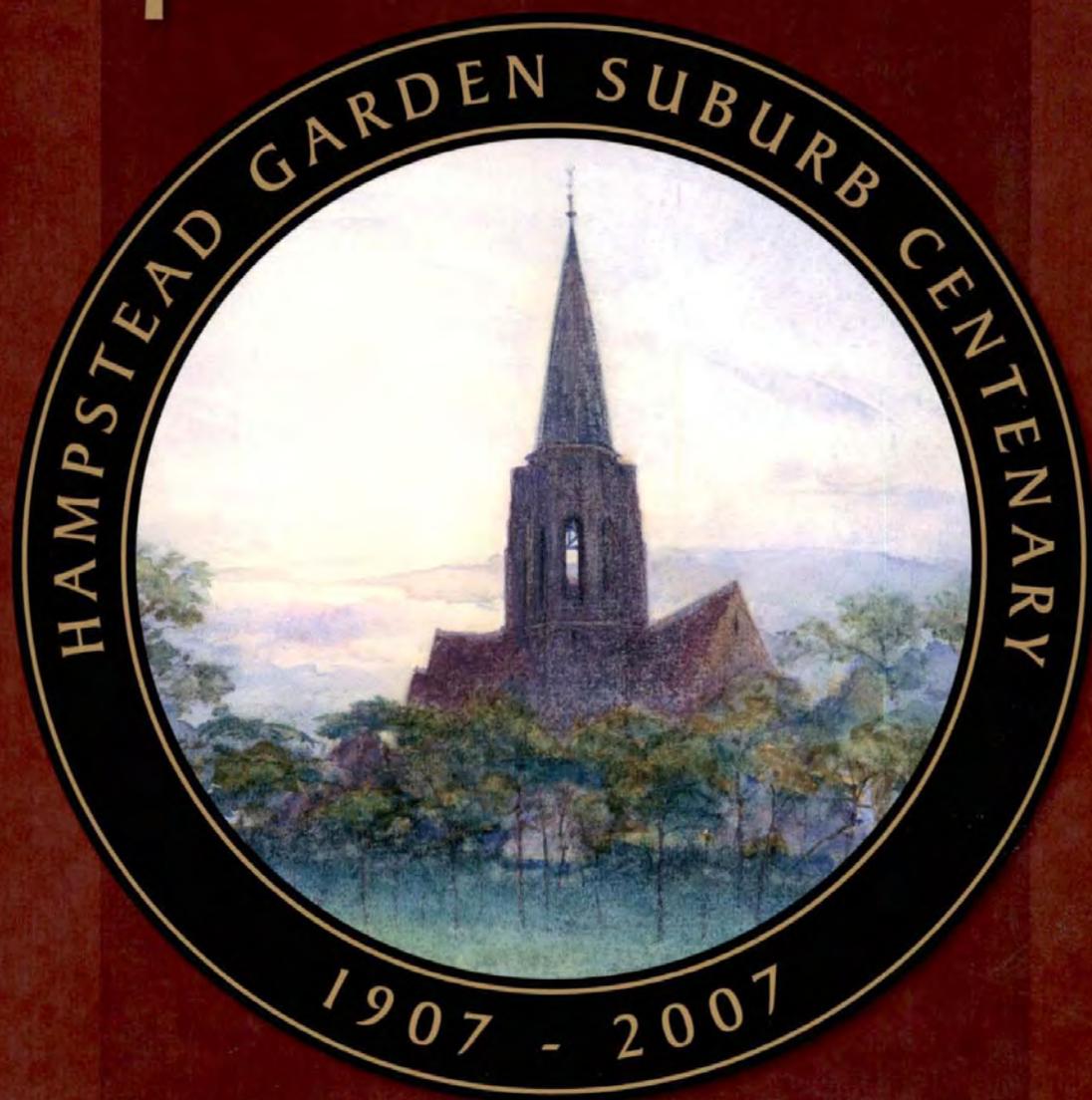


Proms at St Jude's

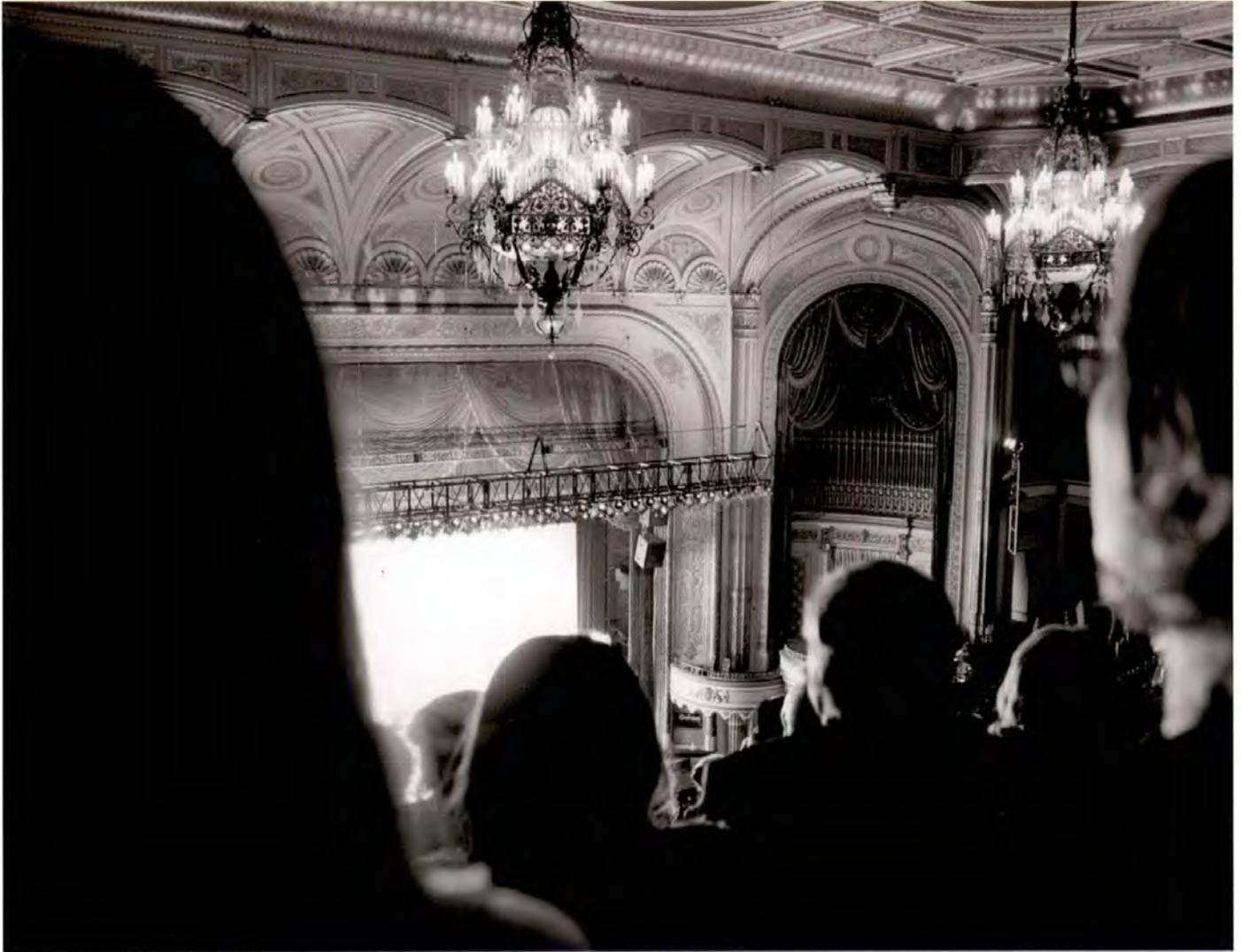
16th-24th JUNE 2007



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Hon President's Message of Welcome



This fifteenth season of Proms at Saint Jude's celebrates the centenary of the founding of Hempstead Garden Suburb by Henrietta Barnett. The Church of England commemorates Henrietta and her husband Canon Samuel Barnett on 17 June and we welcome the Bishop of Edmonton to a special Festival Eucharist on that day which also sees the 'Big Birthday Party and Picnic' on Central Square.

Once again the Proms is raising funds to support the work of that other Barnett foundation Toynbee Hall in the East End (75%), as well as, more locally, the North London Hospice (25%). Last year we distributed over £50,000. Let's try to make the Centenary Proms remembered for at least as impressive an amount. As always we are grateful to our patrons, sponsors and donors, and to all our supporters and audiences, for making this celebration and contribution possible. A special word of thanks must also go to the Proms Committee who have worked so hard throughout the year to bring us such a splendid season of entertainment.

We welcome as performers established international talents, newcomers and old friends. We welcome you the audience whether to a single event or to several, to a free lunchtime concert, a Heritage Walk, or refreshments in the marquee. We send our congratulations and greetings to all who love, work or study in this special community.

Alan Walker

The Reverend Alan Walker

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

Heritage Walks

Wander through the green and verdant Suburb, a Conservation Area of outstanding international merit, the finest example of English 20th-Century domestic architecture and landscape. View houses designed by world-famous architects such as Sir Edwin Lutyens and Raymond Unwin. Learn about the founder Dame Henrietta Barnett and much more as you enjoy our leisurely walks led by eminent local architectural experts.

Saturday 16th June – *Henrietta's Men* - Ruth Smith

Wednesday 20th June – *A Failed Utopia?* - David Davidson

Saturday 23rd June – *Centenary Walk, the historical trail* - Chris Kellerman

Depart at 10.30am from the **Garden Suburb Gallery, Hampstead Way**, and end at St Jude's Church in time for the free lunchtime recital. Walks cost £6 per person, to include tea or coffee on arrival at the church. Advance booking is advisable as numbers are limited.

