. The text is a paraphrase by Jean Racine (1639-99) of the hymn *Consors paterni luminis*. This early interest in setting religious texts lasted throughout Fauré's life, much of which was spent at the church of La Madeleine, where, in 1877, he succeeded Saint-Saëns as choirmaster, and eventually became chief organist. His famous *Requiem* was first performed in the church in 1888. What is immediately noticeable in this short motet is the skill Fauré displays in spinning long, slowly-unfolding melodies, a characteristic of his later vocal and instrumental music.

CÉSAR FRANCK (1822-1890)

Panis angelicus

Panis angelicus, the penultimate strophe of the hymn *Sacris solemnibus*, written by St Thomas Aquinas for the Feast of Corpus Christi, has often been set to music separately from the rest of the hymn, most famously by Franck in 1872. The solo was originally for tenor, but is sung here by a soprano.

FRANCIS POULENC (1899-1963)

Un Joueur de flûte berce les ruines

Un Joueur de flûte berce les ruines (A flute player plays a lullaby to the ruins) is dated 1942, but otherwise little is known of the circumstances surrounding the composition of this miniature for unaccompanied flute. Its bitter-sweet character and modal harmony is typical of the composer, the whimsical character of whose music seems so often to conceal an inner melancholy.

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PROMS AT ST JUDE'S

7.45pm Friday 25th June

GABRIEL FAURÉ (1845-1924)

Madrigal

Fauré's setting of Armand Silvestre's poem was composed as a wedding present to André Messager in 1883. Its scoring for four solo voices (sung tonight by a semi-chorus) is unique in the composer's output, but is written very much in the character of his melodies, avoiding the religiosity of so many of his four-part sacred motets.

CAMILLE SAINT-SAËNS (1835-1921)

Deux chœurs Op 68

i Calme des nuits

ii Les fleurs et les arbres

A polymath, renowned as pianist, organist, conductor, composer and educationalist, Saint-Saëns had a compositional style as varied as the quality of his compositions. While he is now renowned for such masterpieces as the *Carnival of the Animals* or the *Danse Macabre*, his choral works are often ponderous and over-sentimental. The two short Op 68 part songs, on the other hand, with anonymous texts, have real atmosphere, evoking with great skill the poet's emotions, stirred by the changing face of nature.

FRANCIS POULENC (1899-1963)

Sonata for flute and piano

Allegretto malinconico

Cantilena: Assez lent

Presto giocoso

Poulenc's *Flute Sonata* was written in 1957, the first of four chamber works (for flute, horn, clarinet and oboe) written towards the end of his life that have memorial dedications. It is dedicated to the memory of Elizabeth Sprague Coolidge, an American patron of chamber music. Poulenc composed it for the flautist Jean-Pierre Rampal, and he and Rampal gave the première in June 1957 at the Strasbourg Festival. It soon entered the standard flute repertoire, and has become one of Poulenc's best known works. It embodies those qualities that make Poulenc's music so immediately recognizable: short, almost disconnected phrases, and a melodic and harmonic palette that definably combines French folksong, Parisian vaudeville songs, and French church music. It seems almost as if this is music in search of a character: but that is its character.



CLAUDE DEBUSSY (1862-1918)

Trois Chansons de Charles d'Orléans

i Dieu! qui'l la fait bon regarder!

ii Quant j'ai ouy le tabourin

iii Yver, vous n'estes qu'un villain

The *Trois Chansons de Charles d'Orléans* were published as a collection in 1908, although two of the three songs were written earlier for an amateur choir that Debussy directed for a time. The texts are by Charles, Duc d'Orléans, and date from the 15th century. Though not in any way thematically related, the songs form a natural set, beginning with a dreamy love song, and ending with a poem scolding winter, no match for the joys of the summer. The second song of the trilogy is a 'stay-a-bed', sung by a soloist who ignores the *tambourin* (represented by a syllabic chorus) that calls the workers to the field: why give up the warmth of the bed for work? Curiously, when researching this work for a new edition, I came across the original manuscript, which clearly indicates that Debussy, perhaps with an eye on the text, conceived the solo for tenor. For some unknown reason, the first publication calls for an alto soloist: it is in that alternative form that we shall perform the work tonight. Given the brilliance of the choral writing, it is puzzling that Debussy, who had a natural affinity with the voice, wrote so little for unaccompanied chorus. The *Trois Chansons* are his only forays into this medium.

Timothy Brown

MAURICE DURUFLÉ (1902-1986)

Requiem Op 9

i Introit

ii Kyrie

iii Domine Jesu Christe

iv Sanctus

v Pie Jesu

vi Agnus Dei

vii Lux aeterna

viii Libera me

ix In Paradisum

Maurice Duruflé was, first and foremost, a professional organist: his fastidious and sparing output as a composer (he published only 14 works in 50 years) was a natural by-product of his principal career as performer and teacher. Born in Louviers, near the confluence of the Eure and the Seine, he attended Rouen Cathedral choir school from the age of ten, where he learnt the piano and the organ. In 1919, he moved to Paris to study under the celebrated organist Charles Tournemire, later becoming his assistant at the church of Sainte Clotilde. He entered the Conservatoire in 1920, winning prizes for organ, composition, piano accompaniment and harmony, where his professors included Eugène Gigout (organ) and Paul Dukas (composition): he also had lessons with Louis Vierne and Charles-Marie Widor. In 1927 he left his post with Tournemire to become deputy to Vierne at Notre-Dame, a post which he held until Vierne's death in 1937 (he was sitting beside the older man when Vierne dropped dead at the console). Meanwhile, in 1929, he had been appointed principal organist of Saint Étienne du Mont, the post which he held for the rest of his active life.

Besides his duties at Saint-Étienne du Mont, Duruflé held for more than 25 years the post of Professor of Harmony at the Conservatoire, to which he was appointed in 1943, having the previous year deputized for Marcel Dupré in the organ class. In 1947 (the year in which he composed the *Requiem*), he

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PROMS AT ST JUDE'S

7.45pm Friday 25th June

engaged as assistant organist a pupil of Dupré's, Marie-Madeleine Chevalier, some 19 years his junior, whom he was to marry in 1953. After his retirement in 1975 (forced on him by a car crash) she continued as organist of Saint-Étienne until 1998, a year before her own death (Durufle himself having died in 1986). It was a partnership which won them universal esteem, not just in France.

