

PROMS AT ST JUDE'S

# Programme

# 2008



14th-22nd June

Supporting Toynbee Hall  
& North London Hospice

**P**roms at St Jude's  
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# Proms at St Jude's

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## Hon President's Message of Welcome



Welcome to the sixteenth season of Proms at St Jude's, to concerts of classical music and jazz, to free lunchtime recitals and guided heritage walks, all in and around the magnificent setting of Lutyens's ecclesiastical masterpiece at the heart of Hampstead Garden Suburb, which celebrated its centenary last year.

Once again we are asking for your support in raising funds for Toynbee Hall (75%) which continues Dame Henrietta and Canon Barnett's work with the disadvantaged in the East End of London and for the North London Hospice (25%) which provides an

important service in our own area. Last year's Proms raised £68,000 and we hope to meet or surpass that figure this season.

Only in the last few weeks we have lost two of our great friends – patron and performer Humphrey Lyttelton and enthusiastic supporter David Sonin, the indefatigable music critic of the *Ham & High*. Tributes to David and 'Humph' appear on pages 8 and 9.

Thank you to our patrons, sponsors, advertisers, donors and all our friends for making the Proms such an eagerly anticipated and now well-established part of the cultural life of north London. Enjoy the music, enjoy the refreshments, and enjoy meeting up with old friends while supporting such worthy causes.



**The Reverend Alan Walker**

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

## Heritage Walks

What makes the Suburb so special? Find out from those who know by taking a guided walk through the finest example of English twentieth century domestic architecture and landscape. Think you know all about the Suburb? Be surprised when an expert points out what you've missed. Nothing too strenuous with a cup of tea or coffee at the end.

All the walks set out from the Garden Suburb Gallery, Fellowship House, 136a Willifield Way at 10.30 am. They all finish at St Jude's in time for the free lunchtime concert. Walks cost £6 per person which includes tea or coffee at the end.

Book early, places are limited.

### SATURDAY 14 JUNE

**Midsummer Stroll** – led Chris Kellerman, resident and Trust manager for 20 years.

### WEDNESDAY 18 JUNE

**The Suburban Landscapes Walk – the spaces in between** led by David Davidson, the Trust's Architectural Advisor.

### SATURDAY 21 JUNE

**Music and Arts and Crafts in the Suburb – the famous and not-so-famous names** led by Ruth Smith, resident and City of London guide.

## Proms 2009

Next year's Proms at St Jude's will be from 13-21 June.



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## Proms Programme

SATURDAY 14th	12.45	<b>FINCHLEY CHILDREN'S MUSIC GROUP</b> Grace Rossiter <i>musical director</i> , Tansy Castledine <i>intermediate choir conductor</i> and John Evanson <i>accompanist</i> ..... 11
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*Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances*

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# Proms at St Jude's

## Toynbee Hall



In 1873 Samuel Barnett and his wife Henrietta rejected the easy option of a parish in an affluent area and came to St Jude's in the East End of London. The Barnetts worked tirelessly to address crippling social problems but came increasingly to the conclusion that a truly radical approach was needed; their idea was to bring the most privileged – the future elite – to live in the poorest area of London; a privilege for which they had to pay. By educating future leaders and opinion formers, the Barnetts hoped to change society for the better. Toynbee Hall opened its doors to these residents in 1884, taking its name from Arnold Toynbee, a young academic and earlier associate of the Barnetts.

Historically, key individuals came to Toynbee Hall as young men and women before going on to make an impact in their chosen field. Past residents include Clement Attlee and William Beveridge, who both maintained a lifelong association with Toynbee Hall. Many other important institutions of social reform started their life at Toynbee Hall including the Workers' Educational Association in 1903 (currently the largest single provider of adult education in the UK), one of the first Citizens' Advice Bureaux in 1949, and the Child Poverty Action Group in 1965. Activity was not restricted to what might be described as social policy or welfare issues. The founder of the Olympic movement spent time at Toynbee Hall, Marconi demonstrated his wireless for the first time in the UK at Toynbee Hall, while the artist and craftsman C R Ashbee was also deeply involved and is credited with designing the Toynbee 'tree of life' logo.

When an organisation has such an illustrious past, it can be tempting to see it only in terms of those past achievements; but Toynbee Hall is more than just its past – it is as vibrant, influential and important today

as it has been at any point in its history. The East End that Toynbee Hall is based in has changed immeasurably since the Barnetts founded the organisation.

Demographic change has presented new challenges and different problems and Toynbee Hall has met them all. In the 1930s that meant being at the forefront of the fight against the Fascism that threatened Irish and Jewish immigrants; today it means addressing the problems faced by a Bangladeshi community in which 70% of children grow up poor.

Volunteers are at the heart of Toynbee Hall's work and each year around 400 volunteers allow us to have a much greater impact than we could ever have with only paid staff. Every year we reach 6,000 people, not just in the East End but across London.

Our Free Legal Advice Centre, the oldest surviving centre of its kind in the world, continues to advise and represent the neediest people in Tower Hamlets. Our financial inclusion work includes a London-wide debt advice partnership that in East London alone has helped 1,500 people to manage £17 million of debt since it began in November 2006.

Last year we launched *Aspire*, a programme that works to embed an innovative approach to learning into schools to benefit disengaged young people who are not fully grasping the opportunities that school offers them. Due to the success of the first year we'll be expanding *Aspire* into Hackney this autumn to reach more young people, to build confidence and raise aspirations through arts, citizenship and outdoors activities. It costs £295 to support one young person through *Aspire*, but the benefits for each child and our society can't be measured in monetary terms.

It is programmes like these that prove that Toynbee Hall's future can be as illustrious as its past. Only the support of our many donors and supporters can make that happen; and for that we are grateful.



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# Proms at St Jude's

## North London Hospice



North London Hospice, which provides specialist care for those with a terminal illness living in Barnet, Enfield and Haringey, will be improving patients' facilities later this year.

The hospice building in Woodside Park was opened in October 1992. Most people are surprised to learn that it is not just a place where people come to die – patients are also admitted for pain control, rehabilitation and respite care. There is a Day Centre too where visitors can take part in a variety of activities.

Currently there are 12 single rooms with en-suite facilities and 2 four bedded rooms (one for men, the other for women). However the last fifteen years have shown that patients much prefer the privacy of their own room and privacy is essential if they have come in for end-of-life care.

Because of this the hospice will be converting the current shared rooms into single rooms so that each bed can be used for any patient, regardless of requirement or gender.

Some of the bathroom and toilet facilities are also to be updated, giving them a more homely feel and increasing disabled access.

The in-patient unit is not the only service provided by the hospice. Most of the care takes place in the community with a team of specialist doctors, nurses

and physiotherapists. They liaise with GPs and district nurses on the best possible end-of-life care so that patients can remain in their own homes should they so wish.

Additionally, the hospice provides support to family, friends and carers offering them help in coping with any related problems. Bereavement support is also available up to 14 months after a patient has died.

The hospice is a registered charity and all services are provided free of charge. It receives very little in the way of public funding and the cost of caring for 3 out of 4 patients has to be found from donations. Every year £4m must be raised through all kinds of fundraising including sponsored events, legacies and the 11 hospice shops.

For further information or to help your local hospice maintain and improve its vital services in the community, please visit our website or call us on the number below.

### NORTH LONDON HOSPICE

North London Hospice, 47 Woodside Avenue, Finchley, London N12 8TF  
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# Proms at St Jude's

## David Sonin (1935-2008)



We were much saddened to learn of the death on 20 May of David Sonin, music critic for nearly 10 years of the Ham & High. He did so much to promote music within the community by encouraging young musicians and local groups and through his thoughtful

and balanced reviews. He was an accomplished journalist, with a distinguished career with the BBC, ITV and the Jewish Chronicle. He was a true 'renaissance man': his music criticism was wide-ranging, open-minded and perceptive; it was always a pleasure to read. During his long battle with cancer we greatly admired his determination to keep up his weekly column in the Ham & High, even during the bad times, and right up to its last appearance some weeks ago it bore all the hallmarks of David's enthusiasm, intellectual curiosity and deep knowledge of music.

David was a true friend of the Proms. He called it the musical highlight of the summer, once affectionately

comparing it to a summer house party. A couple of years ago we presented him with his own Proms badge and lanyard. When he had finished waving his flag on the Last Night, he told us that he couldn't wait until next season.

One of our young lunchtime artists at the 2005 Proms, now an established harpist in Germany and Poland, has written: 'Together with his wife Gillian, he was the person I most hoped to see in the audience at concerts, with his witty and wise post-concert remarks .... He was particularly kind to me when I was very young. Those, like David, who go out of their way to provide advice, encouragement and support to musicians at the very start of their careers perhaps don't hear enough how much this means. After all, once you've made it, everyone congratulates you, but really you need the people who tell you that you can do it before you already have'.

He will be missed by us all on the Proms committee who welcomed his constructive comments, by the Friends and sponsors who chatted with him in the marquee, by the musicians he wrote about and by our charities who benefited from his honest promotion of the festival.

## Humphrey Lyttelton (1921-2008)



Humph and his band performed four times at St Jude's Proms. On each occasion, the concert was a sell-out and the fans were delighted by the music and by Humph himself, compèring in his own laconic but charming and very funny style. He became one of our Proms Patrons.

He was born into an extraordinarily distinguished family of aristocrats, schoolmasters, divines, soldiers,

sportsmen and politicians. One of his eight great uncles (most of them in the Dictionary of National Biography) was Alfred Lyttelton, Toynbee Hall and Suburb supporter, first class cricketer, tennis champion, lawyer and Liberal politician after whom our Lyttelton Playing Fields and Lyttelton Way were named. Humph claimed that his own politics had more in common with the ancestor and namesake who was executed for his part in the Gunpowder Plot.

His love for jazz began when he was still at Eton and a trumpet seems to have been his constant companion – he even took one ashore in one hand with a pistol in the other at the landing at Salerno. In 1945 he joined in the VE Day celebrations in front of Buckingham Palace and by chance his trumpet can be heard in the background of a BBC recording made on the day.

After Art College he became a journalist and cartoonist, played beside his lifelong hero Louis Armstrong, became a radio presenter and was finally the apparently innocent deliverer of the dirtiest double entendres yet known to Radio Four. And all this time his band played on – first it was 'trad' but then, with the addition of a saxophone in 1953, something nearer to small-band 'swing'. Finally the band became one of the most versatile ever, playing whatever Humph fancied.

He was a wonderful after-dinner speaker. But he was no night-owl. After a gig, he went straight home – perhaps to be ready for some ornithology in the morning or even some italic handwriting – his other great interests. He'll be an exotic new member of the long list of Lytteltons but a worthy one.

See his contribution to our film at:  
[http://www.promsatstjudes.org.uk/film\\_2007.html](http://www.promsatstjudes.org.uk/film_2007.html)



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## Finchley Children's Music Group

Grace Rossiter *musical director & senior choir conductor*

Tansy Castledine *intermediate choir conductor* · John Evanson *accompanist*

### Programme

#### Senior Choir

Three English Madrigals

ROBERT JOHNSON (1583-1633)

*Full fathom five*

WILLIAM HOLBORNE (d. after 1602)

*Gush forth, my tears*

THOMAS MORLEY (1558-1602)

*Though Philomela lost her love*

#### Intermediate Choir

BENJAMIN BRITTEN (1913-1976)

Friday Afternoons

*Begone, dull care*

*A tragic story*

*Cuckoo!*

*'Ee-oh!'*

*A New Year Carol*

*I mun be married on Sunday*

*There was a man of Newington*

*Fishing song*

*The useful plough*

*Jazz-Man*

*There was a monkey*

*Old Abram Brown*

#### Senior Choir

AULIS SALLINEN (b. 1935)

Songs from the Sea

*Sea Prayer*

*Shipshape*

*Sea Danger*

*Ballad*

**Soprano soloist: Amy Stewart**

WITOLD LUTOSLAWSKI (1913-1994)

Three Children's Songs

*A Night in May*

*Windowpanes of Ice*

*In Every Seashell*



#### THE FINCHLEY CHILDREN'S MUSIC GROUP

Founded by John Andrewes in 1958, the Finchley Children's Music Group this year celebrates its 50th anniversary. FCMG is a highly versatile group of mixed-voiced choirs, three upper voice choirs and a soprano/alto/tenor/bass chamber choir, committed to the promotion of singing and choral music for young people aged between 4 and 18. The choirs are well known for their natural, vibrant vocal quality and high level of musicianship and professionalism.

FCMG was established following the première of Benjamin Britten's *Noyes Fludde* at the Aldeburgh Festival. Since then it has maintained a strong link with the works of Britten and with the opera itself. Perhaps the most notable FCMG staging was for the BBC Proms at the Royal Albert Hall in 1991, with Donald Maxwell and Della Jones as Mr and Mrs Noye, and Dame Cleo Laine as God. Other staged works performed by FCMG include Britten's *Children's Crusade* at the Aldeburgh Festival and the Barbican, and Malcolm Williamson's *Julius Caesar Jones*, last produced in 1994 at Sadler's Wells, for the group's 35th anniversary. In the summer of 1998 FCMG was invited to perform the world première of David

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Blake's opera *Alexander the Great* in Greece. Over the years, many FCMG singers have sung with opera companies including the Royal Opera House, Covent Garden, English National Opera, and major European opera houses. For many years FCMG provided the chorus for the English National Ballet's production of Tchaikovsky's *The Nutcracker*. In the 1990s members of FCMG sang in the National Theatre's production of *Wind in the Willows*, with music by Jeremy Sams.

During the past 50 years FCMG has performed a wide and varied repertoire in London's major concert venues and abroad. In addition to its own regularly self-promoted concerts, FCMG is frequently invited to take part in performances of larger choral works and as part of festivals including the BBC Proms, Aldeburgh Festival and City of London Festival, alongside professional choirs and orchestras including the London Symphony Orchestra, BBC Symphony Orchestra, London Philharmonic Orchestra, City of London Sinfonia, Boston Symphony Orchestra and the BBC Singers. The choir has performed works under conductors including Kurt Masur, André Previn, Vladimir Ashkenazy, Richard Hickox, James Levine and our President Sir Colin Davis. Recent repertoire includes Bach's *St Matthew Passion*, Beethoven's *9th Symphony*, Berlioz's *The Damnation of Faust* and *Te Deum*, Britten's *War Requiem* and *Spring Symphony*, and Mahler's *3rd* and *8th Symphonies*.

When the choir was founded, very few composers wrote specifically for children's voices and since its inception, FCMG has had a policy of commissioning new works to develop and widen the available repertoire. These include works by Richard Blackford, Brian Chapple, Gordon Crosse, Sir Peter Maxwell Davies, Christopher Gunning and Malcolm Williamson. FCMG has also performed works by many contemporary composers including David Bedford, Michael Finnissy, Orlando Gough, Hans Werner Henze, Elizabeth Maconchy, Paul Patterson, Wolfgang Rihm and Alec Roth. FCMG has also enjoyed a strong link with the Italian composer Luciano Berio, under whose direction it performed his work *Ofanim* in Rome, Florence, Madrid and Vienna.

To mark its 50th anniversary, FCMG has commissioned two song cycles for children's choir and small ensemble by the composers James Weeks and John Pickard. These works will be premièred on July 5th 2008 at St Pancras Church, Euston. On December 7th this year, FCMG is holding a Reunion Concert at St John's, Smith Square. A programme to celebrate the continuing link with the music of Benjamin Britten will include *A Ceremony of Carols* and a performance of *St Nicolas* with the adult chorus and orchestra composed of past FCMG singers. If you are a past member and would like to join us, please contact [anniversary@fcmg.org.uk](mailto:anniversary@fcmg.org.uk).

The choir has taken part in a number of large scale events. They led the singing for the national celebrations for VE and VJ days in the presence of HM The Queen. In 2007 FCMG appeared with Madonna as part of the Live Earth concert at the new Wembley Stadium. FCMG has recorded regularly for radio, television, film and on the Hyperion, Naxos, Somm, EMI and Decca labels.

## GRACE ROSSITER

*musical director, senior choir conductor*



Grace Rossiter began her musical training as a member of the FCMG for 10 years before going on to read Music at Bristol University. On graduating, she worked with choirs and operatic societies in the south west, returning to London in 2001 when she was appointed Musical Director of the FCMG.

She has conducted FCMG in performances at the Royal Albert Hall for the BBC Proms, at the Royal Festival Hall and at the Barbican, and prepared the choir for conductors including Kurt Masur, James Levine and Sir Colin Davis. In 2007 she was appointed Musical Director of Finchley Choral Society. She is also Musical Director of the Symphonic Wind Orchestra of North London, and until recently, Enfield Chamber Orchestra.



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# Proms at St Jude's

7.45pm Saturday 14th June

Generously supported by Jacqueline and Michael Gee Charitable Trust

## Opening Night

London Chamber Orchestra · Robert Max *conductor* · Tamsin Waley-Cohen *violin*  
Gemma Rosefield *cello*

### Programme

WOLFGANG AMADEUS MOZART (1756-1791)

Overture: *La Clemenza di Tito* K 621

JOHANNES BRAHMS (1833-1897)

Double Concerto in A minor for Violin,

Cello and Orchestra Op 102

*Allegro*

*Andante*

*Vivace non troppo – poco meno allegro*

### INTERVAL

EDVARD GRIEG (1843-1907)

Two Norwegian Airs Op 63

I *Popular Song*

II *Cow Keeper's Tune and Country Dance*

FRANZ SCHUBERT (1797-1828)

Symphony No 3 in D major D 200

*Adagio maestoso – Allegro con brio*

*Intermezzo: allegretto*

*Minuetto: vivace*

*Finale: presto vivace*

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# Proms at St Jude's

7.45pm Saturday 14th June

and continues to bring together inspirational musicians and repertoire with the aim of upholding LCO's world class stature and its mission to educate, enlighten and entertain.