To mark the Centenary, specially tailored Heritage Walks on a variety of topics are available for private groups (minimum 20 people) by prior arrangement. These can either commence or end at St Jude's in time for an evening or lunchtime concert.



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Proms Programme

| | | |
|----------------|-------|--|
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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 Bishop commenting 'St Jude's was the worst parish...inhabited mainly by a criminal population'. The Barnetts worked tirelessly to address crippling social problems but came increasingly to the conclusion that a truly radical approach was needed; the 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 residents in 1884, taking its name from Arnold Toynbee, a young academic and earlier associate of the Barnetts who died – probably of overwork – serving the poor.

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. Marconi demonstrated his wireless for the first time in the UK at Toynbee, while the artist and craftsman 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.

After a hiatus, Toynbee Hall has revived its Residential Volunteering, the very idea that formed the basis of the organisation. Volunteers are at the heart of its work and 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. Amongst these 6,000 people, some of the most important and inspirational are the young people involved in our projects.

This year we'll be launching Aspire, a programme to meet the needs of a frequently-overlooked group of young people: those 'excluded within school rather than from school'. We plan for fifty 14 or 15-year olds from secondary schools to be referred on to the academy at the beginning of each academic year. They will benefit from 100 hours of time and the support of a volunteer mentor as well as an outdoor residential course. By enabling students to pursue accredited extracurricular programmes such as the Duke of Edinburgh Award Scheme, Aspire will build these students' self-confidence and positively enhance their experience and access to the formal school curriculum from which they are currently excluded. It costs £295 to support one young person through three terms of our innovative project, Aspire, but the benefits for each child and for our society can't be measured in monetary terms.

This is just one of the many projects that Toynbee Hall has developed and delivers, and it is programmes like this 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 support we are grateful.



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Proms at St Jude's

North London Hospice

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"I owe them a lot. Jack died beautifully. We, his family were there all night, hugging him and telling him how much we loved him. It's a very long night when you are ill but there was always someone there to talk to. The hospice staff are so clever and intuitive. They know exactly how much knowledge people can take. Individual care is paramount – what you need, you get and you cannot fail to be affected by the thought that goes into every aspect of that care. I most valued that Jack was never not himself – he was always Jack. North London Hospice is a place of life."

Maureen Lipman

Every year, North London Hospice cares for over 1300 terminally ill patients and their families in their own homes and at the in-patient unit at Woodside Park. As a registered charity only receiving a small proportion of its funding from the NHS, the hospice relies heavily on donations. It must raise over £3m each year so the people of Barnet, Enfield and Haringey can continue to benefit from its comprehensive care, provided free of charge to all.

The North West Support Group for the Hospice is centered on the Suburb and has raised well over £1,000,000 since it was formed. If you would like to know more about our activities please call the secretary Jan White on 8455 2535 or pick up a membership application form from the back of the church.



NORTH·LONDON HOSPICE

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Proms at St Jude's

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Proms at St Jude's

12.45pm SATURDAY 16th June

Generously supported by the Britten-Pears Foundation, the Holst Foundation and the Friends of Proms at St Jude's

New London Children's Choir

Ronald Corp *musical director*

PROGRAMME

BENJAMIN BRITTEN

May

Corpus Christi Carol

Friday Afternoons

Begone, dull care (Anon 17th cent) (30 July 1935)

A tragic story (Thackeray) (13 November 1933)

Cuckoo! (Jane Taylor) (11 November 1933)

"Ee-oh!" (Anon) (15-20 December 1933)

A New Year Carol (Anon) (15 May 1934)

VAUGHAN WILLIAMS

Dirge for Fidele

ARTHUR BLISS

A Widow Bird Sate Mourning

BOB CHILCOTT

The Lily and the Rose

RONALD CORP

From the desk of Henrietta Barnett

RICHARD CAUSTON

Three Riddles

MICHAEL NYMAN

For Kiyon Prince

RICHARD RODNEY BENNETT

The Aviary

The Bird's Lament (Clare)

The Owl (Tennyson)

The Early Nightingale (Clare)

The Widow Bird (Shelley)

The Lark (Coleridge)

HOWARD SKEMPTON

Alice is One

Pigs Could Fly



New London Children's Choir

From Katie Melua to Juliet Stevenson
From Tony Parsons to Imelda Staunton
From Mike Leigh to Clive Owen



Just a few of the people who've shared their thoughts and graced the covers of our Arts&Features section. If you're serious about the arts, then you'll already know that we are too. That's why we are again delighted to be associated with the Proms at St Jude's and to wish it every success in 2007

Ham&High

HAMPSTEAD & HIGHGATE EXPRESS

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Proms at St Jude's 12.45pm SATURDAY 16th June

THE NEW LONDON CHILDREN'S CHOIR

The New London Children's Choir offers a unique opportunity for girls and boys aged between 7 and 18 to learn to sing and enjoy all kinds of music. Launched by Ronald Corp in 1991, the Choir has appeared in all the major London concert halls with the UK's finest symphony orchestras and conductors, has collaborated with opera companies in the UK and abroad, and has made dozens of recordings and broadcasts.