Conservative by the standards of his contemporaries (including his friend and Conservatoire colleague Messiaën), Durufle was out of sympathy with, even revolted by, late 20th century musical trends. In an article of 1980 he wrote: 'In the contemporary field of not only liturgical music but also of all kinds of music written today, one wonders anxiously what will happen tomorrow. Are we heading for a complete destruction of our musical civilisation? For the past 30 years all people have talked about is *musique concrète*, electronic, random, repetitive, experimental and electro-acoustic music, 'music of our time', 'new language', 'research', etc.,. Despite all this 'research', they don't seem to have found anything yet. If this so-called contemporary music is supposed to be the music of tomorrow, why do our conservatoires go on running classes in manuscript writing, harmony, counterpoint, fugue and composition, with teaching based firmly on classical, traditional writing?'

Unfashionable though such views may have been, they do not diminish Durufle's reputation as a composer of integrity and dedication and indeed of not inconsiderable originality. The *Requiem*, composed to a commission from his publisher Durand in 1947, has by common consent come to be regarded as Durufle's *chef d'oeuvre* and is his most frequently performed work. In common with a number of other compositions of his, it was inspired by Gregorian chant. Durufle once wrote: 'Gregorian art brought liturgical chant to such a point of perfection that it would have been a veritable catastrophe for the whole of Christian culture if it had disappeared'; and on another occasion: 'To separate Gregorian chant from the Catholic liturgy is to want to mutilate it. Its universal character is an aspect of the unity of the Church'.

The words follow the regular pattern of the Requiem Mass, except that (unlike the Requiems of Mozart and Verdi) it does not contain *Dies Irae* as a self-contained, dramatic episode; nor does it follow the hellfire-and-brimstone approach of Requiem settings of the Romantic period. Durufle's treatment of the text is much closer to Fauré's, although, unlike Fauré, he does not omit *Dies Irae* altogether: it makes a brief appearance in the penultimate section, *Libera Me*, where it is the last of only three passages in this otherwise tranquil work where the chorus is asked to sing *fff*. The use of plainchant allows for a satisfyingly unregimented freedom of rhythm, and solos for mezzo-soprano and baritone are supported by highly effective choral writing against a richly varied orchestral backdrop.

Only a few months before she died in 1999, Marie-Madeleine Durufle was interviewed by the young French organist Frédéric Denis. Asked why her husband had composed so little after the *Requiem* and other larger works, she said: "You have to remember that a work like the *Requiem* actually contains nine pieces, all of them very carefully crafted. In order to write it, he did his composing during the summer at

his mother's place. In the evening he used to shut himself in the church, to put the finishing touches on what he had written during the day. And while he was with his mother, in Louviers, he had only a piano, an Elke upright. So it was on this piano that he composed the *Requiem*. What is more, he composed slowly, with extraordinary concentration, never letting anything slip by. And when he had finished a piece he went through it again, in minute detail... He was not an 'assembly line' [à la chaîne] composer."

Speaking of his love of Bach, she added: "I have read that while Bach was writing his cantatas, or certain other works, he occasionally started to weep – Bach! And now I am going to let you into a secret which I have never told anyone before: my husband confessed to me that while he was writing his *Requiem* he had cried several times. I was so moved by that. Certainly in the *Agnus Dei* or the *In Paradisum* the theme is so sensitive, so meaningful, that I am not at all surprised that he cried."

Thomas Radice



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Piano Recital

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Sasha Gracheva *piano*

Programme

WOLFGANG AMADEUS MOZART (1756-1791)

- ❖ *Piano Sonata No 2 in F K 280* (1775)
 - *Allegro assai*
 - *Adagio*
 - *Presto*

LUDWIG VAN BEETHOVEN (1770-1827)

- ❖ *Twelve variations in A major on a Russian Dance* from Wranitzky's *Das Waldmädchen* Wo0 71 (1796-1797)

ROBERT SCHUMANN (1810-1856)

- ❖ *Papillons Op 2* (1829-1831)

FRANZ LISZT (1811-1886)

- ❖ *Waldesrauschen* (Forest murmurs) 1862-63
(One of the two concert études S 145 R 6)

FRÉDÉRIC CHOPIN (1810-1849)

- ❖ *Polonaise in G sharp minor KKIVa/3* (1824)
- ❖ *Waltz in C sharp minor Op 64/2* (1847)
- ❖ *Fantaisie-Improptu in C sharp minor* Op 66 (1834)



SASHA GRACHEVA *piano*

Born in 1995 in Moscow, Sasha Gracheva was five years old when she began studying at the city's Gnessin School of Music for Gifted Children with Elena Tolkunova. At six, she gave her debut performances both as a pianist and a composer. In 2004, Sasha was one of the five 'Child Genius Composers' invited to participate at the Granada Festival in Spain. In 2006, she visited England and gave a performance in Dover Town Hall and in the same year she was one of the winners of the International Young Composers Competition in Moscow. Sasha has taken part in festivals and concerts in Moscow, Kaluga, Kazan and other cities of Russia and she is a regular performer at many prestigious venues.

At present, she is a pupil of the Purcell School of Music in Hertfordshire with Tatiana Sarkissova.



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PROMS AT ST JUDE'S

12.45pm Saturday 26th June

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Sonata No 2 in F K 280 (1775)

Allegro assai

Adagio

Presto

Mozart's first five piano sonatas (K 279-83) were part of a set of six and the sequence of keys of the set as a whole makes it likely that they were composed with publication in mind, doubtless aimed at the large amateur market for such works. The Sonata in F is the second of the group. In common with all Mozart's piano sonatas, it has three movements, each, in this case, cast in sonata form. An Allegro assai is followed by a remarkably melancholy Adagio in F minor in lilting siciliano rhythm. The final Presto also makes use of a dance rhythm, in this case the galliard.