## Conductor

Robert Max

## Violins

Rosemary Furniss  
Sophie Barber  
Mark Butler  
Miranda Dale  
Manon Derome  
Ellie Fagg  
Jo Godden  
Ciaran McCabe  
Richard Milone  
Miranda Playfair  
Vicky Sayles  
Charles Sewart

## Violas

Joel Hunter  
Kate Musker  
Rebecca Low

## Cellos

Joely Koos  
John Heley  
Julia Graham

## Double Basses

Mary Scully  
Stacey Watton

## Flutes

Jonathan Snowden  
Christine Hankin

## Oboes

Gordon Hunt  
Alison Alty

## Clarinets

Mark van de Wiel  
Andrew Webster

## Bassoons

Meyrick Alexander  
Richard Skinner

## Horns

Pip Eastop  
Michaela Betts  
Gavin Edwards  
Jocelyn Lightfoot

## Trumpets

Alison Balsom  
Adam Wright

## Timpani

Tristan Fry

## ROBERT MAX *conductor*



Robert Max enjoys a colourful career as conductor, cellist and chamber musician. He was recently invited to continue for a second three-year term as Musical Director of the Oxford Symphony Orchestra, with whom he has performed a wide repertoire including music by Mahler, Berlioz, Respighi, Bliss, Janáček, Balakirev and Berg. Robert regularly conducts the Covent Garden Chamber Orchestra at the St Jude's Proms and in the Rye Festival. Since 2001 Robert has conducted the Symphony and String Orchestras at Royal Holloway, University of London. He makes annual visits to Romania where he conducts the Arad and Oradea Philharmonic Orchestras and as well as performances by the BBC Concert Orchestra and the Oxford Sinfonia. Robert has conducted the Kazakh State

Symphony Orchestra in Almaty. In 2001 he made the first of three annual visits to Tambov in Russia to conduct, give recitals and direct week-long chamber music academies. As a mark of gratitude the Rachmaninov Institute awarded him the title of Honorary Professor. Robert was Musical Director of the Zemel Choir from 1994-8 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 Guidmusic. Robert was Musical Director of Pro Corda, the National School for Young Chamber Music Players from 1998-2000 and now coaches chamber-music at MusicWorks. He is Principal cellist of the London Chamber Orchestra.

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 1994-8 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 Guidmusic. Robert was Musical Director of Pro Corda, the National School for Young Chamber Music Players from 1998-2000 and now coaches chamber-music at MusicWorks. He is Principal cellist of the London Chamber Orchestra.

## TAMSIN WALEY-COHEN *violin*



Tamsin Waley-Cohen has performed with the Royal Philharmonic Orchestra, the Orchestra of St John's, the London Concert Orchestra, and the Orchestra of the Swan, and under conductors including Andrew Litton, Jose Serebrier, Shlomo Mintz, Nicholas Cleobury, John Lubbock and Robert Max. She has played at

Wigmore Hall, Cadogan Hall, Symphony Hall Birmingham, Queen Elizabeth Hall and in venues across England, Scotland, Italy and Israel.

She is also an avid chamber musician, involved in the formation of the Honeymead Ensemble Festival, which has included artists such as Adrian Brendel and Leon McCawley. She is a regular participant at the International Musicians' Seminar Prussia Cove and has performed at festivals including Cheltenham, Accademia San Felice, the Red Violin, and the Two Moors.

A Foundation Scholar at the Royal College of Music, she has won all available violin prizes as well as the String Player of the Year and the Concerto Competition, twice. Other competition successes



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include winning the J&A Beare Solo Bach Prize, the Strings Prize at the Royal Overseas League. She is a laureate of international competitions.

She studies with Itzhak Rashkovsky, and has worked with masters including Ida Haendal and Ruggiero Ricci, the latter describing her as 'the most exceptionally gifted young violinist I have ever encountered'.

She plays on the 1721 ex-Fenyves Stradivarius.

## GEMMA ROSEFIELD *cello*

Gemma Rosefield has recently won the prestigious Pierre Fournier Award at the Wigmore Hall, and received the Gold Medal of the RNCM, where she studied with Ralph Kirshbaum.

She made her concerto debut aged sixteen, when she won first prize in the European Music for Youth Competition in Oslo. Other successes include the Kirckman and Making Music Awards, First Prize in the Royal Overseas League String Competition and the Premier Prix Maurice Ravel in France. She is supported by the Countess of Munster Recital Scheme, and is a Tillet Trust Young Artist.

Described by *The Strad* on her 2003 Wigmore Hall Debut as 'a mesmerising musical treasure', and featured in the BBC Music Magazine as 'one to watch' in 2007, Gemma has recently made her solo debut in the Concertgebouw, Amsterdam and in the Diligentia, The Hague.

Highlights of this season include performances of the Elgar, Dvořák, Schumann, Haydn and Saint-Saëns concertos, and a series of concerts in Belgium, France, Sweden and Mexico. Gemma gave the 2008 Jacqueline du Pré Memorial Concert at the Wigmore Hall, and will perform in the Fournier Award Recital there this September.



Maria Berggren

## WOLFGANG AMADEUS MOZART (1756-1791)

### Overture: *La Clemenza di Tito* K 621

*Opera Seria* – the subject of which was usually mythological or, at the very least, historical – died out at the end of the 18th century. *La Clemenza di Tito* was one of the last examples. Mozart was commissioned to write it for the coronation of Leopold III of Bohemia. The commission came in July 1791, at a time when he was busy with *The Magic Flute* and had just received (in mysterious circumstances) a request for a Requiem Mass. Mozart and his wife Constanze set off immediately for Prague. Such was the urgency that he had to start sketching the music in the stage-coach so that rehearsals could begin immediately on his arrival. The opera was completed and rehearsed within a space of 18 days:

perhaps not surprisingly it was not a success and Mozart received only the modest sum of 200 ducats for his efforts. On his return to Vienna he managed to complete *The Magic Flute* but left the Requiem unfinished at his death in December that year.

Although the opera has been largely forgotten, the overture has become a favourite concert piece in its own right. It opens with a fanfare, aggressive thrusts on the lower strings, reminiscent of the *Jupiter Symphony*, descending carillon effects, elegant woodwind exchanges and sudden changes of dynamics – familiar formulae not unique to Mozart but woven together with unerring balance, proportion and artistry.

Thomas Radice

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JOHANNES BRAHMS (1833-1897)

**Double Concerto in A minor for Violin, Cello and Orchestra Op 102**

*Allegro*

*Andante*

*Vivace non troppo – poco meno allegro*

This is the last of the four concertos Brahms wrote and his last orchestral work. He spent the summers of 1886-1888 by Lake Thun in Switzerland and it was here in 1887 that he wrote this concerto; it had its public première in Cologne in October that year (after an earlier private performance in Baden-Baden). The soloists in both performances were Joseph Joachim and Robert Hausmann, with Brahms conducting. The great violinist Joachim (1831-1907) was a long-standing friend of Brahms (he had helped Brahms with the Violin Concerto and gave its first performance in 1879); Hausmann was the cellist of a string quartet led by Joachim. Around 1881 there had been a rift between Brahms and Joachim over the latter's divorce from his wife, Amalie. Joachim had accused her of having an affair with the publisher Simrock; Brahms, however, thought he was being unreasonably jealous and took Amalie's side, believing her to be innocent. Despite that, Joachim continued to perform Brahms's music, and when Brahms offered him the new Double Concerto, the friends were finally reconciled.

The initial public reaction was unenthusiastic – a view shared by Clara Schumann and the influential music critic Eduard Hanslick. Even Joachim himself seemed at first to attach more weight to the work as a peace-making gesture than to the music itself, although he subsequently became fond of it. The Double Concerto achieved its later popularity only after Brahms and Joachim were both dead.

It seems incredible that listeners in any period could have resisted the appeal of the work's strong themes, bold rhythms and dark colouring. The first movement, fiercely dramatic from the outset, is built around two principal themes – one stark and angular, the other gently lyrical. Throughout the movement the two soloists engage in vigorous dialogue, with much use of double-stopping and equally lively exchanges between them and the orchestra.

The *Andante* is gently lyrical, like so many of Brahms's orchestral slow movements. A tiny two-note phrase, played first by the horns, then by the woodwind, prefaces the simple opening melody, which is played by the soloists and the strings, coloured by flutes, bassoons, and clarinets. The winds then lead into the central section over a pizzicato string chord.

Genial good humour and high spirits prevail in the final movement, the last of Brahms's great Hungarian-flavoured rondos, offset by passages of great tenderness and warmth. The concerto concludes with three loud final chords, a fitting valedictory gesture by Brahms as he ends his career as an orchestral composer.

Thomas Radice

INTERVAL

EDVARD GRIEG (1843-1907)

**Two Norwegian Airs Op 63**

*I Popular Song*

*II Cow Keeper's Tune and Country Dance*

In the summer of 1869, Grieg set some Norwegian folk songs as piano pieces, his opus 17. This orchestral version, written in 1895, is actually a setting of three of them, the second movement being a medley of two airs.

The *Popular Song* is based on a tune by Fredrik Due, then Norwegian and Swedish ambassador in Paris. This is a variation movement and although the melody is never altered, it is played by different instruments. The variations are in the orchestral writing, in the rhythms, textures and harmonies.

The second air, *Cow Keeper's Tune*, starts with a simple melody, which becomes subject to interesting harmonies and chromatic scales, which reappear in the *Country Dance*. Here there are rustic touches, with drones and unexpected accents – the peasant band, perhaps?

Jill Anderson, Covent Garden Chamber Orchestra

FRANZ SCHUBERT (1797-1828)

**Symphony No 3 in D major D 200**

*Adagio maestoso – Allegro con brio*

*Intermezzo: allegretto*

*Menuetto: vivace*

*Finale: presto vivace*

In his first three symphonies (written between 1813 and 1815) the young Schubert took as his model the symphony as it had emerged in the mature works of Haydn and Mozart. They were usually in four movements, beginning with a slow introduction; the slow movement would come second, followed by a minuet and trio. The finale would often be in rondo form. Schubert followed these conventions quite closely whilst putting his particular stamp on them. He also chose keys (D major for Nos 1 and 3, B flat for No 2) which suited the valveless trumpets and horns of the day.

The Third Symphony is a work of great charm and humour, though somewhat lighter than the two earlier ones. Schubert (now aged 18) began it in May 1815 but set it aside after the composition of the *Adagio maestoso* introduction and the beginning of the first movement. He resumed work on it in July, and completed the symphony in a mere eight days.

The main *Allegro con brio* section of the first movement begins with a crisp, rhythmic theme full of Viennese gaiety. A second theme continues in a similar vein; already Schubert shows himself to be a master of modulation and the movement develops through a delightful sequence of key changes, with much orchestral ingenuity.

The second movement is a graceful *Intermezzo*. The melody unfolds, without elaboration, with almost childlike innocence. The *Menuetto* is introduced by a short theme played in unison by the full orchestra. The Ländler-like Trio is a melodic gem. The fast and lively finale reveals Schubert in particularly joyous mood.

Thomas Radice



# Protecting the Suburb – now and in the future

The Heritage Lottery Fund has given a grant to consider how Central Square could be improved. We need to understand residents' views. Please come and see the exhibition in the Proms marquee and let us know what you think.

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## Opera Evening

London International Orchestra · Toby Purser *conductor* · John Bradbury *leader*  
Sarah Aaronson *artistic director* · David Kempster *baritone* · Rhys Meirion *tenor*  
Gail Pearson *soprano* · Victoria Simmonds *mezzo-soprano* · Pegasus *chorus*

### Programme

MIKHAIL IVANOVICH GLINKA (1804-1857)

**Orchestra:** Overture to *Ruslan and Lyudmila*

CHARLES-FRANÇOIS GOUNOD (1818-1893)

From *Roméo et Juliette*:

**Soprano:** *Je veux vivre dans le rêve*

**Tenor:** *Ah! Lève-toi, soleil*

GIUSEPPE VERDI (1813-1901)

Chorus of Gypsies from *La Traviata*

**Baritone:** *Credo in un Dio* from *Otello*

GIOACCHINO ROSSINI (1792-1868)

**Mezzo-soprano:** *Nacqui all'affanno* from  
*La Cenerentola*

FRANZ LEHÁR (1870-1948)

**Tenor and soprano:** *Lippen schweigen*  
from *The Merry Widow*

GEORGES BIZET (1838-1875)

From *Carmen*:

**Orchestra:** Entr'acte between Acts 2 and 3

**Mezzo-soprano:** *Seguidilla*

**Chorus:** *Les voici!*

**Baritone and chorus:** *Toréador*

### INTERVAL

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

From *Eugene Onegin*:

**Orchestra:** *Polonaise*

**Baritone:** 'You wrote to me' (Onegin's aria  
from Act I scene 3)

GIACOMO PUCCINI (1858-1924)

The 'Humming Chorus' from  
*Madama Butterfly*

**Soprano:** Musetta's waltz song from  
*La Bohème*

FRIEDRICH VON FLOTOW (1812-1883)

**Tenor:** *M'appari tutt'amor* from *Martha*

GIUSEPPE VERDI (1813-1901)

Chorus of Matadors from *La Traviata*

**Mezzo-soprano:** *Stride la vampa* from  
*Il Trovatore*

**Tenor:** *Questa o quella* from *Rigoletto*

**Quartet:** *Un dì, se ben rammentomi*  
from *Rigoletto*

PIETRO MASCAGNI (1863-1945)

**Orchestra:** Intermezzo from  
*Cavalleria rusticana*

WOLFGANG AMADEUS MOZART (1756-1791)

**Soprano, mezzo-soprano and baritone:**

*Soave sia il vento* from *Così fan tutte*

GEORGES BIZET (1838-1875)

**Tenor and baritone:** *Au fond du temple*  
*saint* from *The Pearl Fishers*

JACQUES OFFENBACH (1819-1880)

**Ensemble:** *Célébrons Paris!* from  
*La Vie Parisienne*

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

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## LONDON INTERNATIONAL ORCHESTRA

The London International Orchestra was founded in 1986 (as the North West London Orchestra) by the eminent South African musicologist and conductor, the late Dr Solly Aronowsky, Sarah Aaronson and a handful of fellow-enthusiasts to help raise money for charity. It meets regularly, under its present conductor Toby Purser, in the Free Church, Hampstead Garden Suburb.

Over the past twenty-two years the orchestra has played for a variety of good causes, such as Great Ormond Street Hospital, the Lewis W Hammerson Memorial Home, the Sobell Centre, Hearing Dogs for the Deaf, the Nelson Mandela Childrens' Fund, Ravenswood Village, the North London Hospice, Chiswick Family Rescue, Barnardo's, Multiple Sclerosis Research, Magen David Adom, British Red Cross, Winged Fellowship Respite Care, St Bartholomew's Hospital for Children's Cancer and the Princess Royal Trust for Carers. It now returns to Proms at St Jude's 2008 for the third year running.

Besides appearances at the Proms and in the Free Church, the orchestra has given highly-acclaimed

performances at many other important venues such as the City of London Guildhall, the Whitehall Banqueting House and South Africa House.

A full-sized symphony orchestra, it is made up of dedicated musicians drawn from a broad range of professions and nationalities. Several of them are retired members of the Royal Opera House and other leading professional orchestras; while the orchestra derives its title from the fact that its members come from many countries, including Israel, Jordan, Spain, Ukraine, Greece, Bulgaria, Ireland, Poland, Japan, South Africa and Russia.

Over the years its ranks have included doctors, dentists, lawyers, civil servants, scientists, students and music teachers – a blend of seasoned ex-professionals, gifted amateurs and youthful prize-winners, united in their love of music and the furtherance of charity and education.

**Patrons:** The Rt. Hon The Baroness Boothroyd OM PC; Sir Edward Downes CBE; Maestro Yuri Temirkanov

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



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every success

## LONDON INTERNATIONAL ORCHESTRA

### Conductor

Toby Purser

### Artistic Director

Sarah Aaronson

### Leader

John Bradbury

### First Violins

Julia Dovgiallo  
Deborah Bentley  
Brenda Cullity  
Donna Duke  
George Hallam  
Nicole Hawker  
Steven Hosszu  
Peter Oxer  
Eva Mayer Schay  
Prunella Sedgwick  
Alicja Śmietana  
Fiona Thompson  
Irena Tsvigun  
Ilya Ushakov  
Yvonne Wooldridge

### Second Violins

David Richmond  
Teresa Coakley  
Qarma Elias  
David Goodman  
Barry Horler  
Joshua Hunter  
William Kirner  
Claire Mclean  
Ben Markham  
Sanae Misaki  
Emer Salter  
Oleg Yatsuk

### Violas

Elsa Cusido  
Doron Alperin  
Myrna Edwards  
Jeremy Gurchenkov  
Kay Hurwitz  
Caroline Ichinose  
Brian Mack  
Dora Shopova  
Jeremy Thompson

### Cellos

Roman Broide  
Joan Cohen  
Arum Eisen  
Sagi Hartov  
Ursula Hess  
Vashti Hunter  
Joanne Keithley  
Sheena McKenzie  
Anne Sheffield  
Denis Vigay

### Double Basses

Nat Paris  
John Bakewell  
Marianna Bakewell  
Helen Roose

### Flutes

Hannah Cock  
Caroline Ardon  
Meri Cusido

### Oboes

Graham Salter  
Helen Robinson  
Maria Thomas

### Clarinets

Ian Herbert  
Thomas Radice

### Bassoons

Anna Field  
Elizabeth Darker

### French Horns

Shane O'Neill  
Shauna Hoey  
John Isaacs  
Jeremy Rayment

### Trumpets

John Baker  
Paul Martin

### Trombones

John Wells  
David Carnac  
Kevin Elwick  
Edward Solomon

### Timpani/Percussion

Jim Moss  
James Ansell  
Graham Dare

### Harp

Miriam Keogh

Players for this concert will be drawn from the membership listed above



### TOBY PURSER *conductor*

Toby Purser is Principal Conductor of the London International Orchestra and the Orion Symphony Orchestra, and gains the respect of musicians wherever he works for his passionate and imaginative performances.