With an international profile, the Choir has performed at major UK and international festivals. In 2003-04, the Choir gave its US debut in the Lincoln Center, New York, and performed at the Aldeburgh Festival as well as festivals in France and Belgium to audiences of over 20,000. Recent highlights include: *1984* at the Royal Opera House, Richard Blackford's *Voices of Exile* at the Royal Festival Hall, the BBC Blue Peter Prom, and Benjamin Britten's *War Requiem* at the Royal Albert Hall, the Queen's Birthday Prom at the RAH in July 2006 and Mahler's Symphony No. 8 at the RPO's 60th anniversary concert at RAH in September 2006. In December 2006, the Choir performed with the London Philharmonic Orchestra and Chorus in Honegger's *Christmas Cantata* and Britten's *Ceremony of Carols* at QEH and most recently John Adams' *On the Transmigration of Souls* with the London Symphony Orchestra and Chorus at the Barbican. The Choir will be performing at the Aldeburgh Festival on 17 June 2007.

The Choir has a special commitment to commissioning and has premiered over thirty new works by composers such as Diana Burrell, Simon Bainbridge, Howard Skempton, Philip Cashian, Patrick Nunn, John Woolrich, Michael Nyman, Tansy Davies, Richard Causton and Morgan Hayes. It has performed the premières of dozens of further works.

For further information about the Choir, including enquiries about joining, please call 020 7823 5523 or see <http://www.newlondonchildrenschoir.org.uk>

Patrons: Louis Andriessen, Mary King, Oliver Knussen CBE, Michael Nyman.

RONALD CORP

Ronald Corp is Musical Director of the New London Orchestra, the London Chorus, the New London Children's Choir and the Highgate Choral Society. He works regularly with the BBC Singers and has conducted various orchestras, including the BBC Scottish Symphony Orchestra, the Royal Scottish National Orchestra, the RTE Orchestra, the Ulster Orchestra, the Scottish Chamber Orchestra and the Leipzig Philharmonic Orchestra. He has recorded extensively for Hyperion, including award-winning discs of British Light Music Classics. In 2006, the release of a CD of his choral music on the Dutton label (*'Forever Child'*) brought great critical acclaim.

His list of compositions is extensive and includes choral cantatas *And all the trumpets sounded*, *Laudamus*, *A New Song*, *Mary's Sons* and *Adonai Echad*. Works for children include *Cornucopia* and *Kaleidoscope* and recent performances include *Dover Beach* commissioned by the BBC for the BBC Singers, *Forever Child* premiered by the London Chorus and *Guernsey Postcards* commissioned by the Guernsey Camerata.



Ronald Corp

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Proms at St Jude's

7.45pm SATURDAY 16th June

Generously supported by Hampstead Garden Suburb Residents Association

Opening Night

Haydn Chamber Orchestra · Owain Arwel Hughes conductor · Noriko Ogawa piano

PROGRAMME

MOZART

Overture *The Marriage of Figaro*

BEETHOVEN

Piano Concerto No.1 in C major, Op. 21

Allegro con brio

Largo

Rondo (allegro)

INTERVAL

MENDELSSOHN

Symphony No. 4 in A major, Op. 90 *Italian*

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (presto)



HAYDN CHAMBER ORCHESTRA

In 1983, a number of musicians living in North London decided to form the Haydn Chamber Orchestra. It now gives about five concerts each year. HCO frequently promotes concerts in association with such charities as the North London Hospice, the Camden, City, Islington & Westminster Bereavement Service, the Islington Multiple Sclerosis Society, and the Teenage Cancer Trust: to date it has raised over £65,000 towards their funding. The Orchestra does not pay fees to its members. The Friends of Haydn Chamber Orchestra and the Haydn Chamber Orchestra Trust lend the Orchestra their support.

The Orchestra particularly enjoys working with talented young conductors and soloists such as Daniel Harding, Robin Ticciati, Nicholas Collon, Guy and Magnus Johnston, Lucy Jeal, Paul Lewis and others who have subsequently built international careers. It has also succeeded in attracting household names including Sir Colin Davis, Sir Neville Marriner, Sir Simon Rattle, Mark Elder, Sir Andrew Davis, Mark Shanahan, Lesley Garrett, Douglas Boyd, Imogen Cooper, Nigel Kennedy, Steven Isserlis, Emanuel Hurwitz, Alastair Miles, John Harle and Johnny Morris.