LUDWIG VAN BEETHOVEN (1770-1827)

12 variations on a Russian Dance from Wranitzky's Das Waldmädchen Wo0 71 (1796-1797)

Beethoven composed nearly 70 sets of variations in all. Most of the early ones were based on themes by other composers. The Variations in A major on a Russian Dance from Wranitzky's *Das Waldmädchen Wo0 7*, were probably composed in November 1796, while Beethoven was touring Bratislava and Budapest and when Wranitzky's ballet was enjoying wide success in its first year. Undoubtedly, Beethoven hoped to capitalise on the opera's popularity by composing a set of six variations on its *thème russe* – the Russian folk dance *Kamarinskaya*. The theme, in A major and marked 'allegretto', is a perfect example of a Classical-era periodic melody, except that its main tune is five measures long. All variations are in A major, except the third, seventh and eleventh which are in A minor.

ROBERT SCHUMANN (1810-1856)

Papillons Op 2 (1829-1831)

Schumann, whose life and work embody the idea of Romanticism in music, was uncomfortable with larger musical forms, such as the symphony and the concerto, and expressed the full range of his lyrical genius in songs and short pieces for piano. *Papillons* (1829-1831), in keeping with its origin as music for a fictitious festival or ballroom scene, is a set of dance pieces, many of them waltzes. The work draws on many external sources of inspiration, both literary and musical. The conclusion is considered by many to be the composer's first masterpiece. Atop a 26-bar pedal point on low D, Schumann combines a fragment from the old German song *Grossvaterlied* with a waltz melody that opens the work. Six accented notes represent the striking of a clock marking the end of the festival – after which the pianist executes a remarkable diminuendo effected by the removal of notes, one at a time, from a sustained dominant-seventh chord. The partygoers disappear as the sound gradually vanishes into nothingness.

FRANZ LISZT (1811-1886)

Waldeärauschen (Forest murmurs)

It was said that Liszt had made a conscious effort in his études to showcase his skills in order to demonstrate that he was the counterpart on the piano of Paganini on the violin. Liszt composed the two concert études, *Waldeärauschen* (Forest murmurs) and *Gnomensagen* (Dance of the gnomes), in 1862-63 for the piano school of Lebert and Stark. *Waldeärauschen* is full of colour and pianistic hurdles, without ever sounding gimcrack or flashy. The catchy main theme has an air of nonchalance, capturing the image of the wind swaying the branches and leaves of the forest trees on a bright summer day.

FRÉDÉRIC CHOPIN (1810-1849)

Polonaise in G sharp minor KK1Va (1824)

As a teenager, Chopin spent two summers in the country, where he was exposed to Polish folk music. Of course he did not invent the polonaise or the mazurka, but it was he, alone, who recast Polish folk music into piano form and put it into the world arena. The G sharp minor polonaise was written in 1824 when Chopin was just 14.

Waltz in C sharp minor Op 64/2 (1847)

The *Trois Valses* published in 1847 were the last set of such works to be published during Chopin's lifetime and were among the last works he sketched before his illness made further work impossible. More subdued and strikingly Slavic in tone, with undercurrents of mazurka-rhythm mingling with the characteristic waltz, is the *Valse in C sharp minor*. Here, the sad protagonist is called to the dance floor by the spinning passage in running quavers, while the *più lento*, D flat major, middle section offers some consolation.

Fantaisie-Improvisation in C sharp minor Op 66 (1834)

Chopin wrote four improvisations, a French word suggesting improvisation, but affixed the word 'fantaisie' only to the last one, implying a more rhapsodic nature for it. In fact it is a fairly straightforward ABA pattern, with an unexpected twist in the coda. Following a dour, imposing note, the piece begins with fast, rippling figures in both hands. A second section, moving to D flat over left-hand triplets, offers a broad, lyrical melody with just a few touches of filigree near the ends of the phrases. It serves as the basis of a couple of short quasi-variations, never straying far from the original theme. The perpetual-motion returns for what seems will be a fleet finale but, just before the end, the music devolves into a swirling figure from which emerges a firm bass re-statement of the second section's romantic theme and the *Fantaisie-Improvisation* ends with a gentle arpeggio and a quiet chord.

Sascha Gracheva



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CLARE TEAL

Like a true perennial flower, Clare Teal returned this spring with a brand-new tour of the UK and Europe with a new show featuring material just recorded, plus selections from her impressive back catalogue – a glorious mix of standards, classics and originals from the albums spanning her highly successful career.

After many years of performing sell-out shows based on the traditional American songs of the Thirties and yesteryear, Clare, one of the country's most popular jazz singers, has decided it is high time to celebrate some of the UK's leading writers. In the show, the multi-award winning singer-songwriter, Radio 2 presenter and columnist brings her unique blend of humour and great music to the stage backed by the finest jazz musicians in the land. Led by the dynamic young Australian composer, conductor and pianist Grant Windsor, this show certainly swings.

Many of the songs included are regularly assumed to be written by Americans, but actually had a lot of British involvement. Examples of this home-grown talent include songs such as *Try A Little Tenderness* by James Campbell and Reginald Connolly, *Spread A Little Happiness* by Vivian Ellis and *Smile* by Charlie Chaplin. The show pays homage to material over an 80-year period and will also feature more modern classics such as *The First Time Ever I Saw Your Face* by Ewan MacColl and *He Was Beautiful* by Stanley Myers and Dame Cleo Laine.

Clare, who presents the BBC2 shows 'Sunday Night at 10 with Clare Teal', and 'Big Band Special' on Mondays and regularly presents 'Friday Night is Music Night',



has always loved these songs and is very excited about taking the new show on the road this year.

"I've always known that some of these songs were British, but I've been amazed to find out just how many British writers have contributed to some of the world's best-known songs," she says. "A further bit of digging turned up some fantastic lost gems that really deserve to be heard again and the idea for the show came together very quickly. 'The Great American Songbook' is a wonderful body of work, but I think people might be pleasantly surprised to find out how much of it was contributed by the Brits."