He was recently Assistant Conductor of l'Ensemble Orchestral de Paris, and made his London Royal Festival Hall debut in November 2004 performing with the Orion Symphony Orchestra. Ann Murray and Nicola Benedetti. Orchestras he has conducted include the BBC Philharmonic, Orchestra of Opera North, and St Petersburg Camerata. Last August he performed with the KotorArt Chamber Orchestra in Montenegro to great acclaim. In recent months, Toby has been musical director of Sondheim's Sweeney Todd with Pimlico Opera and the inmates of Portsmouth Prison, and has also been working at

Grange Park Opera. Later this year he will be giving conducting masterclasses in Austria, and performing with the Kammerphilharmonie Graz.

Educated at Winchester College and Oxford University, he studied conducting with George Hurst, Ilya Musin (St Petersburg Conservatory), Colin Metters. (Royal Academy of Music) and Janos Furst. Toby is committed to the imaginative programming of both classical western music as well as other music traditions, and exploring the deeply rooted similarities, not differences, in the global human voice.



### DAVID KEMPSTER *baritone*

David Kempster is one of Britain's most sought after baritones. Born in Chirk, North Wales, David studied at the Royal Northern College of Music in Manchester and was proud to represent Wales in the finals of

**CKFT wishes  
every success to all those taking part  
in the Proms at St Jude's.**



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Cardiff Singer of the World 1999. David joined English National Opera as principal baritone in 1998 and has sung over twenty major roles with them. He is also a regular artist at Welsh National Opera and Glyndebourne.

Recently David made his US debut as Sharpless in *Madam Butterfly* for Dallas Opera and his South African debut as Rigoletto for Opera Africa.

He has sung at all the major concert halls in the UK, including the Royal Albert Hall, the Festival Hall and the Barbican in London, Birmingham's Symphony Hall, Manchester's Bridgewater Hall, the Royal Concert Hall, Glasgow and St David's Hall in Cardiff.

Future plans include Iago in *Otello* for WNO, Nottingham in *Roberto Devereux* for Dallas Opera, and a recital CD for Sain.

## RHYS MEIRION *tenor*

Rhys was born in Wales and studied at the Guildhall School of Music and Drama in London.

Rhys was a company principal with English National Opera for three years, where his roles included Rodolfo *La Bohème*, Alfredo *La Traviata*, Nemorino *L'Elisir d'Amore*, Nadir *The Pearl Fishers*, Marcello in Leoncavallo's *La Bohème*, Duke *Rigoletto*, Tebaldo *Capuletti e Montecchi*, Tamino *The Magic Flute*, title role in *Ernani*, Sailor *Tristan und Isolde*, Rinuccio *Gianni Schicchi*, Italian Singer *Der Rosenkavalier*, Froh *Das Rheingold*, and Zinovy *Lady Macbeth of Mtsensk*.

In 2002, he made his Australian debut as Rodolfo for West Australian Opera, and his European debut as



Rodolfo for Städtische Bühnen, Frankfurt-am-Main. Subsequent roles overseas include the title role in Gounod's *Faust* with the Hong Kong Opera Society and Rodolfo *La Bohème* for Opera Australia.

In concert, Rhys has appeared at the Henley Festival, Cheltenham Festival, North Wales

Festival, Swansea Festival, and in Barbados, Toronto, Ottawa and Florida.

Recordings include a duet album with Bryn Terfel entitled 'Benedictus' and two solo CD recordings for Sain, and a CD entitled 'Bluebird of Happiness' for the Australian label, Stanza AV.

Recent engagements include Pinkerton *Madam Butterfly* for The Lithuanian National Opera and ENO, Fenton in *Falstaff* for Welsh National Opera and a concert tour of Argentina.

## GAIL PEARSON *soprano*



Gail Pearson studied at University College, Cardiff and at the RNCM.

Operatic roles include Gilda *Rigoletto* (WNO, ETO, Holland Park), Despina, Gretel, Oscar *Un Ballo in Maschera*, Musetta, Frasquita *Carmen*, Clorinda *La Cenerentola* (WNO), Oberto *Alcina* (ENO,

Zurich, Poissy, Montreux), Alyeya *From the House of the Dead*, Nanetta *Falstaff*, Poussette *Manon*, Naiad *Ariadne auf Naxos*, Salvation Army Girl *From Morning to Midnight*, Karen *A Better Place*, Frasquita (ENO), Caroline *The Fairy Queen* (ENO/Barcelona), Mary Woolstonecraft *Godwin Monster* (world première), Pamina, Asteria *Tamerlano* (Scottish Opera), Jano *Jenufa* (Glyndebourne, ROH, Lyon), Voice of the Falcon *Die Frau ohne Schatten*, Pepik *The Cunning Little Vixen*, Papagena, Pernille *Maskarade*, Lisette *La Rondine* (Opera North, Holland Park), Arbate *Mitridate* (Chatalet), First Niece *Peter Grimes* (Nancy), Flower Maiden *Parsifal* (Bastille, ROH), Ninetta *La finta semplice* and Anne Page *The Merry Wives of Windsor* (Buxton).

She enjoys an extensive concert and recital career, including engagements at the Salzburg, Montreux and Aldeburgh Festivals. Recently Gail sang Musetta for ENO, Agilea Teseo for ETO, Anne Trulove *The Rake's Progress* in Nantes and returned to the ROH in Gluck's *Iphigénie en Tauride*.

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## VICTORIA SIMMONDS *mezzo-soprano*



Victoria Simmonds studied at the Guildhall School of Music and Drama. In 2000 she made her ENO debut as Nancy T'ang in John Adams' *Nixon in China*, conducted by Paul Daniel and directed by Peter Sellars. She went on to become a company principal, and her roles there have included

Cherubino *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*. 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 in Korngold's *Die Tote Stadt*. That year she also sang Isolier *Le Comte Ory* for Garsington, and went on to repeat the role later that year in concert at the Concertgebouw, Amsterdam.

Festival engagements include Olga *Eugene Onegin* for Opera Holland Park, the title role in *La Perichole* and Ines *Maria Padilla*, both for Buxton Festival, Wellgunde *Das Rheingold* for Aix-en-Provence/Salzburg with Sir Simon Rattle and the Berlin Philharmonic in 2006/07. Last year she sang Meg Page *Falstaff* for Grange Park, and a recording by Chandos of Janáček's *Katya Kabanova* was released, on which Victoria sang the role of Varvara.

Victoria recently finished a three-month tour with Opera North, singing the title role in the world première production of *The Adventures of Pinocchio* by Jonathan Dove to great critical acclaim. Future commitments include returning to Garsington to perform the title role in *La Cenerentola*.

## PEGASUS

Pegasus is one of London's leading chamber choirs, which devotes its time to presenting concerts for music societies and charities. Last November the choir won bronze in the Vocal Groups category at the prestigious Tolosa International Choral Contest in Spain. Earlier this year, using the expansive acoustics of St Jude's, the choir recorded its first CD – a selection of Christmas music to be released this autumn. Pegasus has also sung widely on television and radio including the Channel 4 première of Jonathan Dove's opera *When She Died* – about Princess Diana.

The choir's repertoire is extensive, ranging from the Renaissance to the present day. Major sacred works Pegasus has sung include the *Monteverdi* and *Rachmaninov Vespers*, Bach's *Mass in B Minor* and *St John Passion*, Vivaldi's *Gloria* and settings of the *Requiem* mass by Mozart, Brahms, Fauré and Duruflé. Pegasus also sings a wide range of secular music, from opera choruses to folk-songs and jazz.

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



### Chairman

Samir Savant

### Chorus Master

Matthew Altham

### Sopranos

Penny Badger  
Alice Fay  
Joanne Kilpatrick  
Anna Kirby  
Katy McAdam  
Lucy O'Sullivan  
Fleur Ruda  
Danielle Toyer  
Madeline Wilson  
Serena Wilson

### Altos

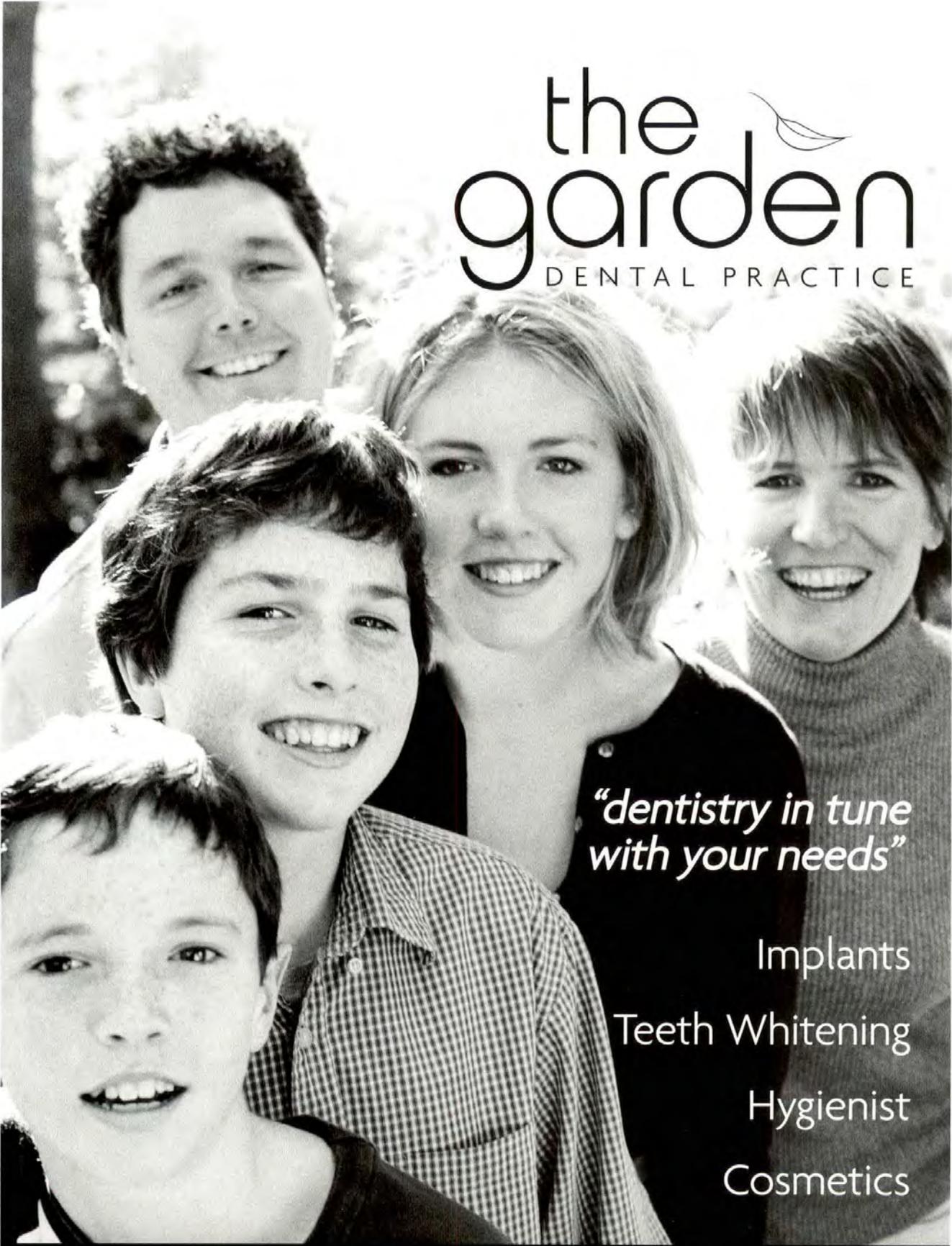
David Gabbe  
Kirstin Gillon  
Alison Grant  
Clare Malloch  
Rebecca Miller  
Rhian Phillips  
Lindsey Rix  
Ali Sheppard

### Tenors

Charles Aitken  
Andrew Craig  
Richard Ford  
Robert Proudfoot  
Samir Savant  
Tom Shorter  
Ed Sykes  
Martin Toyer

### Basses

Matthew Altham  
Ed Berry  
Adrian Collister  
Peter Hatch  
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Nicholas Chalmers organ · Hannah Smith violin

### Programme

JOHANN SEBASTIAN BACH (1685-1750)  
Sonata II (BWV 1015) from 6 Sonatas for  
Violin and Harpsichord

*Adagio*

*Allegro*

*Andante un poco*

*Presto*

WILLIAM HARRIS (1883-1973)

**Organ solo:** *Flourish for an occasion*

CARL RÜTTI (b. 1949)

*Pavane* (1997)

PERCY GRAINGER (1882-1961)

(arr. Stockmeier)

**Organ solo:** *Handel in the Strand*

JULES MASSENET (1842-1912)

*Meditation* (from *Thaïs*)

FRANZ KREISLER (1875-1962)

*Prelude and Allegro*



### NICHOLAS CHALMERS

Nicholas Chalmers is the Director of Music at Westminster Abbey Choir School, Musical Director of the Bromley Youth Choirs and Musical Director of Second Movement (a London based music and drama production company). He is the current holder of the Choral Conducting Scholarship with the London Symphony Chorus and directs the music at St Jude-on-the-hill, Hampstead Garden Suburb.

Nicholas began his musical training as a chorister at Tewkesbury Abbey. After a year as Organ Scholar at Chichester Cathedral, Nicholas studied music at Oxford University where he was Organ Scholar of Lincoln College and conductor of the Oxford University Chamber Choir. After graduating, Nicholas was organ scholar at St Paul's Cathedral, London. In August 2001, Nicholas moved to Lodi, Northern Italy, where he spent a year working with the choir of the cathedral and studying with the harpsichordist, Laura Bertani, at the Piacenza Conservatoire.

Nicholas has directed two productions as musical director of Hand Made Opera: *Le Nozze di Figaro* and *Il Barbiere di Siviglia*. For Second Movement he has directed *Mozart and Salieri* and *Trouble in Tahiti*.

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# Proms at St Jude's

12.45pm Monday 16th June

*The Medium* and *Impresario* to wide critical acclaim and directed their triple bill of *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears* at the Covent Garden Film Studios. With Chelsea Opera Group Nicholas has been chorus master for *Beatrice di Tenda*, *Maria Stuarda* and *Macbeth*. Nicholas studies conducting with Denise Ham.

## HANNAH SMITH

Having started the violin at an early age, Hannah gained a place at Chetham's School of Music at the age of sixteen. She then went on to read music at King's College London where she graduated with First Class Honours, and obtained a Postgraduate Diploma in performance at the Royal Academy of Music, gained with distinction whilst studying with Richard Deakin. Since leaving the Academy, Hannah has spent eight months playing with Southbank Sinfonia and is currently enjoying a busy freelance career playing with orchestras across the UK, including the Royal Liverpool Philharmonic, Ulster Symphony Orchestra, RTE National Symphony Orchestra, Northern Ballet Theatre and Royal Philharmonic Orchestra.





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## Together & Solo

John Etheridge *jazz guitar* · John Williams *classical guitar*

### Programme

The programme will include the following duos plus solos from both guitarists:

FRANCIS BEBEY

*Sangara*

EL HADJ N'DIAYE

*Ragajuma*

JOHN ETHERIDGE

*Monti's Casino*

VASCO MARTINS

*Triangular Situations*

JOHN WILLIAMS

*Extra Time*

ROSSY

*Mitopa*

JOHN ETHERIDGE

*Strange Comforts*

JOHN WILLIAMS

*Malinke Guitars*

DJESSOU MORY KANTE

*Djandjon*

JOHN ETHERIDGE

*Places Between*

BENJAMIN VERDERY

*Peace, Love And Guitars*



John Williams (left) and John Etheridge

### JOHN ETHERIDGE *jazz guitar*

John Etheridge rightly enjoys a glowing reputation throughout the jazz world and beyond and has been described by Pat Metheny as 'One of the best guitarists in the world'. He is a prodigiously gifted and creative player whose approach to music can only be described as 'eclectic' as he refuses to accommodate or even acknowledge artificial musical boundaries. His range is well illustrated by his years of touring and recording with the iconic Stephane Grappelli while simultaneously doing likewise with the legendary jazz-fusion group, The Soft Machine. John is equally at home on acoustic and electric guitar and his willingness to engage with so many styles is matched by his ability to excel in any of them. He has played with John Williams, Yehudi Menuhin, Dizzy Gillespie, Herb Ellis, Mundell Lowe, Nigel Kennedy, Pat Metheny, Birelli Lagrene, Barney Kessel, Vic Juris and countless others. John's ability as an outstanding composer is sometimes overlooked but he is often under pressure from audiences to feature more of his own material.

A measure of the universal respect for John's skill and accomplishment was his nomination as one of just three finalists for the highly prestigious award for the 2006 Jazz Musician of the Year, presented at the Parliamentary Jazz Awards ceremony at the House of Commons.



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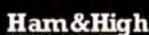
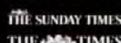


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In July 2006, John began touring a great new programme in a duo set-up with John Williams, the most celebrated classical guitarist of this generation. The two Johns have worked together before, most notably on their interpretations of African music with Francis Bebey, Richard Harvey, Chris Laurence and Paul Clarvis – documented on the CD 'The Magic Box'. John Williams had always retained a desire to explore further the enticing combination of classical and steel-string guitar and got back in contact with John to realise this ambition. The result is stunning! John Williams rightly describes this pairing of classical and steel-string as a 'first' even though he hates that term. Musically, the project dips again into the wellspring of the great African influences but it offers so much more, including a sensational and technically demanding suite, newly composed for the two Johns by the American composer and guitarist, Benjamin Verdery. The programme was recorded live at the Dublin International Guitar Festival and has now been released by Sony. The coming together of these two great players is a genuine musical milestone.

Bill Starling

## JOHN WILLIAMS *classical guitar*

Born in Melbourne, Australia, John Williams can be regarded as the foremost ambassador of the guitar. He was taught by his father, afterwards attending summer courses with Segovia at the Accademia Musicale Chigiana in Siena, Italy, and studying music at the Royal College of Music in London. By the early 1960s he had performed in London, Paris, Madrid, Japan, Russia and the US: he has since toured the world playing both solo and with orchestra and regularly on radio and TV. John Williams records for Sony Classical.