The Orchestra's next concert will be on 22 September 2007 at St. John's Wood Church in aid of the Camden, City, Islington & Westminster Bereavement Service. The conductor will be Robin Ticciati and the programme will include Benjamin Britten's wonderful *Serenade for Tenor, Horn and Strings*.

To have your name added to the mailing list free of charge, to join the Friends or to become a Patron, please send your details to s.glaister@lc.ac.uk.

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Kathy Bamber
Anita Beak
Annabel Borthwick
Nancy Buchanan
Richard Colt
Derek Essen
Anna Kirkpatrick
Duncan Orr
Tara Persaud
Max Pitcher
Carol Ripley
Alan Thorogood
Charlotte Wadham
Christine Wheeler

Viola

Keith Berry
Zen Edwards
Paul Hickman
Liz Ryan
Helen Sheldon
Robert Spencer

Cello

Alison Atkinson
Peter Collister
Ben Irvine
Elizabeth Nevrkla

Bass

Peter Craik
Joanna Williams

Flute

Roy Bell
Csenge Fulopp

Oboe

Stephen Glaister
Ann Wiggins

Clarinet

David Johnston
Betty Shipp

Bassoon

Colin Beak
Richard Sheldon

Horn

Patrick Clements
Anthony Mann

Trumpet

John Parker
Neville Young

Timpani

John Standing

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Proms at St Jude's

7.45pm SATURDAY 16th June



OWAIN ARWEL HUGHES *conductor*

Owain Arwel Hughes' appointment in 2003 as Principal Associate Conductor of the Royal Philharmonic Orchestra reflects the esteem in which he has long been held by the British musical establishment.

Owain first made his name with an electrifying televised performance of *Belshazzar's Feast*, which received a notable accolade from the composer Sir William Walton. He became renowned for the verve and colour of his interpretations, familiar to the wider public through his inspirational presentation of core classical repertoire on the BBC TV series 'The Much-Loved Music Show'. Since that time, he has worked with all the leading British orchestras, conducting concerts at the Royal Albert Hall, the Royal Festival Hall and other major venues, and he has continued to collaborate frequently with BBC Television. He has held the titles of Associate Conductor of the BBC National Orchestra of Wales, Associate Conductor of the Philharmonia Orchestra and Principal Conductor of the Aalborg Symphony Orchestra.

Owain Arwel Hughes is the Artistic Director of the Welsh Proms, which since its inauguration in 1986 has become one of Britain's major musical festivals. In addition to his work with professional ensembles, Owain is committed to the highest level of musical education for youth, as exemplified by his position as Music Director of the National Youth Orchestra of Wales.

Owain has worked extensively in Scandinavia, conducting the leading orchestras in Finland, Denmark and Sweden, and has a long-standing relationship with BIS, for whom he has recorded highly praised cycles of the symphonies of both Rachmaninov and Vagn Holmboe. Owain has also recorded for EMI, Philips, Chandos and ASV, presenting repertoire ranging from David Fanshawe's *African Sanctus* through Handel's *Messiah* and Verdi's *Requiem* to the music of Delius and Vaughan Williams.

As many as seven universities and conservatoires in Britain have marked Owain Arwel Hughes' great contribution to music by awarding him Honorary Doctorships and Fellowships. In 2004, he received the honour of an OBE in recognition of his continued commitment to music and charitable causes.

NORIKO OGAWA *piano*

Noriko Ogawa was awarded third prize in the 1987 Leeds International Piano Competition and has since achieved considerable renown in Europe, America and in her native Japan where she is a national celebrity.

Recent and forthcoming concerts include recitals at Birmingham Symphony Hall, Bridgewater Hall (Piano 2006), City of London Festival, recitals in the US, Japan, Kenya and Singapore and concerts with the BBC Scottish, Stavanger Symphony Orchestra, BBC National Orchestra of Wales, Aalborg Symphony, BBC Philharmonic and the Tokyo Symphony Orchestras. In January 2007, Ogawa made her debut with the Minnesota Orchestra under Osmo Vanska in three concerts that received great critical acclaim. Future plans include a solo tour of Australia and a collaboration with rising composer Dai Fujikura.

Ogawa is also in demand as an adjudicator, regularly judging the piano final and grand final of the BBC Young Musician of the Year Competition. Most recently, Ogawa served as a jury member for the Honens International Piano Competition in Calgary, 2006.

Ogawa has been appointed as one of the advisers for a new concert hall in her home town in Japan, the MUZA Kawasaki Symphony Hall (www.kawasaki-sym-hall.jp). She has just been awarded the Okura Prize for her outstanding contribution to music in Japan.