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Programme

FRANZ VON SUPPÉ (1819-1895)

❖ *Light Cavalry Overture* (1866)

ROBERT SCHUMANN (1810-1856)

❖ *Concerto for cello and orchestra in A minor*
Op 129 (1850)

INTERVAL



Arias for Bass-Baritone

GEORGE FRIDERIC HANDEL (1685-1759)

❖ *Sì, tra i ceppi* (from the opera *Berenice*,
Queen of Egypt HWV 38)

WOLFGANG AMADEUS MOZART (1756-1791)

❖ *O Isis und Osiris* (from *The Magic Flute*)

SIR ARTHUR SULLIVAN (1842-1900)

❖ *The Lost Chord*

EDWARD GERMAN (1862-1936)

❖ *The Yeoman of England*
(from the opera *Merrie England*)

Programme continued overleaf



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PROMS AT ST JUDE'S

7.45pm Sunday 27th June

EDWARD ELGAR (1857-1934)

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

HENRY WOOD (1869-1944)

- ❖ *Fantasia on British Sea Songs* (1905)
 - *Fanfare*
 - *The Saucy Arethusa*
 - *Tom Bowling*
 - *Hornpipe (Jack's the Lad)*
 - *Farewell and Adieu ye Spanish ladies*
 - *Home, Sweet Home*
 - *See, the Conquering Hero Comes*
 - *Rule Britannia!* (Arne arr Nigel Wicken)

SIR HUBERT PARRY (1848-1918)

- ❖ *Jerusalem*

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Rebecca Hopkin
Patricia Ramirez Reinosco
Alexandra-Martha Ursache

Cellos
Daniel Bull
Jo Keithley
Leonardo Sesenna

Basses
Lachlan Radford
Samuel Rice

Flutes
Sarah Bennington
Kate Walter

Oboes
Katie Bennington
Fraser MacAulay

Clarinets
James Burke
Jonathan Parkin

Bassoons
Lorna Tyack
Katie Walton

Horns
Abbey Edlin
Nicholas Ireson

Trumpets
Alan Blair
Elizabeth Jones

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PROMS AT ST JUDE'S

7.45pm Sunday 27th June



SIMON OVER *conductor & director of music*

Simon Over studied at the Amsterdam Conservatoire, the Royal Academy of Music and Oxford University. From 1992 to 2002 he was a member of the music staff at Westminster Abbey and director of music at St Margaret's Church and the Chapel of St Mary Undercroft in the Palace of Westminster.

Simon is the founder-conductor of the Parliament Choir, artistic director of the Anghiari Festival in Tuscany and co-founder and music director of Southbank Sinfonia. He conducted Southbank Sinfonia in the 2009 and 2010 production of *Every Good Boy Deserves Favour* at the National Theatre.

Simon is a guest conductor of the City Chamber Orchestra (Hong Kong), and the Southern Sinfonia (New Zealand).

As an accompanist, he has worked with many internationally acclaimed musicians. Simon's performances with American violinist Miriam Kramer in London and New York – as well as on several recordings – received high critical acclaim.

JOHN ANTHONY CUNNINGHAM *bass-baritone*



John Cunningham, a Lancastrian, graduated as a chartered librarian while studying with John Cameron. Roles for English National Opera include: Angelotti in *Tosca*, Bonze in *Madam Butterfly*, Krusina in *Bartered Bride*. Donald in

Billy Budd and Morales in *Carmen*. For Kentish Opera: Germont Père *La Traviata*, Tomsky *Queen of Spades*, Ankerstroem in *Un Ballo in Maschera*, Ramfis in *Aida* and *Nabucco*. For The Mastersingers Company: Donner in *Das Rheingold*, Hunding in *Die Walküre* and Hagen in *Götterdämmerung* with the Northern Wagner Orchestra. His many performances for Opera North include creating the role of The Drum Maker in the premier of Jonathan Dove's opera *Pinocchio*.

He recently made his debut at Covent Garden, performing principal roles in *Don Carlo* and *The Gambler* and is currently appearing in *Salome*. Concerts include the requiems of Mozart (Royal Albert Hall), and Donizetti (Queen Elizabeth Hall). He is noted for his *Elijah*, appearing in concert throughout the country.

John also performs light music, having appeared on both radio and TV, including a two-part Radio 2 programme entitled *Love's Old Sweet Song*, culminating in a recital at the Purcell Rooms.

ROBERT COHEN *cello*



Having made his Royal Festival Hall debut at the age of 12, Robert Cohen recorded the Elgar Cello Concerto at the age of 19, which earned a silver disc.

Subsequently, he has consolidated an award-winning discography ranging from solo Bach (and the Schubert Quintet with the Amadeus Quartet

for DGG) to the concertos of Dvořák, Tchaikovsky, Beethoven and H K Gruber and a comprehensive British series for Decca. However, the concert hall remains Robert Cohen's first love.

As a performing artist, his career takes him to the USA, Europe, Australia, Japan and the UK. He has performed with conductors such as Claudio Abbado, Marriss Jansons, Riccardo Muti and Sir Simon Rattle, and his enthusiasm for chamber music provides the bedrock of the Charleston Manor Festival which he has directed since 1989. He is a professor at the Royal Academy of Music and at the Conservatorio



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PROMS AT ST JUDE'S

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della Svizzera Italiana in Lugano and his illuminating masterclasses have been widely broadcast and published.

In the online world, Robert Cohen's Cello Clinic (www.celloclinic.com) gives musicians access to in-depth, specialist diagnosis and Cohen Pod Talks (www.cohenpodtalks.com) offers series of podcasts in which he talks to leading figures in the arts, politics and business.

Robert Cohen plays the Ex Roser cello by David Tecchier, Rome, 1723.

FRANZ VON SUPPÉ (1819-96)

Light Cavalry Overture (1866)

Franz von Suppé is one of those composers who were highly successful in their lifetime but remembered today through only a few pieces – in his case mostly overtures, of which *Light Cavalry* and *Poet & Peasant* are the best known.

Suppé was born in what is now Split, Croatia, to a father of Belgian origin and a Viennese mother. At the age of 13, he wrote a Mass which was good enough to be revised and published some 40 years later. He spent much of his youth in Italy, where he studied law but preferred to spend his time on composition and moving in musical circles (he was distantly related to Donizetti). After finishing his studies he moved to Vienna, where he abandoned the law for music. Suppé had an Italian-inspired gift for melody and produced quantities of lively music, rivalling the Strauss family in the field of Viennese operetta. He wrote some 30 light operas and incidental music for more than 180 other works.