Amongst his collaborations with other musicians, those with Julian Bream, Itzhak Perlman, André Previn, Cleo Laine, John Dankworth and Daniel Barenboim are particularly important. His other musical activities have included the groups SKY, John Williams and Friends, Attacca, The National Youth Jazz Orchestra with Paul Hart, Paco Pena, the Chilean group Inti-Illimani, and various collaborations with Richard Harvey.

John Williams maintains a wide-ranging interest in contemporary music. Examples have included his

recording of music by the Japanese composer Toru Takemitsu with the London Sinfonietta, an album featuring the music of Peter Sculthorpe and Nigel Westlake called 'From Australia' and his CD of music by the Cuban composer Leo Brouwer, called 'The Black Decameron', which includes Brouwer's *Fourth Concerto*. His many other recordings include several of Rodrigo's *Concierto de Aranjuez*, concertos by Richard Harvey and Steve Gray, 'Vivaldi *Concertos*', 'The Great Paraguayan', 'John Williams plays the Movies', 'The Guitarist' (which includes his own *Aeolian Suite* with string orchestra) the *Arpeggione sonata* by Schubert and *Concerto Op 30* by Giuliani with the Australian Chamber Orchestra, in which he plays an 1814 Guadagnini guitar. The highly successful *Profile* and *The Seville Concert*, both directed by David Thomas for London Weekend Television's South Bank Show are particular examples of John Williams' enthusiasm for communicating music on television.

In 2001 Sony Classical released his CD entitled 'The Magic Box' in which his group John Williams and Friends presented adaptations of African music. This includes music from Senegal, Cameroon, Zaïre, South Africa, Madagascar and Cape Verde. The group toured the UK, United States, Australia, Singapore, Malaysia, Germany, Spain and Italy. Recently, Sony Classical released his solo CD entitled 'El Diablo Suelto', a collection of Venezuelan music by composers including Figueredo, Sojo, Lauro, Fernandez and Gutierrez and 'The Ultimate Guitar Collection'. The latest release from Sony Classical is a duo CD 'Places Between' with John Etheridge, recorded live in Dublin.

John Williams' duo with Richard Harvey has seen them travel throughout the UK, Europe and the Far East with their World Tour programme. During 2007/08 John Williams and John Etheridge tour Europe and Australia. John gives solo recitals in the UK, including the Edinburgh Festival, and performs Takemitsu and Sculthorpe with the Melbourne Symphony Orchestra.

In 2007 he was presented with an Edison lifetime achievement award.

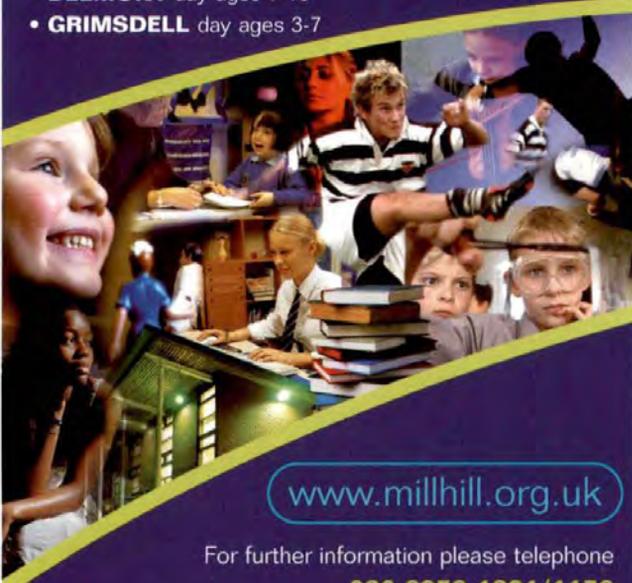
He plays often for films, such as *The Deerhunter* (Cavatina) and *A Fish Called Wanda*, and also plays tennis (badly), badminton (average), chess (quite good), table tennis (better) and likes talking (about anything). He lives in London.



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## The Vardanyan Quartet

Astghik Vardanyan *violin* · Raja Halder *violin* · Arun Menon *viola* · Steffan Rees *cello*

### Programme

FRANZ JOSEPH HAYDN (1732-1809)

Quartet in G Op 64 No4

ANTONIN DVOŘÁK (1841-1904)

Quartet in F Op 96



Steffan Rees, Arun Menon, Astghik Vardanyan and Raja Halder

#### THE VARDANYAN QUARTET

The Vardanyan Quartet was formed at the Royal College of Music in 2005. In May 2006, it was selected to represent the RCM in the intercollegiate Gerard Heller and Rosemary Rappaport String Quartet Competition. After hearing the quartet in a private concert in January 2007, Bernard Haitink invited it to perform in his concert series in Switzerland.

The quartet is currently working under the guidance of Levon Chilingirian, collaborating with artists such as Magdalena Zuk and Claire Jones, and receiving coaching from Siegmund Nissel, Bernard Greenhouse, Simon Rowland-Jones, Jerzy Kosmala, Hartmut Rohde, Paavo Pohjola, Marisa Robles, and the Chilingirian Quartet.

The Vardanyan Quartet has performed at a number of prestigious venues, including the British Library, St Martin-in-the-Fields, St James's Piccadilly and the National Gallery.

#### ASTGHIK VARDANYAN *violin*

Astghik graduated from the State Conservatoire in Yerevan in 2005 and continued her studies at the RCM with Levon Chilingirian, receiving an Artist's Diploma in June 2006. She led the RCM Symphony Orchestra under Bernard Haitink in 2005 and 2007. She won First Prize in the Chilingirian All-Armenian Competition in 2001.

#### RAJA HALDER *violin*

Raja started playing the violin at the age of six and made his debut at the age of nine in London. He studied at the Royal Academy of Music with Mateja Marinkovic. Raja has given many recitals and concerto performances in venues such as Bridgewater Hall, Cadogan Hall, and Westminster Abbey. He has performed on BBC television and Classic fm, and has also toured in Spain and India. He is currently studying with Professor Tomotada Soh.

#### ARUN MENON *viola*

Arun gained his Bachelor and Master degrees at the RCM, studying with Simon Rowland-Jones and Andriy Vytovych. In 2004 he was the co-principal viola of Southbank Sinfonia, and has performed around the UK with the Prince Consort Ensemble. As an orchestral musician he has worked with the Royal Liverpool Philharmonic Orchestra, as guest co-principal, as well as with the LSO, Hallé, RPO and CBSO.

#### STEFFAN REES *cello*

Steffan studied music as an academic scholar and music exhibitor at Christ Church, Oxford, before pursuing his cello studies with Melissa Phelps at the Royal College of Music, supported by an RCM bursary. He was awarded diplomas in Performance (2005) and Advanced Performance (2006), both with distinction. He performs regularly as a chamber musician and is a member of Southbank Sinfonia.

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## Jazz Night with Stacey Kent

Stacey Kent · Jim Tomlinson *saxophone* · Graham Harvey *piano* · Dave Chamberlain *bass*  
Mike Smith *drums*

### STACEY KENT

Stacey Kent's biography is simple. Born in the USA, she moved to the UK, met Jim Tomlinson, began a career in music and is now a world-renowned jazz singer. With a string of awards and international concert and festival appearances to her name, she has performed at concert venues throughout America, Europe and the Far East including New York's Carnegie Hall.

Her latest album 'Breakfast On The Morning Tram' (2007) Blue Note/EMI, has been a critical and commercial triumph, especially in France where Stacey followed up a sold-out show at the Paris Olympia with two sold-out shows at La Cigale. Her album is well on the way to achieving double gold status and has been the best selling jazz album in France since its release in September 2007.

The album also features four songs composed especially for Stacey by her husband, Jim Tomlinson, and Booker Prize winning author, Kazuo Ishiguro. These songs are sure to be part of her repertoire at St Jude's.

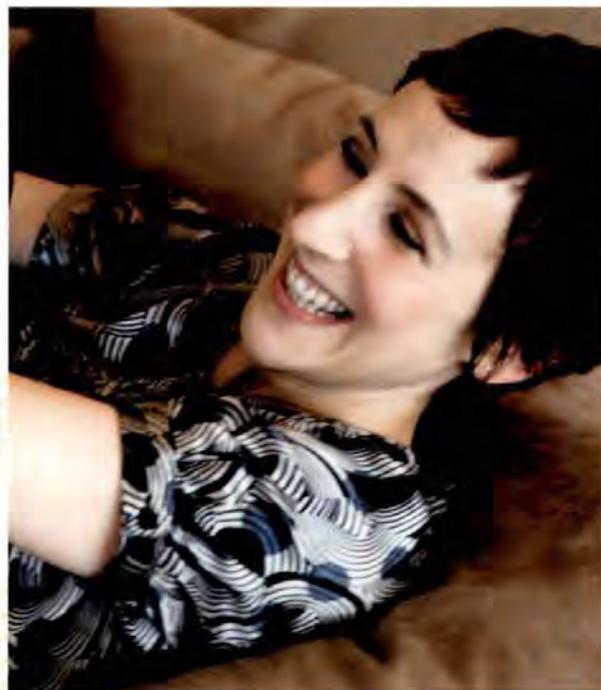
*'She has charm to burn, a smile that could give you hope in February and sings like nobody's business'.*

**Wall Street Journal**

*'Her voice is sometimes a whisper, sometimes a confiding murmur, sometimes an exhilarated exclamation; but whatever the idiom or the mood, individual listeners frequently feel that Stacey's music was intended for their ears only'.*

**Bang & Olufsen Magazine**

Why listen to Stacey Kent rather than to Ella, say, or Billie or the other great singers from the swing era? A friend asked me this recently and my initial response was one of irritation. 'That's like asking: why Toni Morrison rather than Henry James? They're wonderful artists from different eras and it's daft choosing between them'. But I suppose my friend deserved a better answer. He was wondering, I'd guess, if a young contemporary artist of today could work authentically in a style of music that had its heyday over half a century ago.



Having thought further, I realise that for me it's partly the very fact of her being contemporary that makes Stacey special. My encounter with the first Stacey Kent album in 1997 was a revelation precisely because I was hearing reinterpreted – without any sense of pastiche – those great swing era songs in a voice at once steeped in tradition but somehow fresh and unmistakably that of an urbane woman of today. She and her sublime small band were revealing to me a hitherto unsuspected universality in those old songs. They were demonstrating how that treasure trove from the past could more than convincingly express the yearnings, hopes and broken dreams of men and women in today's confused, fragmented world.

But maybe a simpler answer to my friend would have been that Stacey Kent is a singer to match the greats of the past, with an unusual power to hold your attention and control your emotions from the first note.

Why? For one thing, Stacey's singing never lets us forget these songs are about people. Her protagonists come to life so fully in her voice you sometimes have to remind yourself the CD has no visuals. She has, in fact, much in common with today's finest screen actors

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who, assured of the camera's ability to pick out detail, portray complex shades of personality, motive and feeling through subtle adjustments of face and posture.

Like them, Stacey has complete mastery of her tools, but hardly allows us to be aware of them. In song after song, we find a route to the emotional heart of the music without first having to admire her technique.

It's been said that one of the most appealing qualities of Stacey's style is that it is 'conversational.' I'd go one step further. She conveys as well as any other singer I've heard the sense of a person talking to herself; the faltering hesitations, the exuberant rushes of inner thought. There is invariably a lover being addressed, but in Stacey's readings that lover is never in the room. The lyric is what the singer wishes to say, or wishes she had said. We're witnessing a private moment. Here's a great jazz diva of our age.

*Kazuo Ishiguro*



*Stacey Kent and Jim Tomlinson*

## **JIM TOMLINSON** *saxophone*

Jim Tomlinson was born in Walsall, England in 1966. After completing a PPE degree at Oxford University, he studied saxophone and arranging at the Guildhall School of Music in 1990.

Since then, he has worked and recorded with a wide variety of groups, from the swing band Vile Bodies to the big band of avant-garde composer Michael Garrick. He has also recorded and performed with Humphrey Lyttelton, Brian Ferry and with his wife and musical partner, Stacey Kent. He has three albums under his own name and his most recent, 'The Lyric' (2005), was named Jazz Album Of the Year in the 2006 BBC Jazz Awards.

Most recently, he produced Stacey's Blue Note/EMI album, 'Breakfast On The Morning Tram' (2007) for which he wrote four songs, including the title track, with the Booker Prize winning novelist, Kazuo Ishiguro. Their song, *The Ice Hotel*, is featured in the French film, *Cash*, and the song is a finalist in the International Songwriting Competition.

When not performing, Jim shares a passion for skiing with Stacey, a sport at which they both excel. Only touring commitments in March 2006, 2007 and 2008 have prevented them from racing in the Nastar US Championships for which they have both qualified in three consecutive seasons.



*Humphrey Lyttelton and his band, Proms at St Jude's 2007*

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*John Lill, Proms at St Jude's 2007*

# Proms at St Jude's

7.45pm Tuesday 17th June

## A TRIBUTE TO HUMPH

The first time I sang at St Jude's, it was at the invitation of Humphrey Lyttelton. My husband Jim was standing in for Kathy Stobart and I had come along as a 'band wife'. Humph knew that I sang, of course, and had played my albums on his radio show, but we had never made music together. The lack of planning and preparation was no obstacle for Humph, and before I knew it, I had been co-opted into the band and was on stage with a legend.

The manner of my induction into Humph's extended musical family was typical of him. It was spontaneous, carefree, generous and fun. After that, Jim and I began performing regularly with Humph, including return visits to St Jude's, in a show we devised called

Between Friends. It seems odd, in this day of generational chasms, that a seventy-something year old would take to a couple of thirty-something year olds, and vice versa. But that is just how it was. We were great friends, both on and off stage.

So, on my return to St. Jude's, I shall of course be thinking of my tall pal, Humph, whom I miss so much. I ask that you spare a minute to remember him, too, for all that he meant to us and all that he continues to mean to us.

I dedicate my performance tonight to Humph, an extraordinary man, a one of a kind, a man capable of so much love and warmth, and most of all, one of the best friends I will ever have.

*Stacey Kent*



*Stacey Kent and Humphrey Lyttelton*



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## Guitar Recital

Maud LaForest *guitar*

### Programme

DIONISO AGUADO (1784-1849)

Rondo Brillante Op 2 No 1

*Adagio*

*Polonaise*

ASTOR PIAZZOLLA (1921-1992)

*Verano Porteno*

GEORGE FRIDERIC HANDEL (1685-1759)

Sonata in a minor HWV 362 Op 1 No 4

*Larghetto*

*Allegro*

*Adagio*

*Allegro*

EMILIO PUJOL (1886-1980)

*Guajira*

GIULIO REGONDI (1822-1872)

*Rêverie Nocturne* Op 19

JOAQUÍN RODRIGO (1901-1999)

Sonata Giocosa

*Allegro moderato*

*Andante moderato*

*Allegro*



**MAUD LAFOREST**  
*guitar*

Maud began learning the guitar in France at the age of four. After living in England for three years, she settled in Texas in 1996 where she studied at SMU with Robert Guthrie. She studied with Manuel Barrueco at the Peabody Conservatory, from which she holds Bachelor and Master of Music degrees.

Whilst at the Conservatory, Maud started the Duo TransAtlantique with Benjamin Beirs, a fellow Peabody guitarist. She also benefited from the teaching of Carlos Marin.

She regularly participates in masterclasses with world-renowned guitarists and has been a prizewinner in competitions in the United States and Europe. Notably, she received first prizes in the UFAM – the International Guitar Competition in Nürtingen, Germany, and in the Collin County Young Artists concerto competition.

Maud performs regularly in the US and in Europe. She appeared on the radio show *From the Top* and in *Dans la Cour des Grands*, a French national music radio program. She has recently been chosen to be part of *Declic*, a French government flagship programme sponsoring young classical musicians.



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**DIONISO AGUADO (1784-1849)**

**Rondo Brillante Op 2 No 1**

*Adagio*

*Polonaise*

Born in Madrid, Dioniso Aguado is considered one of the two leading guitarists of the classical period, along with Fernando Sor in Paris. The Rondo Brillante Op 2 No 1 is part of a set of three rondos. Each rondo is written in two movements, the first being a slow introduction to the second, fast and joyful.

**GEORGE FRIDERIC HANDEL (1685-1759)**

**Sonata in A minor HWV 362 Op 1 No 4**

*Larghetto*

*Allegro*

*Adagio*

*Allegro*

The recorder and basso continuo sonata by Handel was composed around 1725. This is one of only six recorder sonatas written by Handel, despite his enormous musical output. In this transcription by David Russell, the single guitar is responsible for both the recorder's melody and the harpsichord's harmony.

**EMILIO PUJOL (1886-1980)**

*Guajira*

Along with a Tonadilla and a Tango, *Guajira* forms Emilio Pujol's 'Three Spanish Pieces'. Pujol, as well as being a guitarist, a teacher and composer, became one of the most prominent Spanish musicologists of the twentieth century.

**GIULIO REGONDI (1822-1872)**

**Rêverie Nocturne Op 19**

Romantic music is often described as an intense statement of emotions where imagination, dreams and fantasy play a key role. Tremolo (the fast repetition of notes to make up for the guitar's lack of sustain) is used in this typically Romantic lyrical melody.

**JOAQUÍN RODRIGO (1901-1999)**

**Sonata Giocosa**

*Allegro moderato*

*Andante moderato*

*Allegro*

Written in 1958, the Sonata Giocosa (Jocund Sonata) shows Rodrigo at his best in a technically and expressively advanced work. The 'joke' in this sonata appears mostly in the juxtaposition of the lively, light and slightly silly outer movements with the solemn funeral-like inner movement.