Ogawa records exclusively for BIS; her latest series is the complete solo works for piano by Debussy. Volumes one, two and three of this recording (the latter two winning Editor's Choice in the March 2003 and January 2006 editions of Gramophone Magazine respectively and chosen as CD of the week, BBC Radio 3), have met with critical acclaim the world over and increased her profile as a Debussy expert.

'Every bar of these new performances confirms Ogawa as a most elegant, scrupulously sensitive interpreter... you could hardly find a more skilful or sympathetic artist from the younger generation than Noriko Ogawa.'

Editor's Choice, Gramophone Magazine



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PROMS at St Jude's

7.45pm SATURDAY 16th June

WOLFGANG AMADEUS MOZART (1756-91)

Overture to *The Marriage of Figaro* K492 (1786)

Unlike the overtures to *Don Giovanni*, *Così fan tutte* and *The Magic Flute*, the overture to Mozart's comic opera *Le Nozze di Figaro* (The Marriage of Figaro) does not contain any themes from the opera itself. Instead, it is a free-standing piece, bustling with joy and vitality, written to put the audience in the right mood for the comedy which follows.

LUDVIG VAN BEETHOVEN (1770-1827)

Piano Concerto No. 1 in C major, Op. 15 (1797)

Allegro con brio

Largo

Rondo (allegro)

At 27, Beethoven was only moderately esteemed as a composer, but he was fêted in Vienna as the finest pianist (and keyboard improviser) alive. In the late 1790s, he was still writing music in the manner of Haydn and Mozart, but increasingly injecting original touches of his own. He probably composed the C major piano concerto in 1797, and certainly played it at a concert in Prague in 1798; it was dedicated to a former pupil, the Princess Odescalchi, a gifted amateur pianist. The near-contemporary B flat major concerto, although composed some two years earlier, emerged shortly afterwards as No 2. It is in fact pointless to debate, on the basis of mere chronology, which of the two concertos is the more mature work: Beethoven's style was by now in such a state of rapid development that both concertos would have undergone extensive revision before publication.

Although the music of the C major owes something to Mozart's concertos, Beethoven deviates from Mozartian practice by announcing the second main theme in the opening orchestral exposition, in the remote key of E flat. The soloist then slips in, almost surreptitiously, with a gentle tune—not heard again, apart from an echo of it in the next movement.

The *Adagio* is operatic in style (like many of Mozart's slow movements). Particularly effective is the recapitulation of the main theme, with the melody in simple time floating above triplets in the bass and ending with an exquisite dialogue between the piano and clarinet. The finale is a rondo, dominated by a lively and playful main theme. Between each return of this rondo theme are episodes of contrasting and colourful character.

INTERVAL

FELIX MENDELSSOHN (1809-1847)

Symphony No 4 in A major ('The Italian'), Op. 90 (1833)

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

Felix Mendelssohn was the grandson of Moses Mendelssohn, a major Jewish figure of the Enlightenment; his father, Abraham Mendelssohn, was a prosperous Hamburg banker and Christian convert. The family was prominent in cultural circles, and Felix and his sister Fanny received an education that encouraged both musical and general cultural interests. In this environment, Felix's astonishing musical talents (which were more than mere precocity) blossomed from a very early age. The choice of a musical career was decided for Felix by his father, after taking advice from Cherubini, Director of the Paris Conservatoire. He then underwent a course of intense further education, including a Grand Tour that took in Italy and Scotland. Mendelssohn's professional career began in earnest with his appointment as general director of music for the City of Düsseldorf in 1833. Later he settled in Leipzig as director of the Gewandhaus concerts and was instrumental in establishing the Conservatory there. Apart from a brief period in Berlin, he remained in Leipzig until his early death.

Mendelssohn's extensive travels stimulated some of his most popular works, which vividly evoke the atmosphere of the many places he visited: for example Fingal's Cave in the Hebrides. The Italian Symphony is another case in point, being full of reflections of his Italian journey. It was written in response to a commission from the Philharmonic Society of London in 1832 and first performed at one of the Society's concerts the following year. Surprisingly, Mendelssohn was never entirely satisfied with the symphony, which he said had cost him many bitter moments. He actually withheld it from publication during his lifetime, with a view to making various modifications; as a result it was published as his Fourth Symphony, although its composition preceded the completion of the Third (Scottish) Symphony by nine years.