The overture to *Light Cavalry* (a two-act operetta) opens with a bugle call and fanfare, which serve as the basis for variations and lyrical writing in the manner of Donizetti. After two minutes or so, we hear the famous imitation of horses cantering: a clarinet solo then leads into an interlude in a distinctly Hungarian style. The piece ends with a reprise of the cantering tune.

ROBERT SCHUMANN (1810-56)

Concerto for cello and orchestra in A minor Op 129 (1850)

In September 1850, Robert Schumann and his family moved from Dresden to Düsseldorf, where he took up the post of municipal music director. The Cello Concerto, written in a two-week period in October, marked the beginning of a two-year burst of creativity that also included his fine Third Symphony. Sadly, inspiration as a composer started to decline with growing mental illness: in 1854, after a failed suicide attempt, he had himself committed to an asylum, where he died two years later.

The concerto was not published until 1854, and had to wait to 1860 for its first public performance. Schumann's knowledge of the instrument's capabilities is evident throughout the work: there is no empty virtuosity, but rather a profound dialogue (as there had been with the piano concerto, written five years earlier) between soloist and orchestra.

The concerto is in three movements, but, because they are played without a pause, and because material from the opening one returns in the finale, the work is sometimes

thought of as being in a single movement with three distinct sections, linked together by a recitative-like bridge based on a 'motto' theme enunciated in the work's opening. The first two movements are especially lyrical, and there is a particularly imaginative touch in the second – a romance in which the soloist's phrases are answered by a solo cello in the orchestra. The finale provides a vigorous contrast: the cadenza is accompanied by the orchestra – a strikingly original effect, virtually without precedent in Schumann's time.

GEORGE FRIDERIC HANDEL (1685-1759)

Si, tra i ceppi from the opera *Berenice, Queen of Egypt* (HWV 38)

Si, tra i ceppi e le ritorte / La mia fè risplenderà. / No, nè pur la stessa morte / Il mio foco estinguerà

[Yes, even among shackles and chains / My faithfulness shall shine forth / No, not even death itself / Shall extinguish my flame.]

Handel's opera *Berenice, regina d'Egitto* is based on the life of Cleopatra Berenice, the daughter of Ptolemy IX (1st century BC) – the main character in Handel's 1728 opera *Tolomeo*. It was composed at a time when British tastes were beginning to turn away from Italian opera. But Handel remained faithful to his preferred genre as long as he could, driving himself so hard that he collapsed with a stroke five days before the première. The opera was not a success, but this aria survives as a fine example of an *aria di bravura*. In the opera, the character Demetrius (originally cast for *alto-castrato*) sings it to reassure his beloved Selene of his constant love, as her jealous sister, the Queen of Egypt, is sending him to prison.

Translation by Jennifer Radice

WOLFGANG AMADEUS MOZART (1756-91)

O Isis und Osiris from *The Magic Flute*

O Isis und Osiris, schenket / der Weisheit Geist dem neuen Paar! / Die ihr der Wand'rer Schritte lenket. / Stärkt mit Geduld sie in Gefahr.

Laßt sie der Prüfung Früchte sehen. / Doch sollen sie zu Grabe gehen. / So lohnt der Tugend kühnen Lauf. / Nehmt sie in euren Wohnsitz auf.

[O Isis and Osiris, bestow the spirit of wisdom on the newly-married couple. / Guide the steps of the wanderers. / Strengthen them patiently in danger.

Let them derive benefit from their trials; / But should they go to their graves. / Grant them a brave and virtuous journey. / Take them up into your dwelling-place.]

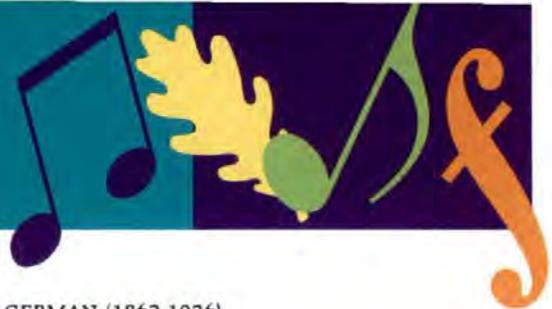
The council of priests, headed by Sarastro, has entered to the sound of a solemn march. They determine that Tamino shall have Pamina as his wife, but, first, the pair must undergo trial by ordeal, as the priests do not wish to return Pamina to her mother, the Queen of the Night, who has infected the people with superstition. The High Priest Sarastro now sings a prayer to the gods Isis and Osiris, asking them to protect Tamino and Pamina and to take them into their heavenly dwelling place should they meet death in the course of their trials.

Translation by Jennifer Radice



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7.45pm Sunday 27th June



SIR ARTHUR SULLIVAN (1842-1900)

The Lost Chord

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.

I know not what I was playing,
Or what I was dreaming then;
But I struck one chord of music
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an angel's psalm,
And it lay on my fevered spirit
With a touch of infinite calm.

It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.

It linked all perplexèd meanings
Into one perfect peace,
And trembled away into silence
As if it were loth to cease.

I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And entered into mine.

It may be that death's bright angel
Will speak in that chord again,
It may be that only in Heav'n
I shall hear that grand Amen.

This matchless example of Victorian religiosity was composed by Sullivan in January 1877 after a long vigil at the bedside of his dying elder brother Fred. One night, towards the end, Sullivan turned to these verses by Adelaide Procter (1825-1864); he had tried setting them before, but this time felt inspired. Shortly afterwards he was asked by the famous Anglo-American singer Antoinette Sterling if he could set the very same words. He was able to tell her he had already done so. She gave the first performance and ensured its subsequent immense popularity. "I have composed much music since then" (he later remarked) "but have never written a second *Lost Chord*." Many years after, Dame Clara Butt exclaimed: "What we need now is more songs like *The Lost Chord*. There is something of the grandeur of Beethoven in it." It was even sung by Caruso, who had to have the words written out in Italian phonetics for the purpose.

EDWARD GERMAN (1862-1936)

The Yeomen of England from the opera Merrie England

Who were the Yeomen, the Yeomen of England?
The free men were the Yeomen, the free men of England,
Stout were the bows they bore
When they went out to war,
Stouter their courage for the honour of England!

And nations to Eastward,
And nations to Westward
As foemen did curse them,
The bowmen of England!
No other land could nurse them,
But their motherland, Old England!
And on her broad bosom did they ever thrive!