Maud LaForest





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## Red Priest

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### Programme

JOHANN SEBASTIAN BACH (1685-1750)

*Preludio* (from *Partita* in E major BWV 1006)

GIOVANNI PAULO SIMONETTI (18th Century)

Sonata in C Minor Op 5 No 2 *La Burrasca*

(The Storm at Sea)

*Preludio* (Grave)

*Presto assai*

*Largo*

*Allegro*

REMO GIAZOTTO (1910-1998)

attributed to TOMASO ALBINONI (1671-1751)

*Adagio*

JEAN-MARIE LECLAIR (1697-1764)

*Tambourin*

GEORGE FRIDERIC HANDEL (1685-1759)

*Aria Amorosa*

ANTONIO VIVALDI (1676-1741)

Concerto Grosso in D minor RV 565

*Allegro*

*Adagio e spiccato*

*Allegro*

*Largo*

*Allegro*

INTERVAL

FRANÇOIS COUPERIN (1668-1733)

*Le Jour des Pirates*

*Le Matin* (*Reveille – Travail dans le  
Soleil – Flottant sur l'Océan*)

*La Bataille* (*Fanfare – Combat – Désordre –  
Les Invalides*)

*Le Soir* (*Les Danses – La Séduction –  
Le Sommeil*)

ANON (17th Century)

*Budro*: a Pirate Dance

TOMMASO VITALI (1665-1717)

*Chaconne*

GIUSEPPE TARTINI (1692-1770)

*Senti lo mare* (Listen to the Sea)

ANTONIO VIVALDI (1676-1741)

Concerto in G major *La Tempesta di Mare*  
(The Storm at Sea) RV 433

### PIRATES OF THE BAROQUE

The popular Hollywood image of pirates as likeable, swashbuckling rogues is certainly at odds with the gory reality of their trade, and to equate such scoundrels with our most learned baroque composers may seem fanciful in the extreme. But on closer inspection there are parallels which, if nothing else, ignite the imagination and allow us to take an alternative look at one of the most colourful periods in musical history.

The leading musicians from the Baroque era were pioneers and adventurers, riding the seas of change with wild abandon, ever searching for new musical treasures to titillate the ears and move the souls of the public. Only in retrospect has the mythology of

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highbrow, rule-bound men of quill and parchment been created; the reality was much more down to earth, the majority of composers living boozy, philandering, extravagantly bohemian lives, intent on maximising their profits through, if necessary, dubious means. Yet ironically it is from this very atmosphere of skulduggery that some of the greatest works of art were produced.

Musical piracy could take many forms – from the poaching of compositional themes and ideas to the false attribution of famous composers' names to works by lesser-known authors, a common practice amongst the unscrupulous music publishers of the day. Arrangements of the works of others were commonplace throughout the era, and indeed, if composers of the past could witness our attempts today to reproduce slavishly their precise notes and nuances they would in all probability be dumbfounded at a servility completely at odds with their own adventurous spirits.

Tonight's programme features not only examples of plagiarism from the baroque era itself – such as Handel's *Aria Amorosa*, stolen by the great master from the little known composer Kaiser – but also some recent instances of baroque theft. Most famous is the 'Albinoni' *Adagio*, that beautiful jewel actually composed in the 1940s by the Italian musicologist

Remo Giazotto, who maybe thought that attributing it to an Italian baroque master would increase its publishable worth. Our own transcriptions are inspired in part by the work of early 20th century violinists, who would frequently 'borrow' and re-arrange repertoire from the baroque era to fit into romantic recital programs – Bach's ebullient *Preludio*, the perky *Tambourin* by Leclair and the great Vitali *Chaconne* are amongst the works made famous in this way.

The pirate theme is further expanded with some little-known seafaring works by Simonetti and Tartini and a suite by Couperin, assembled and arranged by Howard Beach from the composer's magnificent opus of character pieces for solo harpsichord, to reflect a typical day in the life of a baroque pirate.

The life of Antonio Vivaldi – the original Red Priest of Venice – is a case study in baroque extravagance. Indeed he was described by the English composer William Hayes as a man with 'too much mercury in his constitution', a characteristic in plentiful display in the two extrovert concertos presented here: the swashbuckling Concerto in D minor from *L'Estro Armonico*, and the pounding seas of the famous *Tempesta di Mare*, complete in our interpretation with some additional nautical interpolations which we found impossible to resist!

Piers Adams



Julia Bishop, Angela East, Howard Beach and Piers Adams

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# Proms at St Jude's

12.45pm Thursday 19th June

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## Family Concert

Nonesuch Orchestra · William Carslake *conductor* · Markella Vandoros *violin*

### Programme

HENRY PURCELL (1659-1695)

*Abdelazar Suite: Extracts*

HEINRICH BIBER (1644-1704)

*Battaglia Suite for Strings*

WILLIAM WALTON (1902-1983)

*Henry V Concert Suite: Two movements*

ARCANGELO CORELLI (1653-1713)

Concerto Grosso No 1 in D

Violin: Markella Vandoros

PETER WARLOCK (1894-1930)

*Capriol Suite Extracts*

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The orchestra is a registered charity affiliated to Making Music, which represents and supports amateur vocal, instrumental and promoting societies throughout the United Kingdom. It regularly gives school, lunchtime and evening concerts in the London area, including one at Toynbee Hall for the Proms at St Jude's in 2007. The Nonesuch Orchestra is particularly grateful to the Sheena Booth Music Trust for sponsoring postgraduate violin students to work with them since 2003.



**Conductor**  
William Carslake

**First Violins**  
Jennifer Thorn *Leader*  
Markella Vandoros  
Barbara Bungey  
Jane McSween  
John Middleton  
John Strange

**Second Violins**  
Gillian Morbey  
Janet Farrell  
Gillian Hallifax  
Simon Hill  
Daphne Walker  
Clare Pollard  
Mikiko Ebashi

**Violas**  
Harold Miller  
Tricia Marshall  
Jennifer Bogle  
John Crawley  
Jeremy Thomson

**Cellos**  
Monica Vincent  
Deborah Behrman  
Elizabeth Atkinson  
Joan Cohen  
Rosemary Barratt

**Double Bass**  
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The remit for the event has been extended to include modern and contemporary British paintings alongside the Arts & Crafts furniture. For this aspect of the show works from the Odette Gilbert Gallery including: Phelan Gibb, John Bratby RA, Edward Wolfe RA, Edward Le Bas, Carel Weight RA, Alfred East, John Bellamy, Patrick Hughes, John Keane, Maurice Cockerill and Suburb artists Judy Bermant and David Breuer Weil.

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Phelan Gibb (1870-1948)  
Three Nude Bathers Oil on board.  
Circa 1910

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Elm Arts & Crafts rush-seated chair with curved back splat and cut out tulip motif probably made by William Birch for Goodyer of Regent Street. Circa 1910

## **WILLIAM CARSLAKE** *conductor*



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

William recently made his debut on Polish National Radio, conducting at the International Festival of Polish Music in Kraków. He is currently Cover Conductor at the Royal Ballet.

William is Artistic Director of the London Charity Orchestra and the St Albans Rehearsal Orchestra. His guest engagements include performances with Oxford Sinfonia, Kensington Chamber Orchestra, Birmingham University Orchestra, Wolsey Symphony Orchestra, Opera della Luna and Jubilee Opera.

As Assistant Conductor, William has worked for the Ernest Read Symphony Orchestra, British Youth Opera, Cheltenham Festival, The Opera Group and London Opera Vocal. He recently spent time on an internship with the Boston Philharmonic and Benjamin Zander.

William is a pioneering music educator. From 2002 to 2004 he founded and directed Pembroke Academy of Music, a charitable institution teaching instruments to disadvantaged young people in Walworth, South London. He has also led education projects for Opera North and the Cheltenham Festival.

## **MARKELLA VANDOROS** *violin*

Markella was born in London and started playing the violin at the age of six. In January 2005 she graduated from the Athens National Conservatory, obtaining a Violin Diploma with distinction and first prize.

She was awarded the Huygens Grant from the Dutch Ministry of Education for the academic year 2005/06 to study with Boris Belkin at the Maastricht Conservatory for its Postgraduate Diploma in performance.

Markella is currently a scholar of the IKY association of the Greek government and a student of Yuri Zhislin at the Royal College of Music in the final year of the Masters programme in Advanced performance.

She won 1st prize at the National competition of the Greek Ministry of Education, 2nd prize at the Filon National Competition and 1st prize at the HON National competition. Markella has participated in masterclasses with Ruggiero Ricci, Lydia Mordkovich, Grigori Zhislin, Sergey Kravchenko, Boris Garlitsky, Marina Kesselman, Felix Andrievsky, David Takeno,



Peter Sheppard, Jacqueline Ross and Zakhar Bron.

She has given many concerts and recitals in Italy, the Netherlands, Portugal, the UK and Greece, and is a regular soloist with the Greek National Orchestra of Athens.

Markella's work with Nonesuch Orchestra is supported by the Sheena Booth Music Trust.

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## Brodsky Quartet

Daniel Roland *violin* · Ian Belton *violin* · Paul Cassidy *viola* · Jacqueline Thomas *cello*

### Programme

HENRY PURCELL (1659-1695)

*Chaconne* (Chacony) in G minor

GIACOMO PUCCINI (1858-1924)

*Crisantemi* (Chrysanthemums)

FRANZ SCHUBERT (1797-1828)

String Quartet No 13 in A Minor

(*Rosamunde*) D 804

*Allegro ma non troppo*

*Andante*

*Menuetto e trio*

*Allegro moderato*

### INTERVAL

MAURICE RAVEL (1875-1937)

String Quartet in F

*Allegro moderato: très doux*

*Assez vif: très rythmé*

*Très lent*

*Vif et agité*

### BRODSKY QUARTET

The Brodsky Quartet are at the forefront of the international chamber-music scene. Their love and mastery of the traditional string quartet repertoire is evident from their highly acclaimed performances of composers ranging from Haydn, Beethoven, Schubert and Tchaikovsky to Shostakovich, Bartók, Britten and Respighi, as well as from their extensive, award-winning discography.

At the same time, the Quartet are known for their pioneering work with a diverse range of performing artists, from singers Elvis Costello, Anne Sofie von Otter and Björk, to Complicite Theatre Company and Icelandic poet Sjon, while their many collaborations with distinguished composers, including John Tavener, Lutoslawski, Peter Sculthorpe, Django Bates, Sally Beamish, Dave Brubeck and Julian Nott, have given them an unrivalled opportunity to influence and inspire some of the newest work for string quartet.

Their passion to embrace 'all good music' has been the driving force behind their success and has kept their approach fresh and their enthusiasm high for 30 years.

In March 2005 the Quartet were proud to launch their own record label, Brodsky Records, with the release of two CDs: 'String Quartets Nos 2 & 3 by Tchaikovsky', and the album 'Moodswings', featuring a broad range of songs for string quartet and voice.



Daniel Rowland, Ian Belton, Paul Cassidy and Jacqueline Thomas

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Recent awards for recording include the Diapason D'Or and the CHOC du Monde de la Musique for their recordings of string quartets by Benjamin Britten, while for their outstanding contribution to the world of music the Brodsky Quartet has received a Royal Philharmonic Society Award.

The Brodsky Quartet are named after the Russian violinist Adolf Brodsky, who played an important role in musical life in Manchester and at the Royal Northern College where the quartet studied.

Daniel Rowland plays a violin made by Lorenzo Storioni of Cremona in 1793; Ian Belton's violin is by Gio. Paolo Maggini c.1615 and Jacqueline Thomas plays a cello made by Thomas Perry in 1785. Paul Cassidy's viola is by Francesco Guissani of Milan, 1843, courtesy of the Britten Trust.

## HENRY PURCELL (1659–1695)

### *Chaconne (Chacony) in G minor*

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

## GIACOMO PUCCINI (1858–1924)

### *Crisantemi (Chrysanthemums)*

Giacomo Puccini was born into the fifth generation of a family of musicians in Lucca. Patronage from the Queen of Italy enabled him to study at the Milan Conservatoire, and by 1889 he had completed two operas (*Le Villi* and *Edgar*), neither of which found a lasting place in the repertoire. During those apprentice years he composed a number of shorter, occasional pieces, some of which were to provide thematic material for his later operatic works. Perhaps the most inspired of these was *Crisantemi* for string quartet, composed (according to Puccini) 'in a single night' in 1890 in response to news of the death of Prince Amedeo of Savoy, Duke of Aosta. The Prince, a younger son of Vittorio Emanuele II, had briefly by invitation become King of Spain in 1870, after a break in the Bourbon line of succession, but was forced by republican pressures to abdicate in 1873. His death, in early middle age, seems to have touched Puccini deeply, no doubt on account of the debt the young composer owed to the Italian royal family.

Puccini had already begun work on what was to become his first major operatic success – *Manon Lescaut*, completed in 1893. The two main themes from *Crisantemi* were used again, with poignant effect, for the Act 3 scene of Des Grieux's anguished reunion with Manon in the prison at Le Havre, where she awaits transportation to Louisiana, and in the final scene of the opera, where he tries in vain to revive her as they struggle, destitute (and in her case dying), across the desolate plain near New Orleans.

The chrysanthemum is a flower of mourning in Italy.



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### FRANZ SCHUBERT (1797–1828)

String Quartet No 13 in A Minor (*Rosamunde*), D 804

*Allegro ma non troppo*

*Andante*

*Menuetto e trio*

*Allegro moderato*

Generally known as the 'Rosamunde Quartet' – the second movement uses the theme of the Entr'acte from the composer's failed stage work of the same name – this work was the only one of Schubert's string quartets to be published in his lifetime. By now seriously ill, Schubert made the acquaintance in 1824 of the distinguished violinist and quartet leader Ignaz Schuppanzigh, who had just returned from a seven-year visit to Russia. Conversations with Schuppanzigh inspired Schubert to return to the medium of the string quartet, which he had set aside for several years. The result was a lyrical and introspective work, dedicated to Schuppanzigh and premièred by him in March that year.

Schubert found his way to instrumental music by way of song writing; the glorious melody and shaping of the first movement is a reminder of this. As in many of his *Lieder*, the accompaniment is heard for a couple of bars before the first violin comes in with its mournful, song-like theme, soaring above sinuously flowing quavers on the second violin and sinister repeated chords on the lower instruments. Although the movement modulates into major keys and at times becomes more sunny in mood, it always reverts to the pensive and downcast darkness of the opening. It is a long movement (13 minutes or so) and dramatically and emotionally very wide-ranging.

The *Rosamunde* theme begins the second movement, but compared with the Entr'acte from the play it is here tinged with wistful nostalgia. The Menuetto begins with a direct quote from Schubert's 1819 setting of lines from Schiller:

Schöne Welt, wo bist du? – Kehre wieder,  
holdes Blütenalter der Natur!  
Ach! nur in dem Feenland der Lieder  
lebt noch deine goldne Spur.

('Beautiful world, where art thou? Return again, fair springtime of Nature; ah! your fabled dream lives only in the enchanted realm of song.') Indeed this could serve as a motto for the whole work – a Romantic excursion to a land of lost content.

Only in the finale does Schubert lift the veil of depression, and although the movement may lack the sheer vitality of many of his later works, it is not gloomy; it is essentially a sequence of Hungarian-style dances which cheerfully sweep away the earlier reflective mood.

### INTERVAL

### MAURICE RAVEL (1875–1937)

String Quartet in F

*Allegro moderato: très doux*

*Assez vif: très rythmé*

*Très lent*

*Vif et agité*

Maurice Ravel's music began to be heard in the final years of the nineteenth century, and one can trace in it the same exotic mixture of influences – Wagner, Rimsky-Korsakov, Fauré, Chabrier, Satie and others – from which he and his older contemporary Debussy each evolved a distinctive musical language, thoroughly French and subtly different from each other, during that period of exceptional stylistic turbulence when romanticism ran alongside modernism.

The son of a Swiss engineer and a Basque mother, Ravel was born at Ciboure, Basses Pyrénées, but the family moved almost immediately to Paris. Encouraged by his father to pursue a musical career, he entered the Conservatoire in 1889, at the age of 14. It was the year when Ravel, like Debussy, first heard a Javanese gamelan orchestra, at the Paris World Exposition. The experience was to have a lasting influence on both composers.

Ravel's years at the Conservatoire were chequered. Despite growing support in avant-garde musical and artistic circles, he repeatedly failed to satisfy the demands of academic pedants, especially in the art of fugue writing; and his failure, on four attempts between 1901 and 1905, to win the Prix de Rome scandalised his friends. And yet his principal studies at the Conservatoire were under Gabriel Fauré – hardly a dull traditionalist himself. Fauré proved to be a sympathetic teacher, whose undogmatic guidance and encouragement Ravel was to acknowledge in the dedications of his piano piece *Jeux d'eau* and in the String Quartet, written in 1902/03.

The Quartet was Ravel's first significant chamber work and found an instant place in the repertoire, which it has retained ever since. Ravel said that it reflected 'a preoccupation with musical structure'; despite its comparatively early date it comes across as a work of maturity, achieved partly through the use of themes which already have Ravel's characteristic stamp and partly through his idiomatic writing for strings (although he was not a string player himself) and assured choice of instrumental colour.

In the Quartet's opening *Allegro moderato: très doux*, lyricism is combined with classical restraint, with careful attention to classic sonata form. The two themes are joined and transformed in various ingenious ways in the development section. The energetic scherzo, *Assez vif: très rythmé*, has echoes of the gamelan orchestra. Again there are two themes. The slow movement, *très lent*, is rhapsodical, with many tempo changes and with some backward glances to the opening *Allegro*. The final *Vif et agité* movement similarly refers back to the beginning. Lyrical phrases are contrasted to great effect with driving tremolo passages. As in much of Ravel's music, there is a vivid sense of physical movement, perhaps reflecting a subconscious awareness of Basque folk music.

Thomas Radice



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## Cello and Piano Recital

Hannah Sloane *cello* · Paul Smith *piano*

### Programme

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata in F

LEOS JANÁČEK (1854-1928)

*Pohadka*

ROBERT SCHUMANN (1810-1856)

*Adagio and Allegro*

#### HANNAH SLOANE *cello*



Hannah Sloane began playing the cello aged 4 with Carey Beth Hockett. She attended Alleyn's School as a music scholar whilst also attending the Junior Royal Academy of Music where she studied cello with Robert Max.