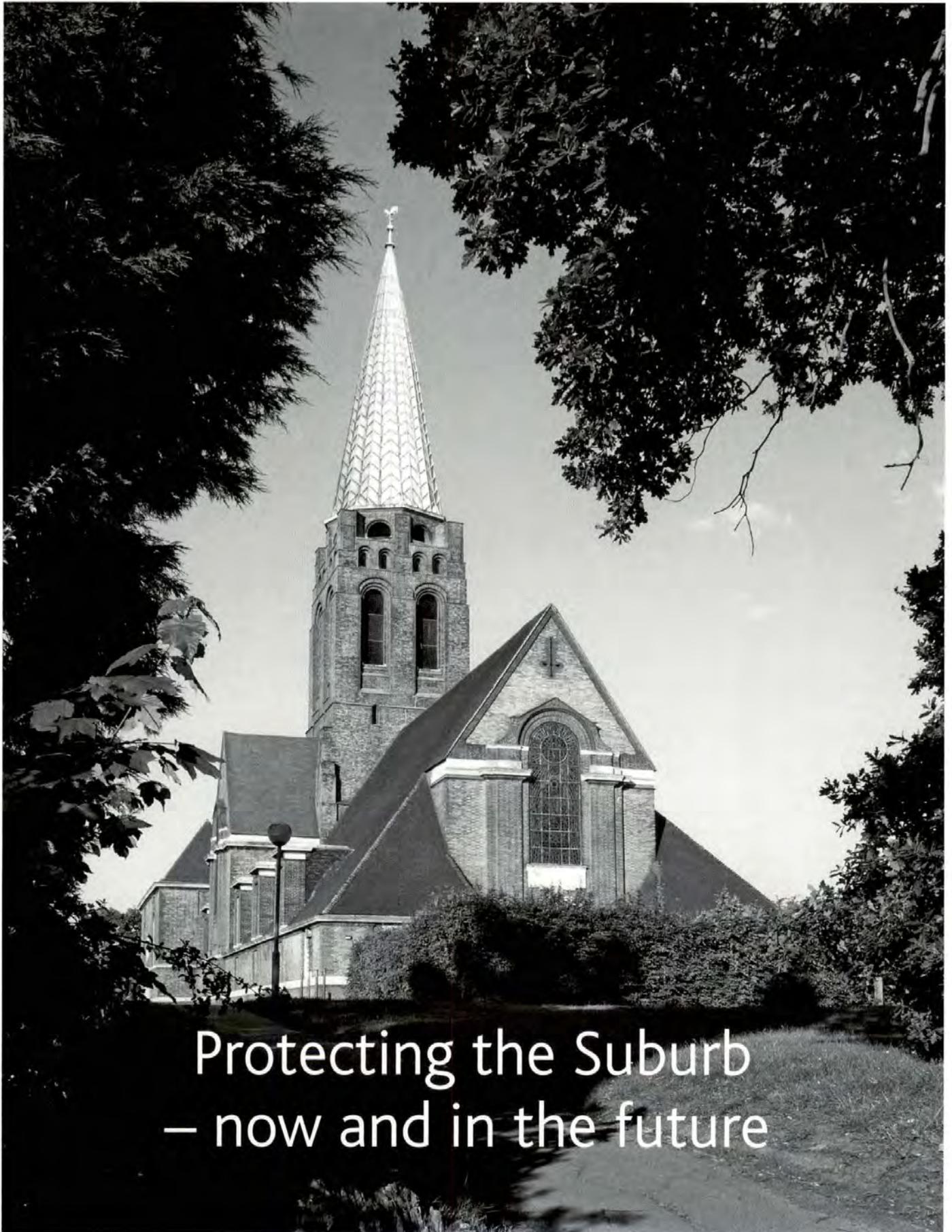
Mendelssohn's description of his arrival in Venice is revealing: 'Italy at last—what I have been looking forward to all my life as the greatest happiness has begun and I am now basking in it. The whole country had such a festive air that I felt like a young prince making his entry.' This youthful exuberance pervades the whole symphony. The rhythmic drive and delightful tunes of the opening *Allegro vivace* are followed by a more introspective slow movement, said to have been inspired by a religious procession which Mendelssohn saw in Naples (hence its nickname the 'Pilgrims' March'). The delicate third movement, with its charming horn passages, recalls the world of the *Midsummer Night's Dream Overture*. The vigorous finale combines elements of two dances — the Roman *saltarello* and the Neapolitan *tarantella*.

Thomas Radice



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Proms at St Jude's

7.45pm SUNDAY 17th June

Generously supported by The Hampstead Garden Suburb Trust and Waitrose

Handel's *Messiah*

Proms Festival Orchestra and Chorus · Nicholas Chalmers *conductor* · Grace Davidson *soprano*
Hannah Pedley *mezzo-soprano* · Ben Johnson *tenor* · William Carslake *baritone*

Caroline Anderson



Nicholas Chalmers *organ*

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). Born in 1977, 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 spent a year as the Michael James 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 also acts as an accompanist to soloists and to groups such as *Schola Cantorum* of Oxford, the *Laudate Chamber Choir* and *Tonus Peregrinus*. Nicholas has directed two productions as musical director of Hand Made Opera; *Le Nozze di Figaro* (2002) and *Il Barbiere di Siviglia* (2003). For *Second Movement* he has directed *Mozart and Salleri* (October 2004), *Trouble in Tahiti* (June 2005), *The Medium* and *Impresario* (January 2006) and a

triple bill of Offenbach, Fleischmann and Martinů in April 2007, all to wide critical acclaim. Nicholas was chorus master for *Beatrice di Tenda* with the Chelsea Opera Group in March 2007. Nicholas directs the music at St. Jude-on-the-Hill, Hampstead Garden Suburb and studies conducting with Denise Ham.