Where are the Yeomen, the Yeomen of England?
In homestead and cottage they still dwell in England!
Stained with the ruddy tan
God's air doth give a man,
Free as the winds that fan the broad breast of England!

And nations to Eastward,
And nations to Westward,
As foemen may curse them,
The Yeomen of England!
No other land can nurse them,
But their motherland, Old England!
And on her broad bosom shall they ever thrive!

Merrie England was Edward German's third comic opera, his second with librettist Basil Hood, and the first full-length comic opera that he composed entirely on his own. Following the success of *The Emerald Isle*, the Savoy Theatre arranged for German and Hood to collaborate again. The original production opened in April 1902, with a cast drawn from the D'Oyly Carte Opera Company. The opera is set during the reign of Elizabeth the First. The stirring ballad *The Yeomen of England* (sung by the Earl of Essex) became a popular favourite and was performed at Queen Elizabeth II's Jubilee celebrations in 2002.





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SIR EDWARD ELGAR (1857-1934)

Pomp and Circumstance March in D major, Opus 39 No 1

"I've got a tune" (wrote Elgar to Miss Dora Penny, the 'Dorabella' of the *Enigma Variations*) "that will knock 'em – knock 'em flat." He used it some months later as the trio of his first of his *Pomp and Circumstance* military marches. The title of the series was taken, somewhat out of context, from Othello's ironical farewell to the 'pride, pomp, and circumstance of glorious war' (Shakespeare, *Othello*. Act III.3.355).

The March had its London première in 1901 at one of Henry Wood's Promenade Concerts – the only occasion in the history of the concerts that a piece of music has had to be given a double encore. "You have composed a tune which will go round the world," was the reported comment by King Edward VII, who suggested it should be made into a song. Elgar thereupon adapted the melody for words specially written by the poet and essayist Arthur Benson (1862-1925) for a Coronation Ode, to be performed at a gala concert at Covent Garden during coronation week in August 1902. In the event, the gala was cancelled when the King developed appendicitis and the work received its première in Sheffield a couple of months later, when it was rendered with great splendour by Dame Clara Butt.

Chorus

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

SIR HENRY WOOD (1869-1944)

Fantasia on British Sea Songs (1905)

Fanfare

The Saucy Arethusia

Tom Bowling

Hornpipe (Jack's the Lad)

Farewell and Adieu ye Spanish ladies

Home, Sweet Home

See, the Conquering Hero Comes

Rule Britannia! (Arne arr Nigel Wicken)

Sir Henry Wood was the founder conductor in 1895 of what were originally known as the Queen's Hall Promenade Concerts. He was a conductor of enormous energy and versatility and (apart from some student works) composition hardly featured in his life. He did, however, turn his hand from time to time to orchestral arrangements. The only such work for which he is now remembered is this *Fantasia*, originally written as a popular climax to a Trafalgar Day centenary concert at the Queen's Hall in 1905. By the 1930s the practice of performing the work annually at the last night of the Promenade Concerts was already well established by Sir Henry Wood himself.

The final number, *Rule, Britannia!*, with audience participation, 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 stanzas inspired by the ancient legend that Jesus had been brought to this country as a child, and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse) accompanied by organ; later he orchestrated it. The idea came from the Poet Laureate, Robert Bridges, who suggested a simple setting 'that an audience could take up and join in' for a meeting of the Fight for Right propaganda movement in the Queen's Hall.

The invitation to set Blake's idealistic poem would have appealed to Parry, who was a man of radical and decidedly un-jingoistic beliefs; the narrowly nationalist context of the first performance would have been less to his taste. He was therefore happier to see his work taken up by the Votes for Women movement, of which he was an enthusiastic supporter. He welcomed its adoption as the official Women Voters' Hymn. Later, it was to become the national song of the Women's Institute movement, as well as finding a place in many hymn books. It already had something of the status of an alternative national anthem when Sir Malcolm Sargent first invited the audience to sing it at the Last Night of the Henry Wood Proms in 1953.

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

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

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

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

Thomas Radice





Some interesting things to see in the church of St Jude-on-the-Hill *Celebrating its centenary in 2011*

Nikolaus Pevsner, Simon Jenkins and, more recently, Roger Woodley in the Blue Guide to London have all had something to say in their guide books about the exterior of the church of St Jude-on-the-Hill and the 'cathedral proportions' of its majestic interior; yet very little, so far as I know, has been written about the many individual features that give the church its special character. I would like to single out just a few of the things in St Jude's that have captured my imagination.

The first of these is the ambo. This is an elevated desk or pulpit, with a flight of steps, from which the Gospels would be read and homilies preached in the early Christian churches and basilicas. You often see them in Italian churches. The remarkable thing is that we at St Jude's had this one for many years without realising that it was an ambo, or even that it could be moved about. We thought that it was a fixture until the Proms festival in 2008, when the Proms volunteer force decided that it was obstructing the orchestra and (no doubt in flagrant breach of Diocese rules) moved it away from its regular position next to the chancel. Only then did we realise that it was a genuine ambo, that it was moveable and furthermore that it had been facing the wrong way for many years.

The west window is one of St Jude's finest features and deserves its pride of place on the cover of The

Spire, the church's parish magazine. It has a slightly Art Nouveau look about it, but in fact was designed in the 1930s by Walter Percival Starmer (who also painted the murals that adorn St Jude's) in memory of Basil Graham Bouchier, vicar of St Jude's from 1908 to 1929. The window depicts St Jude, flanked by two angels, as the central figure; he holds the cross in his right hand, while on his left arm he supports the church of St Jude-on-the-Hill. Beneath there is a ship; above is Christ seated in glory, surrounded by the four evangelists. The light of glory pours down upon the saint.

Below the window, to the right of the west door, is the roundel commemorating the horses killed in the Great War. The original memorial, dedicated in 1926, was a bronze horse believed to have been sculpted by Lutyens's father. This, sadly, was stolen and its replacement met a similar fate. The present bronze plaque was made in 1970 by Rosemary Proctor; she was the daughter of William Rennie, who was vicar of St Jude's from 1936 to 1954. It bears a touching inscription: 'In grateful and reverent memory of the Empire's horses (some 375,000), who fell in the Great War (1914-1918). Most obediently, and often most painfully, they died'.