She is currently in her first year of studies at the Juilliard School in New

York, where she has just been offered the opportunity to play with the New Juilliard Ensemble.

Hannah has participated in Musicworks chamber courses, Procorda chamber music school and the National Youth Orchestra of Great Britain. In previous years she has also taken part in the Weimar Meisterkurse and Bowdoin International Music Festival, playing in masterclasses for cellists such as Andre Emelianoff, Michael Sanderling and Steven Isserlis. Hannah has given recitals in Chichester and Weymouth as part of their Young Artist series and chamber music concerts with Mimosa ensemble in Peasmarch, Beckley and in France. She plays a Piattilini cello dated 1750 which is kindly on loan to her from the Stark family.

#### PAUL SMITH *piano*

Paul Smith has performed throughout the UK as both soloist and accompanist, also making extensive tours of the Far East, including recordings for SBC Singapore. He has broadcast for BBC Radio 3, Classic fm and Capital Radio and has acted as official accompanist for a number of courses including the Lake District Summer Music Festival and the International Violin Sonata Course.

Whilst studying under Alexander Kelly and Christopher Elton at the Royal Academy of Music he won numerous prizes and awards, including the Christian Carpenter prize for postgraduate accompaniment and the Tobias Matthay Bursary for continued study.

Alongside his performing and teaching, he is frequently commissioned to write programme notes for major festivals and competitions at the South Bank, Wigmore Hall and for events such as the London String Quartet Competition. In demand as an adjudicator, he has also given a Masterclass under the auspices of the British Council in Kuala Lumpur.

He produced the Duke String Quartet's CD recording of Shostakovich's 8th quartet, which was highly recommended on BBC Radio 3's Record Review. As a teacher and accompanist he worked at the Royal Academy of Music Junior Department and, for several years, the Yehudi Menuhin School. He is currently Head of Instrumental Studies at Alleyn's School, Dulwich.



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## Piano Recital

Imogen Cooper *piano*

### Programme

JOSEPH HAYDN (1732-1809)

Piano Sonata in C major Hob XVI:50

*Allegro*

*Adagio*

*Allegro molto*

BÉLA BARTÓK (1881-1945)

Bagatelles Op 6

I *Molto sostenuto*

II *Allegro giocoso*

III *Andante*

IV *Grave*

V *Vivo*

VI *Lento*

X *Allegro*

XI *Allegretto molto rubato*

XII *Rubato*

XIII *Lento funebre (Elle est morte...)*

XIV *Valse: Presto (Ma mie qui danse...)*

### INTERVAL

FRANZ LISZT (1811-1886)

*Bagatelle sans tonalité*

Hungarian Rhapsody No 13 in A minor

*Andante sostenuto – poco più mosso –  
vivace – un poco meno vivo – presto assai*

FRANZ SCHUBERT (1797-1828)

Four Impromptus Op 90 D 899

I in C minor *Allegro molto moderato*

II in E flat major *Allegro*

III in G flat major *Andante*

IV in A flat minor/major *Allegretto*



### IMOGEN COOPER *piano*

Recognized worldwide as a pianist of virtuosity and poetic poise, Imogen Cooper has established a reputation as one of the finest interpreters of the classical repertoire. She has dazzled audiences and orchestras throughout her distinguished career, bringing to the concert platform her unique musical understanding and lyrical quality.

In the 2007/08 season, Imogen Cooper performs with the London Symphony Orchestra and Sir Colin Davis in New York and with the Netherlands Radio Chamber Orchestra with Frans Bruggen in Amsterdam. She also continues her long-term relationships playing and directing with both the Britten Sinfonia and Northern Sinfonia. Her solo, Lieder and chamber recitals this season include the USA, UK, Belgium and France. During 2008 and 2009 Imogen Cooper will be performing the last six years of Schubert's solo works as part of the International Piano Series in London. Last season her performances included the Boston Symphony Orchestra (in subscription concerts and at Tanglewood) and the London Philharmonic Orchestra as part of the celebrations to mark the re-opening of the Royal Festival Hall.

Imogen Cooper has a widespread international career and has appeared with the New York Philharmonic Orchestra with Sir Colin Davis and the Vienna Philharmonic Orchestra with Sir Simon Rattle. She has also performed with the Royal Concertgebouw.

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Leipzig Gewandhaus, Dresden Staatskapelle and NHK Symphony Orchestras and undertaken tours with the Camerata Salzburg, Australian and Orpheus Chamber Orchestras. Imogen Cooper has played with all the major British orchestras including the Philharmonia with Christoph Eschenbach and the London Philharmonic Orchestra with Mark Elder at the BBC Proms. Imogen Cooper has given recitals in New York, Chicago, Paris, Vienna, Rotterdam, Prague and at London's Wigmore and Queen Elizabeth Halls.

As a supporter of new music, Imogen Cooper has premièred two works at the Cheltenham International Festival: *Traced Overhead* by Thomas Adès (1996) and *Decorated Skin* by Deirdre Gribbin (2003). In 1996, she also collaborated with members of the Berliner Philharmoniker Orchestra in the première of the quintet, *Voices for Angels*, written by the ensemble's viola player, Brett Dean.

Imogen Cooper is a committed chamber music player. As a Lieder recitalist, she collaborates with Wolfgang Holzmair in what has been hailed as 'one of the greatest living partnerships in song' (The Times, March 2002). They have performed recitals in major venues including Vienna, Paris, London and

Frankfurt, and have worked together in a Mozart-Schubert-Mahler project with the Scottish Chamber Orchestra. For Philips Classics they have recorded Schubert's *Schwanengesang*, *Winterreise*, *Die schöne Müllerin*, a selection of Lieder and songs by Haydn and Mozart and Beethoven (*An die ferne Geliebte*), and Schumann's *Heine Lieder*. Their disc of songs by Clara Schumann and Robert Schumann's *Kerner Lieder* was shortlisted for the Gramophone Awards in 2002, and their most recent release is a disc of Lieder based on settings of the poems of Eichendorff.

Imogen Cooper also performs and records frequently with the cellist Sonia Wieder-Atherton. They have recorded works by Rachmaninov, Fauré, Franck and Schubert (BMG France) and a 2-CD box set of Brahms sonatas and Bach will be released in 2007. She also performs regularly with the Belcea Quartet. Her solo discography includes six CDs of the piano works of Schubert's last six years (Ottavo), a box set entitled 'Imogen Cooper and Friends' encompassing solo, chamber and Lieder works (Philips) and a recording of Mozart Concertos with the Northern Sinfonia (Avie)

Imogen Cooper received a CBE in the Queen's New Year Honours in 2007.



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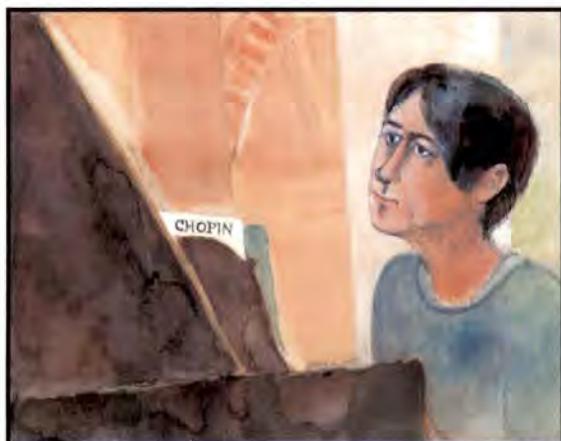


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**JOSEPH HAYDN (1732-1809)**

**Piano Sonata in C major Hob XVI:50**

*Allegro*

*Adagio*

*Allegro molto*

This work is the first of Haydn's last three piano sonatas, written in London in 1794/95. They represent the peak of his achievement in this field, stimulated by the London musical scene which he found so congenial, and also by the fact that in London he had access to newer and more powerful pianos. What is more, the sonatas were written not for amateurs but for a distinguished concert pianist, Thérèse Jansen.

Considering the number of Haydn's symphonies that have nicknames, it is perhaps surprising that the only piano sonata to have one is this C major Sonata, known as *The English*. It takes the keyboard range to its highest extreme at the time, up to a top A, which was not to appear in Beethoven's sonatas until the *Waldstein* of 1803/04.

The *Allegro* is an intellectual triumph, a complex web of thematic inter-relationships and at the same time an invigorating and virtuosic symphonic first movement. The opening theme is deceptively simple, almost skeletal – some might say austere; but it is full of motifs used later on in the movement in most ingenious ways. The overall cohesiveness of the structure and Haydn's subtle use of a wide range of tonalities are masterly; the whole movement is a marvellous combination of wit and expressiveness.

The *Adagio* is in sonata form with a fairly short development section. It is a warm movement enhanced by contrapuntal and chromatic touches. The *Allegro molto* finale is in effect a scherzo, with two repeated sections (without a Trio). Every now and then the action pauses, as though the composer had lost his way and was searching for the right key in which to resume. Typically, Haydn brings the sonata to a gentle, *piano* close – a delightful conclusion to a powerful and complex work.

**BÉLA BARTÓK (1881-1945)**

**Bagatelles Op 6**

*I Molto sostenuto*

*II Allegro giocoso*

*III Andante*

*IV Grave*

*V Vivo*

*VI Lento*

*X Allegro*

*XI Allegretto molto rubato*

*XII Rubato*

*XIII Lento funebre (Elle est morte...)*

*XIV Valse: Presto (Ma mie qui danse...)*

Béla Bartók and his exact contemporary, Zoltán Kodály first met in 1905. They soon began to work together on folksong collecting, both of them being keen to draw inspiration from folk music. Together they collected hundreds of folk songs and dances from all over Hungary (which then included much of what is now Romania), uncovering an astonishingly rich musical heritage, much of it unknown to members of the Austro-Hungarian public accustomed to the kind of 'Hungarian' (alias 'gypsy') music popularised by Haydn, Liszt, Brahms, Strauss Jr, Lehár, Kálmán et al. Both composers were to make extensive use of authentic folk music in their compositions – in straightforward transcription and also in more subtle and complex ways.

Bartók found that the Hungarian peasants were telling him the same things that he was learning from Debussy: the French composer's exploration of new rhythms and harmonies seemed to lend support to Bartók's use of what he was recording in rural Hungary. The outcome was (he later recalled) 'of decisive influence upon my work, because it freed me from the tyrannical role of the major and minor keys. The greater part of the collected treasure, and the more valuable part, was in old ecclesiastical or old Greek modes, or based on more primitive (pentatonic) scales, and the melodies were full of the most free and varied rhythmic phrases and changes of tempi, played both *rubato* and *giusto*. It became clear to me that the old modes, which had been forgotten in our music, had lost nothing of their vigour.'

The Bagatelles were quite unlike any other music being written at the time (1908): they exhibit an astonishing diversity of styles and sonorities, and represent a milestone in Bartók's musical voyage of discovery. For all the dissonance, bitonality and other innovative features, the language and rhythms of Hungarian folk music ring clearly throughout. Some of the pieces are more obviously settings of folk tunes: No 4 actually has words written above the notes (in the publisher's translation: 'When I used to be a cowboy, With my herd I've often dozed off. I awoke, 'twas deep in midnight, Found no kettle in my cowshed'); while Nos 5 and 6 sound like genuine songs or dances. Nos 10-14 are more complex than the earlier pieces; the last two are given evocative titles, rather in the manner of Debussy's *Préludes*.

By the end of the 1920s Bartók evidently regarded some of the Bagatelles as mere experiments; at his public recitals he used to play (as Imogen Cooper does tonight) only selections from the set. No 2 seems to have been a particular favourite, as it continued to feature in his concert programmes until the end of his career.

INTERVAL

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## FRANZ LISZT (1811-1886)

### Bagatelle sans tonalité

Towards the end of his life, Liszt moved further and further away from the romantic bravura style of his earlier years as a virtuoso pianist and international celebrity. Many of his late piano works anticipate those of Debussy and other avant-garde composers of the turn of the century in their use of unconventional scales and harmony, even hovering on the brink of atonality – some twenty-five years before Schoenberg felt 'the breath of another planet'. This strange piece (actually a kind of waltz) was written in 1885 and given a first (unofficial) performance by Liszt's American pupil Hugo Mansfeldt (1844-1932); it remained unpublished for another 80 years. It is not particularly dissonant but it is certainly very wayward, lacking any clear tonal focus and ending with an upward rushing sequence of diminished sevenths.

## FRANZ LISZT (1811-1886)

### Hungarian Rhapsody No 13 in A minor

*Andante sostenuto – poco più mosso – vivace –  
un poco meno vivo – presto assai*

We are now on more familiar ground. By his mid-thirties Liszt's celebrity as a virtuoso pianist-composer and technical innovator was without parallel. Saint-Saëns declared him 'the incontestable incarnation of the modern piano'. But Liszt's restless and pressurised lifestyle, based on Paris, was beginning to take its toll and he decided that his career needed a change of direction. Putting behind him the virtuoso years, he took up the post of *Kapellmeister* at Weimar in 1848. The move provided an opportunity to immerse himself in the more serious business of conducting, teaching and promoting German culture. He became particularly noted for his championship of Wagner (his future son-in-law), while his compositions began to take on a distinctly more profound and intellectual tone. He also set about extensive re-working of the main compositions of his virtuoso years, including *Années de Pèlerinage*, the Hungarian Rhapsodies, and the Transcendental and Paganini Studies.

By the early 19th century music based on traditional Hungarian song and dance was much in vogue in central Europe, and examples of the *all'ongarese* style are to be found in works of Haydn, Mozart, Beethoven, Schubert and Weber. In Hungary itself, itinerant gypsies became the principal exponents of the music in its more popular forms, and the terms 'Gypsy' and 'Hungarian' became more or less synonymous. Liszt was instinctively drawn to and captivated by the style of gypsy music, and during the 1840s he wrote a number of pieces in Hungarian/gypsy style, including a set of *Magyar Dallok* (Hungarian National Melodies), which he later re-worked into his set of 15 Hungarian Rhapsodies.

Many of the Hungarian Rhapsodies are examples of the Csárdás form, later immortalised by Johann Strauss Jr and Lehár, in which a slow introduction (*lássu*) is followed by a faster section (*friss*), culminating in turn with a *presto finale*. Copious tempo changes and stylistic indications appear in the scores. No 13 is particularly striking; it begins in a brooding and melancholy mood, the languorous theme heavily ornamented with turns, melismas and mini-cadenzas. It is one of the best examples of Liszt's use of the 'Gypsy scale', with its augmented fourths and dotted cadences, as well as the way in which it mimics the sound of the cimbalon.

## FRANZ SCHUBERT (1797-1828)

### Four Impromptus Op 90 D 899

- I in C minor *Allegro molto moderato*
- II in E flat major *Allegro*
- III in G flat major *Andante*
- IV in A flat minor/major *Allegretto*

These charming pieces, much loved by amateur pianists, are among Schubert's most important contributions to the genre of drawing-room music, so popular in Europe in the early years of the 19th century. Each piece is individually perfect in form and detail, distinctive in mood and capable of standing alone, but when played as a set of four they take us on a satisfying tour of different facets of Schubert's piano writing. They were composed, together with a second set, Op 142 (D 935), in 1827. Schubert cannot be credited with having invented the form; the word 'impromptu' came into use in Vienna in the early 1820s as a name for a short keyboard piece, usually in ternary form (A-B-A) and written in the manner of an extemporization. Along with the *Moments Musicaux*, Schubert's Impromptus set a standard for a whole genre of 19th-century music. The title, however, was not Schubert's but the publisher's (Haslinger of Vienna).

The first opens in a declamatory style, which unfolds as a series of variants on two alternating major and minor themes. Right up to the end the listener is unsure as to which tonality will win. The main section of the second piece has a constant flow of triplets in the right hand; it then slips into the remote key of B minor (a typical Schubertian trick) for the central episode. There is a reprise of the triplet section; then the central melody returns as a coda, bringing the piece to a close in the minor.

The third piece could have been a song, with its sublime melody and rippling accompaniment. Apart from a central excursion into the minor key, the character of the piece remains fairly constant throughout (Notoriously, some 19th-century editions transposed it up a semitone into G major, supposedly because amateur players could more easily cope with one sharp than six flats. The action was misguided, not to say disrespectful to the composer: thanks to Schubert's genius for modulation the hapless pianist still faced excursions into remote keys).

The last Impromptu of the set takes the form of a scherzo and trio, the main idea of the scherzo being a tricky arpeggio figure in the right hand, while the sonorous melody of the trio section is accompanied by pulsating chords. The piece starts in A flat minor but ends in a blaze of A flat major.

Thomas Radice



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## Piano Recital

Evelyne Berezovsky *piano*

### Programme

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No 18 in E flat Major (The Hunt)

Op 31 No 3

*Allegro*

*Scherzo: Allegretto vivace*

*Menuetto: Moderato e grazioso*

*Presto con fuoco*

NIKOLAI MEDTNER (1880-1951)

Sonata Reminiscenza Op 38 No 1

ROBERT SCHUMANN (1810-1856)

Sonata No 2 in G minor Op 22

*So rasch wie möglich*

*Andantino (getragen)*

*Scherzo: sehr rasch und markiert*

*Rondo: presto*



### EVELYNE BEREZOVSKY *piano*

Evelyne was born in Moscow in 1991. She started piano at the age of five and now continues her studies at the Purcell School of Music with Prof Ilana Davids.

Her first public appearance was at St Luke's Church in London at the age of seven and since then she

has performed at such concert venues as the Wigmore Hall, Steinway Hall, Regent Hall, South Bank Centre, St John's Smith Square, St Martin's-in-the-Fields, the Chopin Society in London, the Great Hall of Moscow Conservatoire, and at concert venues in Germany, Holland, France and Japan.

Evelyne played with an orchestra for the first time at the age of eleven performing Mozart's **Piano Concerto K415**. She then appeared with I Maestri Orchestra under J Luna and London Musical Arts Orchestra under J Landor.

She collaborated with her father Boris Berezovsky in Mozart's Double concerto K365 in Holland, with Enschede National Symphony Orchestra under Jaap van Zweden, and at the Mozart Festival in Tokyo with Tokyo Mozart Players under X Roth. She also performed Mozart's Double and Triple concertos at the Great Hall of the Moscow Conservatoire together with her father and Ekaterina Derzhavina, and the chamber orchestra Musica Viva under A Rudin.

Evelyne has a wide repertoire which includes works by Bach, Scarlatti, Benda, Mozart, Beethoven, Schubert, Schumann, Chopin, Rachmaninoff, Medtner, Scriabin, Debussy, Ravel and Prokofiev.



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

**Sonata No 18 in E flat Major (The Hunt) Op 31 No 3**

*Allegro*

*Scherzo: Allegretto vivace*

*Menuetto: Moderato e grazioso*

*Presto con fuoco*

Sonata No 18 concludes the Op 31 trilogy and is Beethoven's last sonata in four movements. Humour, wit, strong rhythmic verve and utmost lyricism are its main features.

The first movement starts with a repeated question, to which there is no immediate answer. Later this question reappears in the minor key. As the movement goes on, the piano imitates different instrumental groups – strings and winds. In the development section the music becomes darker and stormier. The motif goes into the base sections, creating a wonderful effect. Without noticing, we are back to the harmony of the beginning, and the first theme is brought back in a most simple and natural way.

The second movement is a most humorous and unusual scherzo in 2/4 time as opposed to the usual 3/4 and is in a sonata form. The dynamics are extreme, going from *pp* to *ff*. The presence of Haydn is felt in a counterpoint addition to the main theme in an inner voice consisting only of repeated notes.

The third movement is a very elegant and gracious minuet, harking back to the 18th century.

The *Finale* is very fast in 6/8 time and is characterised by a relentless galloping rhythm. The French called this sonata *La Chasse* (The Hunt) because of the hunting horns and trumpets one can hear in this movement. The lyricism of the first and third movements and the humour of the second are replaced here by incredible energy and exhilaration.

**NIKOLAI MEDTNER (1880-1951)**

**Sonata Reminiscenza Op 38 No 1**

Nikolai Medtner, a younger contemporary of Rachmaninov and Scriabin, wrote numerous works for piano including fourteen piano sonatas. Sonata *Reminiscenza*, the first in a set of eight pieces entitled 'Forgotten Melodies (First Cycle)', was his favourite.

It was completed in the winter of 1920 when he and his wife took refuge in A Troyanovskaya's 'dacha':

*'It was an evening in January, when a proper lamp was burning on the piano, something we thought a rare luxury and comfort. Nikolay Karlovich called us to him, we stood by the piano, Anna's head rested on my shoulder, and he played for us the first time in full his Sonata- Reminiscenza. Our total solitude in the forest, the winter behind the dark windows of his room and the richness of the piano sonority under his hands – all this made an absolutely magical impression on us'.*

The Sonata is in a single movement and is one of Medtner's most poetic creations; it is nostalgic, contemplative and wistful.

**ROBERT SCHUMANN (1810-1856)**

**Sonata No 2 in G minor Op 22**

*So rasch wie möglich*

*Andantino (getragen)*

*Scherzo: sehr rasch und markiert*

*Rondo: presto*

It took Schumann six years (1833-1838) to complete this sonata. He dedicated it to his friend, the pianist Henriette Vogt, who died shortly after it was finished.

The sonata has classical roots in its four-movement structure. The fast first movement in the sonata form is followed by the slow movement, the *Scherzo* and the virtuosic *Finale*. However, the sonata also breaks away from Classicism and has distinct Romantic qualities. Tempo indications in the first movement seem to defy all Classical moderation or even common logic. After 'So rasch wie möglich' (as fast as possible), comes 'schneller' (faster) and then 'noch schneller' (even faster). Vast expanses of turbulent music make the *Andantino* a melodious oasis. This movement, the first Schumann composed, was based on his own song *Im Herbst* (Autumn), a setting of Kerner's love poem. In spite of the dedication of the sonata to H. Vogt, it was Clara Wieck, his future wife, to whom Schumann addressed his feelings. The *Scherzo* introduces the element of an exuberant and demonic dance. In response to Clara's criticism of the original version of the *Finale*, Schumann wrote a new, shorter version in the Classical rondo form.

The sonata also reflects the conflict of two radically opposed personalities – the figures of Eusebius and Florestan. Eusebius represented the composer's sensitive, softly lyrical side while Florestan, his intensely passionate side.

Evelyne Berezovsky



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## Fron Male Voice Choir from Wales

Ann Atkinson musical director and mezzo-soprano solo · Alwena Nutting accompanist

### Programme

TRADITIONAL (arr. John Daniel)

*Gospel Train*

LOVELAND & GRAHAM (arr. Bryan Evans)

*Dyrcheff'r Fi (You Raise Me Up)*

ALEX NORTH (1910-1991)

(arr. William Stickles)

*Unchained Melody*

LEWIS HARTSOUGH (1828-1919)

(arr. J Tudor Davies)

*Gwahoddiad (Invitation)*

GEORGES BIZET (1838-1875)

*Habanera from Carmen*

Three Welsh Melodies

*The Loom*

*David of the White Rock*

*The Miller's Song*

CÉSAR FRANCK (1822-1890)

*Panis Angelicus*

ARWEL HUGHES

*Tydi a Roddaist (Thou gavest)*

LENNON & McCARTNEY (arr. B Evans)

*Yesterday*

T E MORGAN (arr. Lloyd Edwards)

*Suo Gân (Lullaby)*

DE VILA & SHAPER (arr. Alan Simmons)

*Softly as I leave you*

TRADITIONAL (arr. Denys Hood)

*When the Saints go marchin' in*

INTERVAL

STEFFE/HOWE (arr. Roy Ringwald)

*Battle Hymn of the Republic*

GEORGE WEISS & OTHERS (arr. Jon Cohen)

*Can't help falling in Love*

*Programme continued overleaf*



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## Programme continued

TRADITIONAL (arr. Emyr James)  
*Ar Lan y Môr* (On the Sea Shore)

WOLFGANG AMADEUS MOZART (1756-1791)  
*Trinkkanon* (Drinking Canon)

SAINT-SAËNS (1835-1921)  
*Mon coeur s'ouvre à ta voix* from *Samson et Dalila*

W S GWYNN WILLIAMS  
*My Little Welsh Home*

STEPHEN SONDHEIM & MARY RODGERS  
*The boy from...* from *The Mad Show*

SWEDISH (arr. Owen M. Roberts)  
*How great thou art*

GUSTAV HOLST/CHARLIE SKARBEEK  
(arr. Owen M. Roberts)  
Ann Atkinson solo; *World in Union*

C M SCHONBERG/H KRETZMER  
(arr. Bryan Evans)  
*Bring Him Home* from *Les Miserables*

AMANDA McBROOM (arr. Emyr James)  
*The Rose*

CY COLEMAN (arr. Richard Barnes)  
*Rhythm of Life*

SPIRITUAL (arr. John Daniel)  
*Amen*



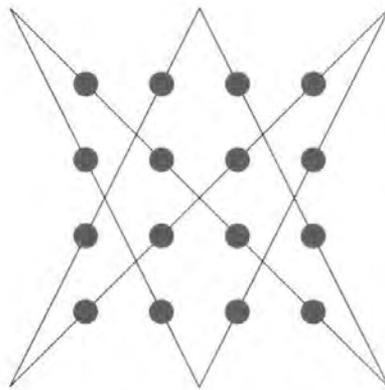
### THE FRON

The Fron (say 'Vron') was formed in 1947 primarily to compete at the newly started Llangollen International Eisteddfod. Throughout its sixty years The Fron (actually the Froncysyllte) has achieved regular competition success both in Britain and abroad. Success on the competition stage includes wins at the National Eisteddfod of Wales, the Llangollen International Eisteddfod, BBC Choir of the Year and prizes at festivals in Germany, Athens and Malta. There have been concert tours to Canada, USA, France, Spain, Germany, Holland, Ireland and Cyprus.

On November the 20th 2006 the choir released its first commercial recording under contract to Universal and it became an instant hit. It is this CD, 'Voices of the Valley' that brought the choir's performances to the wider British public. The album went gold in under a week, becoming the fastest selling classical record of all time. It spent almost six months at the top of the classical charts as well as reaching No 9 in the album charts, and has so far sold over half a million copies. The album was still in the Classical Top Ten a year after release. On the 20th of September the album was released in Australia and it jumped to the top of the Australian classical charts. Again the Fron was awarded a Gold Disc.

The album's success has resulted in appearances on TV programmes such as the Paul O'Grady Show, This Morning, Country File, the Parkinson Christmas Show, the Rugby World Cup, Songs of Praise and a documentary screened on BBC2 - Strictly Male Voice.

It has been an amazing 60th anniversary year for the choir, a fantastic experience for all involved but a lot of hard work. The singers are fortunate that they have a very hardworking and talented musical team in Ann Atkinson *musical director*, Owen Roberts *deputy musical director*, Alwena Nutting *accompanist*, and Bryan Evans *arranger and occasional practice leader*.



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They have together been involved in some unbelievable concerts in such diverse places as the Albert Hall, the Millennium Stadium and a rather large cowshed on the Rhug Estate in Corwen (with an audience of 1,000)

The latest album 'Voices of the Valley Encore' is following in the footsteps of its predecessor. It has already been awarded a gold disc and was named Classical Album of the Year for 2007, despite only being released in November. To date the sales have exceeded 300,000 and the choir is delighted that its success has brought a resurgence of interest in male voice choir singing throughout Britain.

#### First Tenors

Malcolm Davies  
Steven Davies  
Rob Edwards  
Tudor Evans  
Donald Evanson  
Nigel Francis  
Jon Haddy  
Glyn Hesketh  
Berwyn Jones  
Cyril Jones  
David L. Jones  
Rolly Jones  
Luke Laker  
Dulyn Moss  
Ted Owens  
Mark Powell  
Ian Roberts  
David Rogers-Hughes  
David Ryan  
Allan Smith

#### Second Tenors

Geoff Allen  
Howard Austin  
Ken Carter  
Phil Cowsill  
Bryan Evans  
Dave Evans  
Merfyn Evans  
Gren Gough  
Matthew Hayward  
Eric Hughes  
Wyn Morris  
Paul Owens  
Roger Phillips  
Tegwyn Powell  
Brian Reed  
Peter Whitaker  
Mark Williams

#### First Basses

Steve Cox  
David Davies  
Glyn Davies  
George Dowswell  
Henry Edge  
Barry Faulks  
Martin Futcher  
Fraser Henebury  
John Hopkins  
Paul Hopton  
Martyn Hughes  
Sam Hughes  
Denver Simmons  
Bob Simpson  
Dennis Williams  
Len Williams  
Mark Wright

#### Second Basses

Barry Clark  
Tom Clayton  
Bob Evans  
John Evans  
Neil Hayward  
Barry Jones  
Bryn Jones  
David T Jones  
Wiktor Jurkojc  
Keith Preston  
Emrys Roberts  
Colin Roberts  
Mark Roberts  
Steve Thomas  
Trevor Wilford  
Evan Williams

#### ANN ATKINSON *conductor, mezzo-soprano*



Ann was born in North Wales. After gaining her BEd from the University of Wales she pursued a teaching career before winning a scholarship to study singing at the Royal Academy of Music in London.

Since then she has sung with many of Britain's leading Opera Companies including Scottish Opera, Glyndebourne Festival Opera, Wexford Festival Opera, Glyndebourne Touring Opera, Mid Wales Opera, Central Festival Opera and Opera Box.

Ann's career has taken her to many different parts of the world, including Europe, the USA, Asia and Australasia. During the summer of 2005 she toured New Zealand and Australia as the soloist with the Lions Choir. The culmination of the tour was a gala concert at the Sydney Opera House.

Ann is the Artistic Director of the North Wales International Music Festival and the St Asaph City of Music initiative. She has been Musical Director of the Froncysyllte Male Voice Choir since 2002 and Musical Director of the Bro Glyndŵr Male Voice Choir since 1998.

#### ALWENA NUTTING *accompanist*



Alwena lives at Aberhafesp near Newtown in Powys and is a farmer's wife. She trained as a nurse and midwife and now works as Deputy Registrar.

A keen amateur musician who particularly enjoys the piano, Alwena is accompanist to the Montgomeryshire Festival Choir and the Newtown Musical Theatre Group and is also a Church Organist in the area. Alwena has been associated with the Choir since 1999 and became its Accompanist in 2001.



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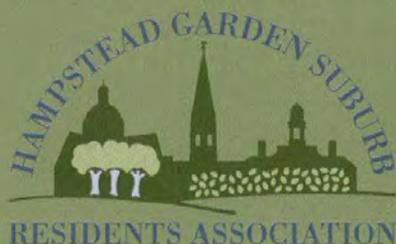
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- ★ Installation of 22 unsightly mobile phone masts has been prevented ★

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## Last Night of the Proms

Southbank Sinfonia · Simon Over *conductor* · Nicola Eimer *piano* · Deborah Calland *trumpet*  
Grace Durham *soprano*

### Programme

The National Anthem

WILLAM WALTON (1902-1983)

March: *Crown Imperial*

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto No 4 in G major Op 58

*Allegro moderato*

*Andante con moto*

*Vivace*

INTERVAL

JOSEPH HAYDN (1732-1809)

Trumpet Concerto in E flat major Hob VIIe:1

*Allegro*

*Andante*

*Allegro*

EDWARD ELGAR (1857-1934)

'Pomp and Circumstance' March in D Opus  
39 No 1 (1901)

HENRY WOOD (1869-1944)

Fantasia on British Sea Songs (1905)

*Fanfare*

*The Saucy Arethusa*

*Tom Bowling*

*Hornpipe (Jack's the Lad)*

*Farewell and adieu, ye Spanish ladies*

*Home, sweet home*

*See, the conquering hero comes*

*Rule, Britannia!*

HUBERT PARRY (1848-1918)

*Jerusalem* (1918)

Words by William Blake (1757-1827)



Southbank Sinfonia

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2008 sees a return to the London Handel Festival and to the Anghiari Festival in Italy; a collaborative cross-arts education project based on the life of William Blake; the continuation of the successful series of family concerts at Cadogan Hall; and a gala concert conducted by Simon Over with Sir Thomas Allen and Sally Matthews.

Each year, SbS selects 32 players by audition and interview for an 8 month programme which comprises concerts for promoters and festivals across the UK; workshops and performances alongside leading UK orchestras; chamber music; education workshops and management training; and sessions spanning subjects from improvisation to public speaking.

### Music Director

Simon Over

### Violins

Angela Balint  
Tatiana Bysheva  
Ruth Elder  
Anastasiya Filippochkina  
Deborah Gruman  
Caroline Kelly  
Verity Marshall  
Rebecca Mathews  
Astghik Vardanyan  
Alberto Vidal Borrella

### Violas

Doron Alperin  
Louise Parker  
Dan Shilladay  
Laura Jayne Sinnerton

### Cellos

Kwesi Edman  
Stefan Hadjiev  
Gemma Wareham

### Basses

Annabella Leslie  
Anthony Williams

### Flute / Piccolo

Simon Gilliver  
Claire Overbury

### Oboe / Cor Anglais

Ruth Bull  
Mette Termansen

### Clarinet / Bass Clarinet

John Slack  
Rebecca Owen

### Bassoon / Contrabassoon

Susana Dias  
Rosemary Burton

### Horns

Adrian Uren  
Paul Cott

### Trumpets

Christopher Seddon  
Rob Wallace

### Timpani

Eddy Hackett



## SIMON OVER *conductor*

Simon Over studied at the Amsterdam Conservatoire, Royal Academy of Music and Oxford University.

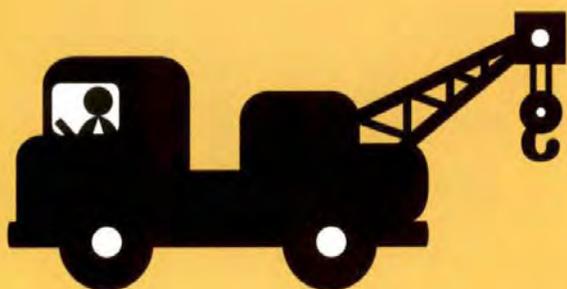
From 1992 to 2002 Simon was a member of the music staff of Westminster Abbey, and Director of Music at both St Margaret's Church and the Chapel of St Mary Undercroft in the Palace of Westminster. He is the founder-conductor of the Parliament Choir and has conducted all the choir's performances in conjunction with the City of London Sinfonia, La Serenissima, The London Festival Orchestra and Southbank Sinfonia.

Simon has been Director of Southbank Sinfonia since its formation in 2002 and has conducted almost one hundred of its concerts throughout the UK and Europe in concert halls as diverse as St George's, Windsor, St James's Palace, The Royal Opera House, Covent Garden, Westminster Abbey, a beer tent in Bury St Edmunds and a converted cowshed in Aberdeenshire. In 2007 he conducted Southbank Sinfonia in their first commercial recording, with the cellist Raphael Wallfisch.

Recent highlights include conducting the City Chamber Orchestra (Hong Kong), European Chamber Orchestra and the memorial concert for Edward Heath. In 2006 Simon was appointed conductor of the Malcolm Sargent Festival Chorus.

He has worked with many internationally-acclaimed musicians, including Sir Thomas Allen, Ian Bostridge, Simon Keenlyside, Emma Kirkby, Dame Felicity Lott, Della Jones, Christopher Maltman, Catherine Wyn-Rogers, Sir Willard White, Anthony Marwood, Alessio Bax, Malcolm Martineau, Emma Johnson and Sir James and Lady Galway. His performances with American violinist Miriam Kramer at the Wigmore

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Hall London and Lincoln Center, New York – as well as on several recordings – received high critical acclaim. Simon has been associated with the Samling Foundation in its work with young professional singers since its inception in 1996. He is Artistic Director of the Anghiari Festival in Tuscany.