An equally poignant memorial is the painting in the lunette on the north wall near the Lady Chapel. This was done by Starmer in memory of Michael Rennie, elder son of the William Rennie just mentioned, and was dedicated by the Archbishop of Canterbury on 18 October 1942.



The ambo



Starmer painting on the north wall and, above, the 'horse' memorial



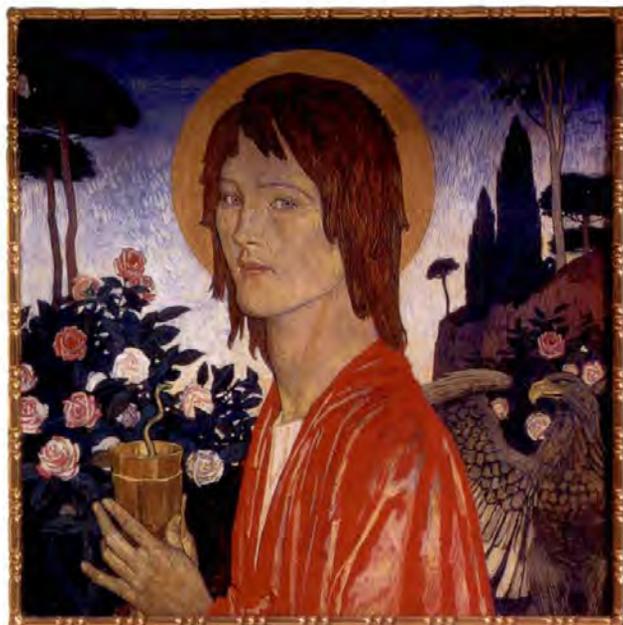
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The painting depicts the last moments in the life of Michael Rennie, who died of exhaustion after rescuing evacuee children from the sinking SS City of Benares on 18 September 1940; the ship, en route to Canada, was torpedoed and almost all the passengers were lost. St Jude's offers prayers every year for Michael Rennie and all those who perished with him.

The Chapel of St John the Evangelist to the right of the sanctuary is of great interest (although you will need to come back on a Sunday afternoon outside Proms week to look at it, as it is used by the orchestras during concerts). The chapel was a gift of the Harmsworth family in 1923. The fine memorial window to Robert St John Harmsworth (1898-1920) is by Robert Anning Bell, one of the most distinguished artists of his day. The green and white marble altar is by Lutyens himself. In the central panel is an Italianate painting by Maurice Greiffenhagen, a friend and colleague of Bell at the Glasgow College of Art, showing St John holding a chalice from which a serpent is emerging. This refers to the legend according to which the priest of the temple of Diana gave St John poison to drink as a test of faith. Two men had already died of the poison, but St John survived and restored the other two to life as well.

Finally, a Russian Orthodox touch is added to St Jude's by the icon of the Virgin and Child which hangs to the left of the entrance to the Lady Chapel. The icon is thought to have been given to St Jude's by the Empress Maria Feodorovna when she visited the church in



The central panel to Lutyens's marble altar

1923. This type is known as the 'Strastnaya' or 'Passion' icon or, in the west, as 'Our Lady of Perpetual Help'. As in other Strastnaya icons, the Christ Child is depicted on his mother's left arm; he holds his right hand in hers and looks over his left shoulder at one of the angels flanking them. The angels carry the instruments of the Passion: the cross, the spear and the sponge. On the left door of the icon's case is written 'Facta es nobis Domina in refugium' (Thou, Our Lady, art become a refuge for us); on the right door, 'Adjutrix in opportunitatibus in tribulatione' (Bringer of perfect help in time of trial).

If you would like to wander around St Jude's at a time when it is not thronged with concert-goers, don't forget that the church is open to the public every Sunday afternoon from 1130 to 1730 until the clocks go back at the end of October. Should you wish to make a contribution to the costs of maintaining the fabric of this fine building, please visit the church's website at www.stjudes.org.uk.

Jennifer Radice

With grateful acknowledgements to Father Alan Walker and Barbara Britton



The 'Strastnaya' icon of Virgin and Child



The Free Church



This year the Free Church celebrates its centenary. It was in February 1910 that residents at a meeting at the Institute covenanted together 'to worship together in the Hampstead Garden Suburb and, being agreed as to the propriety of becoming more closely associated in the fellowship of the Gospel, do hereby join ourselves together' and the new church was formally inaugurated.

Plans for the Free Church building and the nearby Manse, as for St Jude's, were drawn up by Edwin Lutyens and work on the church was begun in January 1911. Foundation stones for the new building were laid by the five people whose names are recorded above the south door of the church and many Sunday School children laid bricks on which their initials had been inscribed. Henrietta Barnett had asked that the words 'God is larger than the creeds' should be inscribed on the stone to be laid by her in the south wall. Before the elders could reach a decision on that request, however, Queen Mary paid a visit to the Suburb and approved the idea.

Work continued through the summer of 1911, one of the longest and hottest summers on record, and on October 25 the new church was opened and dedicated for worship. The Rev Basil Bourchier, the new incumbent at St. Jude's across the square, took part in the service. Immediately disregarding the ecumenical spirit of both Queen Mary and Dame Henrietta

Barnett, the Church Times roundly condemned him for 'rejoicing over the erection of a place of sectarian worship', an act which, the paper said, might have purchased for him a little cheap popularity at the heavy expense of causing confusion and distress to his parishioners. Happily, however, this scathing attack did not alter Mr Bourchier's attitude, and relations between the two churches on the hill have always been most cordial.

Externally, Lutyens made the two churches similar, except that the Free Church is crowned with a dome and cupola and St Jude's with a tall Anglican spire; but the interior contrasts strongly with St Jude's. Whereas St Jude's presents a large and almost cathedral-like complexity and chiaroscuro effect, the interior of the Free Church is simple and, in the words of architect Mervyn Miller, 'a calm white statement of Lutyens's favourite Tuscan order'.

The architect's drawings of the church show that he originally planned a building with three windows on each side of the nave, but in the early days a smaller structure was considered adequate. The west end was therefore temporarily finished at a point between the second and third windows. To facilitate the eventual completion of the building as planned, two reinforced concrete beams were left protruding from the west wall, each supported by a square concrete pillar. Known as 'the gallows', these eyesores disappeared when the west end was completed in 1938.