## NICOLA EIMER *piano*

Winner of the 2005 Royal Overseas League Piano Competition, Nicola has given solo recitals and concerto performances at many of the major London halls, including the Barbican and Wigmore. She regularly performs for music societies and festivals. Following her debut at Cheltenham Festival in July 2006, she was invited back for two concerts in the 2007 festival.



Nicola was a major prize-winner at the 2003 Dudley International Piano Competition and the John Lill Piano Competition, finalist at the 2003 YCAT auditions, and winner of the Tillet Trust Award. She is a founder member of the Eimer Piano Trio, and

regularly performs with other musicians, including Alison Balsom, Thomas Carroll, Gemma Rosefield and the Carducci Quartet.

Nicola received her Master's degree from the Juilliard School, where she had a Fulbright Scholarship to study with Joseph Kalichstein. She initially began her studies in London with Danielle Salamon, after which she studied at the Royal Academy of Music with Christopher Elton for six years before holding the Meaker and Hodgson Fellowships. In 2006 Nicola was nominated an Associate of the Royal Academy of Music where she now teaches piano and chamber music.

## DEBORAH CALLAND *trumpet*

Deborah Calland has given trumpet and organ recitals in the USA, France, Germany, Denmark, Finland and Iceland, as well as at venues throughout the United Kingdom, and has performed concertos with, among



others, the Singapore Symphony Orchestra, the Virtuosi di Kuhmo (Finland) and the Britten Sinfonia. She has appeared as a recitalist at many of the major festivals in England and is due to appear with a new ensemble, Counterpoise, in an innovative multi-media work by Edward Rushton to be premiered at festivals in 2008.

She has a special interest in contemporary music and has played an active role in increasing the trumpet repertoire. Compositions have been written for her by the British composers Hugh Wood, Robin Holloway, Sally Beamish, Diana Burrell, Jonathan Dove, Huw Watkins, Rhian Samuel, and John Hawkins, as well as the Finnish composer Einojuhani Rautavaara and Bent Lorentzen from Denmark. She has also given British premières of works by Peter Sculthorpe and Aulis Sallinen. A CD of contemporary British music for trumpet and organ, recorded by Deux-Elles at Douai Abbey with organist William Whitehead, was released in 2006.

## GRACE DURHAM *soprano*

Grace Durham was educated at The Henrietta Barnett School, where she was a soloist in Haydn's *Nelson Mass* and Vivaldi's *Gloria*, as well as singing the role of Dido in Purcell's *Dido and Aeneas*. She is a member of the St Jude's church choir.

In May 2007 she was named 'Most Promising Singer under 25' in the North London Festival of Music and Drama. Grace has just returned from a year in France, where she sang as both chorister and soloist with the



Choeur Régional Nord Pas-de-Calais, as well as with two professional ensembles, La Clef des Chants and L'Ensemble Vocal La Chapelle du Hainaut. In October 2008, she will take up a place as a choral scholar at Clare College, Cambridge.



  
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## WILLIAM WALTON (1902–1983)

### March: Crown Imperial

This march was written for George VI's coronation in 1937. Walton prefaced the score with a line from the Scottish poet William Dunbar (1465–1520): 'In beawtie berying the crone imperiall'. However, in her biography of her late husband (Behind the Façade), Susana Walton gives Shakespeare as the source of the title: '(The BBC) asked William to write a coronation march for George VI. The commission worried William as he wondered if, after Elgar, one could write such a thing. He did not think it possible until someone said, "You know the speech in Henry V? There's a whole line of titles for Coronation Marches." The actual bit with the titles is in Act IV, Scene i:

I am a King that find thee, and I know  
'Tis not the balm, the sceptre, and the ball,  
The sword, the mace, the crown imperial,  
The intertissued robe of gold and pearl  
The farcèd title running 'fore the king,  
The throne he sits on, nor the tide of pomp  
That beats upon the high shore of the world –  
No, not all of these, laid in bed majestical,  
Can sleep so soundly as the wretched slave...'

## LUDWIG VAN BEETHOVEN (1770-1827)

### Piano Concerto No 4 in G major Op 58

*Allegro moderato*

*Andante con moto*

*Vivace*

The first production of *Fidelio* was in rehearsal, during the winter of 1805/06, when Beethoven made his first sketches for his G major concerto. The rehearsals were extremely frustrating: the orchestra played atrociously, the opera itself was in a state of flux and Beethoven was all too aware of his increasing deafness. He worked out his frustration in the C minor (Fifth) symphony which he was composing at the same time as this concerto: in the concerto, however, bad temper is conspicuously absent.

In its original state the Fourth Concerto had a finale based on a gentle theme that became the opening of the prisoners' chorus in *Fidelio*. Beethoven allowed himself some time to perfect the concerto, completing it in the autumn of 1806 whilst on holiday in Hungary and Silesia. The first performance (with the composer at the keyboard) took place in March 1807 in Vienna at a subscription concert held in the palace of one of Beethoven's patrons, Prince Lobkowitz. Nearly two years later the concerto was again performed at a concert which included the premières of the Fifth and Sixth Symphonies. Beethoven is said to have played the solo part impulsively and at a tremendous pace – a description which fits certain episodes in the first movement but not the concerto as a whole. The work was dedicated to another patron, the Archduke Rudolph of Austria (to whom the famous 'Archduke' piano trio owes its nickname). Beethoven added written cadenzas to the concerto in 1809.

In the first movements of his earlier concertos Beethoven had adhered fairly strictly to the form established by Mozart, in which a full orchestral exposition precedes the entry of the soloist. The Fourth Concerto breaks cleanly away from all

that, and it is as well to remind ourselves (particularly if we know the work well) of the many surprising and even perplexing features that would have struck audiences in the 1800s. Nothing like this music had been heard before – in particular the opening bars, for piano alone (and *piano* at that); and when the orchestra takes over after this unconventional exordium we hear only the strings, pianissimo and in a foreign key (B major). As the first movement unfolds, it reveals enormous inventiveness in its structure and treatment of thematic material. Especially imaginative is the way Beethoven manages the transition from the dream-like cadenza to a brilliant finish.

The slow movement is built around a curious dialogue between the piano and the orchestra – ferocity answered by serene meditation. The angry strings (woodwind and brass are silent in this movement) are quelled almost imperceptibly, and the piano takes wing again, dissolving the flight into transports of trills. The end of the movement is very subdued, with a heart-rending cry from the piano. Immediately the strings slip from E minor into C major and begin the rondo theme of the finale. Quirky and humorous, the tune is of irregular length (ten bars) and each time starts in one key and finishes in another. The movement ends at a gallop.

*Adapted from a 1969 sleeve note by William Mann*

## INTERVAL

## JOSEPH HAYDN (1732-1809)

### Trumpet Concerto in E flat major Hob VIIe:1

*Allegro*

*Andante*

*Allegro*

After his return to Vienna in 1795, following his years in London, Haydn's activities as a composer underwent a major change. Having spent by far the greatest part of his time during the previous ten years on instrumental music, he devoted his final years almost exclusively to vocal music – principally the great oratorios and masses – and string quartets. The trumpet concerto was something of an exception.

Haydn composed the concerto in 1796 and published it as a Concerto per il clarino – a term which by the second half of the 18th century had come to mean clarinet in Italy but elsewhere and earlier had been used to describe various forms of high trumpet, principally in Germany. JS Bach specified it in only two works, but his copyists did so more frequently: it would therefore correspond to what is known generally as the 'baroque trumpet'. In the late 18th century various attempts were made to provide the trumpet with a full chromatic range: one such example was the keyed trumpet, which first appeared around 1770 but was introduced in a much improved form by Anton Weidinger in c1795. The keyed trumpet became quite successful and was not superseded by the valved trumpet (which set the pattern for modern instruments) until 1840. It was for Weidinger's trumpet that Haydn wrote this concerto, as did Hummel his equally well-known concerto of 1803. Compared with the natural trumpet of the time, the keyed trumpet would have had a softer and less penetrating tone; nowadays, as tonight, works originally written for it are usually performed on modern instruments.

# Proms at St Jude's

## Outreach

The committee of Proms at St Jude's attaches great importance to bringing music to people outside Hampstead Garden Suburb, in particular to the North London Hospice and to Toynbee Hall.

The Nonesuch Orchestra has performed several times at Toynbee Hall. Last year they gave a concert there to children from a local school, which was greatly enjoyed. One can imagine that Dame Henrietta Barnett, founder of both Toynbee Hall and Hampstead Garden Suburb, would have approved of this type of cultural outreach.

This year, as a new initiative, there will be a recital at the North London Hospice day care centre by a pianist, a piano trio and a piano quartet. We know what pleasure these performances give to patients who can no longer visit a concert hall or attend our festival and hope that we can arrange further events there in future years.

We have arranged for a group of musicians to play to the staff at John Lewis Brent Cross, in response to a special request from the store.

For some years it has been our practice to dedicate one of our free lunchtime concerts to schoolchildren and families. This year's concert, on Thursday 19 June, will be given by the Nonesuch Orchestra under the baton of Will Carslake, a previous Director of Music at St Jude's church. These concerts are always popular and well attended.



In addition we shall again welcome groups from the London Borough of Barnet's Flightways Resource Centre at two of our lunchtime concerts. The Centre aims to work in partnership with people with a physical or sensory impairment to provide high quality, flexible and responsive services within a friendly and supportive environment. We are pleased that St Jude's offers unrestricted wheelchair access to people with mobility problems. This access will also enable Barnet Age Concern to bring three groups to the lunchtime concerts.

*Jennifer Radice*



## EDWARD ELGAR (1857-1934)

### 'Pomp and Circumstance' March in D Opus 39 No 1 (1901)

Elgar published five Pomp and Circumstance marches, of which the first four were all written during the decade 1900-1910. They mark a conscious effort by Elgar (who loved pageantry and was proud of his wife's army connections) to give the full-dress ceremonial military march something of symphonic status. For the marches' common title Elgar took some words from Shakespeare, although Othello's brooding melancholy seems far removed from the up-beat patriotism with which No 1 in particular has come to be associated:

Farewell the neighing steed and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp, and circumstance of glorious war!  
Othello, Act III scene 3 vv 352-355

The new King Edward VII took a particular fancy to the trio section, and had some words fitted to it (somewhat awkwardly), for use as a coronation ode. The poet was Arthur Christopher Benson (1862-1925). Elgar was none too pleased with the results, feeling that the work's resultant popularity was disproportionate; a recording exists of him beginning a rehearsal with the remark: 'Good morning, gentlemen. Please try to play this as if you had never heard it before!'

### Chorus

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

## HENRY WOOD (1869-1944)

### Fantasia on British Sea Songs (1905)

#### Fanfare

#### The Saucy Arethusia

#### Tom Bowling

#### Hornpipe (Jack's the Lad)

#### Farewell and adieu, ye Spanish ladies

#### Home, sweet home

#### See, the conquering hero comes

#### Rule, Britannia!

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.

### Chorus

Rule, Britannia!  
Britannia, rule the waves.  
Britons never, never  
Shall be slaves.

## HUBERT PARRY (1848-1918)

### Jerusalem (1918)

#### Words by William Blake (1757-1827)

It was the Poet Laureate Robert Bridges who suggested that Parry should write 'suitable simple music for Blake's stanzas, music that an audience could take up and join in'. The occasion was a meeting in 1916 of the Fight for Right propaganda movement in the Queen's Hall, to which Parry gave somewhat guarded support. Two years later he included the setting in an Albert Hall concert in honour of the Votes for Women campaign, of which he was an enthusiastic supporter. One of the suffragette leaders, his old friend Mrs Millicent Fawcett, wrote afterwards: 'The council passed a special vote of thanks to you, the Bach Choir and the orchestra yesterday, but this is a little personal line. Your Jerusalem ought to be made the women voters' Hymn.'

Parry intended the first verse of Jerusalem to be sung by a solo female voice, with massed unison voices joining in for the second. It has been a regular feature of the last night of the Henry Wood Proms from the time of Sir Malcolm Sargent.

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.

*Notes by Thomas Radice (where not otherwise stated)*



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# Proms at St Jude's

## The Parish Church of St Jude-on-the-Hill – A Lutyens Masterpiece



The parish church of St Jude is one of Lutyens's most successful buildings. It exhibits all his best qualities and even turns that naughtiness or wilful originality which often mars his late buildings into a decided advantage.' Thus Nikolaus Pevsner, in his witty if somewhat barbed verdict on the church that is generally described as 'Lutyens's masterpiece'.

From anywhere in the Suburb and from many of its approaches, the magnificent spire and roof are a familiar sight. Not so many people are familiar with the interior of St Jude's; and fewer still know the details of its history.

The story starts in the summer of 1904, when Henrietta Barnett was walking across the fields that now form part of the Heath Extension with Lord Crewe, a member of her 'steering trust' that ultimately formed the basis of the Hampstead Garden Suburb Trust. At this stage her dream of a Garden Suburb had yet to be realised. When they reached the central hill, she said: 'This is the highest place, and here we will have the houses for worship and learning'.

The appointment of Edwin Lutyens (1869-1944) and Raymond Unwin (1863-1940) as architects for the creation of the Suburb was approved in May 1906, when Lutyens was already a rising star of British architecture. It seems probable that Alfred Lyttelton, then Chairman of Hampstead Garden Suburb Trust Ltd, asked Lutyens to become involved with the planning of the Suburb. Mervyn Miller, in his book

*Hampstead Garden Suburb: Arts and Crafts Utopia?*, notes that Lutyens's influence reinforced Raymond Unwin's appreciation of formal design and that Unwin's tact smoothed relations with Henrietta Barnett, whom Lutyens had dismissed as a philistine.

In the winter of 1907-1908 it was decided that there should be a central square flanked by two churches, north and south. Henrietta Barnett took a personal interest in the design of the parish church and her relations with Lutyens were not always easy or harmonious. She turned down more than one design for the church and objected to the cost and design of the tower and spire. Finally she turned the first sod for the foundations of St Jude's in October 1909 at a ceremony presided over by the Archdeacon of London. She recalled that 'the rain fell in torrents, the roads were seas of mud', but she paid a tribute to Lutyens: 'It is a beautiful design that Mr Lutyens has made. A long roof and tall gables grouped round the tower and spire, which will reach towards what we hope will be clearer skies than those today – and as it silently points upwards is it too much to hope that it will teach many to aspire to uplift their lives?'

St Jude's will celebrate a number of centenaries in the next few years: the founding of the parish and appointment of the first Vicar in 1908; the laying of the foundations of the church (stone by Eric Gill in the chancel) and the dedication of the Lady Chapel as the first part of the church to be opened for worship in 1910; and the consecration of the church in 1911 by the Bishop of London.

The statistics relating to the size of St Jude's are impressive. The church is 200 feet long externally; 122 feet internally from the west door to the chancel steps; and 40 feet to the highest part of the roof. The spire rises 178 feet from the ground.

The dedication to St Jude recalled the parish of St Jude, Whitechapel, where Canon Samuel Barnett was vicar for 21 years. When this church was demolished in the 1920s, the fine Father Willis organ was moved to St Jude-on-the-Hill and rebuilt, initially at the west end before it was moved to its present position in 1934. It underwent a major restoration in 2002-2003.

# Proms at St Jude's



Simon Jenkins, in his book *England's Thousand Best Churches*, describes the exterior of St Jude's as being 'Wren in style to the east, with brick walls and round-headed windows, and English vernacular to the west, with a huge roof that sweeps low over the eaves. These eaves are relieved by dormers, hips and gables on which Lutyens expended extraordinary care....The tower with its tiers of open brick arches introduces a Byzantine note'.

He continues: 'The interior is designed on cathedral proportions if not scale. The brickwork, round arches, barrel vaults, saucer domes, apses and decoration share the Byzantine theme of the tower. Yet the aisles might be those of a simple Tudor parish church with painted beams and low walls...' One very unusual feature is the roundel commemorating horses killed in the First World War, next to the west door.

Worthy of note are the frescoes or wall paintings by Walter Starmer (1877-1961), painted between 1920 and 1929. They are probably the most extensive twentieth-century cycle in England and a rare example of this type of art from the inter-war period. They depict traditional Bible scenes and worthy Christian women. Starmer was commissioned to paint them by the first Vicar of St Jude's, Basil Bourchier; they met each other at Arras in 1918 when Bourchier was an army chaplain and Starmer was a war artist. For many years these paintings attracted considerable criticism, based both on their supposed lack of artistic merit and on the belief that Lutyens intended his interior to remain plain and unadorned. Research in the past decade has however revealed that Lutyens was in fact consulted about the murals and visited St Jude's several times to see work in progress. Starmer also designed the very fine west window, which depicts St Jude holding the cross in his right hand and a model of the church in his left.

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 (except 15 and 22 June) from 1130 to 1730 until the clocks go back at the end of October. We look forward to welcoming you.

Jennifer Radice

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# Proms at St Jude's

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The Reverend Alan Walker and the congregation of St Jude's  
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Catering organisers: Anthea & Ian Davidson, Elinor & Mike Delaney, David Lewis, Diana Ward, Roz Wheeler, Jan & Pete White, Hilda Williams, Audrée Wright

**And also to the following people:**  
Katie Allam, Grace Durham, William Glendinning, Olivia Hughes, Andrew Roberts, Ellen Sowerbutts & Natasha Tyrwhitt-Drake

# Proms at St Jude's

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The Proms Committee consists entirely of volunteers and it works throughout the year in preparation for the Proms music festival. Do let us know if you have suggestions for artists, sponsors or advertisers.

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## CONCERT MANAGEMENT

Event Manager:	
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Concert manager:	
Marianne Barton .....	020 8341 6408
Assistant concert manager:	
Richard Orme .....	07952 822233
Assistant:	
Dave Brown .....	07977 529970

## CONTACT INFORMATION

Web .....	<a href="http://www.promsatstjudes.org.uk">www.promsatstjudes.org.uk</a>
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