The then Minister, Frank Ballard, wrote: 'When long ago Jerusalem was invested by enemies and men's hearts were full of fear, Jeremiah proclaimed his faith in the future by buying a plot of land outside the city.... We do it by taking our impressive buildings one step further towards completion and dedicating our new west end to the service of God'. But the temporary wooden porches remained; and it was only in April 1961 that they were finally replaced by a permanent structure, fashioned from specially matching bricks and tiles which would have gained Sir Edwin Lutyens's approval.

A noted feature of the church is the organ. Originally, when the church was opened, a small instrument had been provided by Norman & Beard, a well-known firm of organ builders. But a fund had been raised at the



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outset in 1910 for the cost of providing a full organ, for which 'Mr Carnegie' had agreed to subscribe £290 provided the church raised a similar sum. It was this organ – built by the same firm – which was finally completed in 1926. In an article for *The Organ* in 1941, J Stuart Archer wrote: 'Although the organ has a number of technical faults, these defects are forgotten or forgiven when it is heard in the chancel'.

He added: 'The general effect is magnificent. The acoustics of the building are as perfect as one could wish. This, of course, helps greatly, but had these favouring conditions not been backed by first-class workmanship, the result would have been a commonplace instrument'.

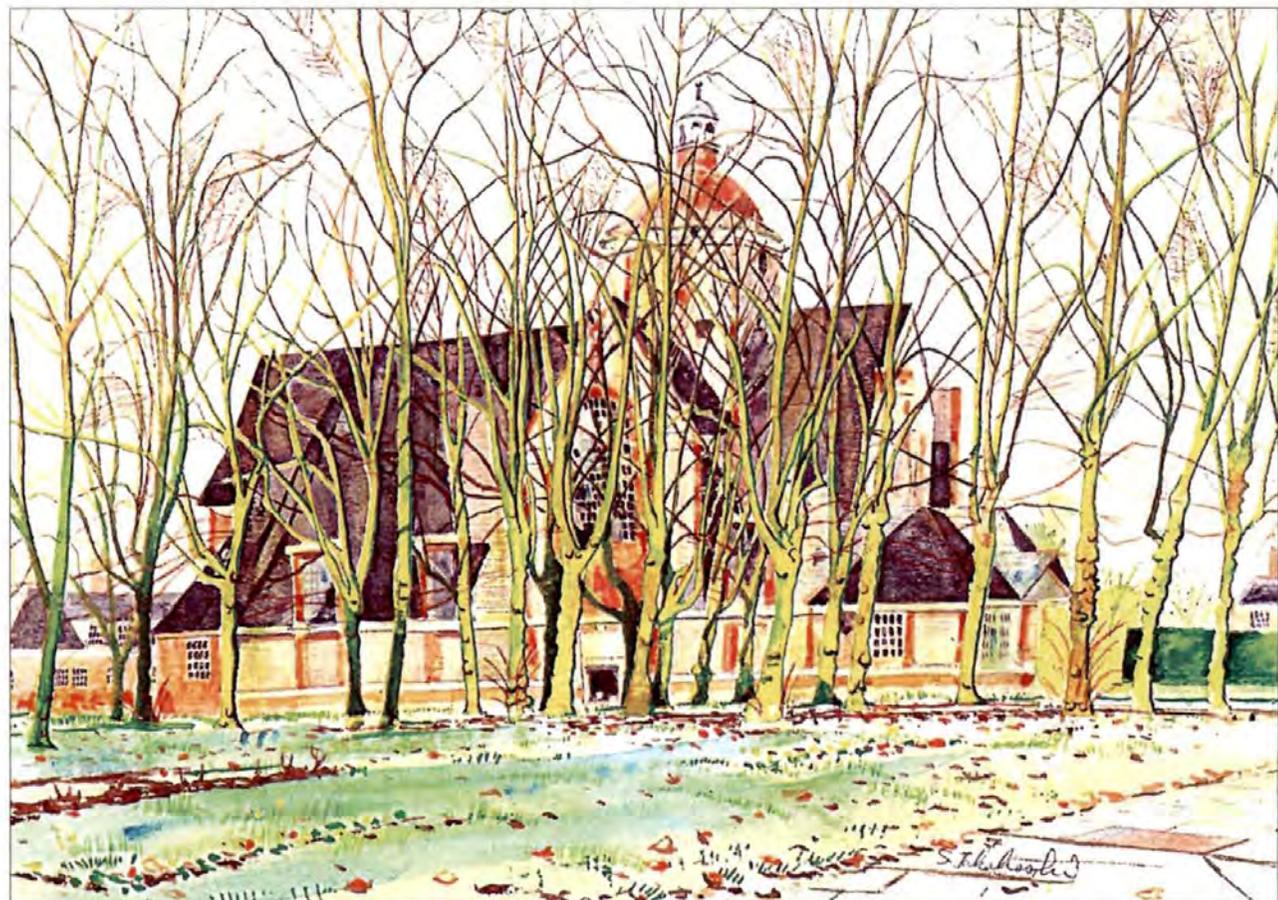
The organ was rebuilt in 2003 and in the words of the present Director of Music, Ken Dougall, 'should be good for another 100 years'.

As a church open to all, Hampstead Garden Suburb Free Church has a unique place in the history of Christian worship in this country. The *Manchester Guardian*, when reporting the opening of the church,

noted: 'The latest experiment to be tried in the enterprising air of the Hampstead Garden Suburb is that of a Free Church which is really free to all denominations. The Suburb has obtained the most original church in or near London. The foundation is not less original for the fact that there is no other interdenominational Free Church in the country'.

You can find out more about the church and its activities on www.hgsfreechurch.org.uk

John Ditchfield



The Free Church by Shizue Takahashi

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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 friendspsj@gmail.com

On our website (www.promsatstjudes.org.uk/support.html) you can find further information about the Friends, including a downloadable application form.

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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

19th - 27th June



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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.

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Printed programme: Ian Davidson, Terry Ryle, editors and Thomas Radice, programme notes
The Reverend Alan Walker, Elinor Delaney and Jennifer Radice (Churchwardens) 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

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



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