'Nicholas Chalmers' Orchestra was always on the ball.' **Geoff Brown, The Times**

'Second Movement's triumphant triple bill.' **The Independent on Sunday**

GRACE DAVIDSON *soprano*

Grace grew up on the Suburb, went to the local Infant and Junior schools and then to the King Alfred School. She began her music training at Youth Music Centre and her singing in St Jude's choir and with Finchley Children's Music Group. She got her BMus and postgraduate degree at the Royal Academy of Music. She is a member of the Sixteen, Tenebrae, the Monteverdi Choir, the English Concert, the Gabrieli consort, Ensemble Plus Ultra and Ex Cathedra, touring regularly both as consort member and soloist. Recently she has performed in the *St John Passion* with the London Chorus and the Brahms *Requiem* with Highgate Choral Society, both conducted by Ronald Corp.

Grace has recorded Allegri's *Miserere* for both the Sixteen and Tenebrae on Signum Records. She performs regularly with Christian Forshaw (saxophone) and features on his new album 'Renouncement'. Last year, she sang both national anthems at an England/Byelorussia football match. She had learnt two verses in Byelorussian but the band kept playing so she had to make a few more up. Future engagements include bringing up baby Ella, singing Bach's *Traue Ode* and Handel's *The ways of Zion do mourn* at The Rheingau Festival, appearing at the Ansbach Festival with The English concert conducted by Andrew Manze and taking part in Zelenka's *Requiem* in Oxford with Fiori Musicale. Grace's recently recorded debut solo album will appear this year.



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7.45pm SUNDAY 17th June



HANNAH PEDLEY *mezzo-soprano*

Hannah Pedley studied at the Royal Northern College of Music, and whilst there performed the roles of Baker's Wife, *Into the Woods*, *Governess*, *Queen of Spades*, *Helene*, *War and Peace* and *Andronico*, *Tamerlano*. She currently studies with Enid Hartle.

Professional roles since leaving the RNCM include Nancy, *Albert Herring* for New Kent Opera, *Mastrilla*, *La Périchole*, *BB McKing*, *Hollow Hill* (Ian McQueen) and *Ino*, *Semele* for Buxton Festival, *Maddalena* and *Delia* in Rossini's *Viaggio a Reims* and *Melanto* in Fauré's *Penelope*, for Wexford Festival Opera, *Smeton*, *Anna Bolena* and *Prince Orlofsky*, *Die Fledermaus* for Swansea City Opera, the roles of *Dinah*, in Bernstein's *Trouble in Tahiti*, and *Madame Flora*, *The Medium*, for Second Movement (both to critical acclaim) and *Il Musico*, *Manon Lescaut* for Opera Holland Park.

Concert engagements have included works by Elgar, Dvořák, Mendelssohn, Walton, Handel, Bach, Britten, Purcell, Mozart, Mahler and Debussy in venues including Birmingham Symphony Hall, Sheffield Cathedral and Oxford's Holywell and Newman Rooms. She has given recitals with Michael Pollock and harpsichordist Gary Cooper. Most recently, Hannah performed the roles of Duck and Policeman in ROH2 Linbury Theatre's production of *The Wind in the Willows*. Forthcoming roles include *Romeo, I Capuleti e I Montecchi* for Grange Park Opera and *Herdswoman*, *Jenufa* for Opera Holland Park.

BEN JOHNSON *tenor*

Ben Johnson was born in London in 1983. In 2002, he gained a place on the undergraduate course at the Royal College of Music, London, where he studied for four years with Neil Mackie and gained both the Lieder and English Song prizes. In September 2006, Ben began his studies at the Benjamin Britten International Opera School as the Martin Harris Scholar. He now studies with Tim Evans Jones.

Ben has sung most of the major oratorio repertoire, in particular the Evangelist in the *St John* and *St Matthew Passions* of J.S. Bach. He works regularly with the London Mozart Players, and most recent performances have included Haydn's *Creation* in Guildford Cathedral and Bach's *Easter Oratorio* in London's Cadogan Hall with the ECO.

This season has seen Ben take on several new operatic roles, including Rameau's *Pygmalion*, *Torquemada* in *L'Heure espagnole* and roles in *L'Enfant et les Sortilèges* (Ravel), both for the BBIOS. In August 2006, he sang the role of Don Ottavio for Opera de Baugé. He received a recent engagement to sing the part of Amaltea in Paul Curan's acclaimed production of *L'incoronazione di Poppea*. Future roles include *Albert Herring* for British Youth Opera's summer season.



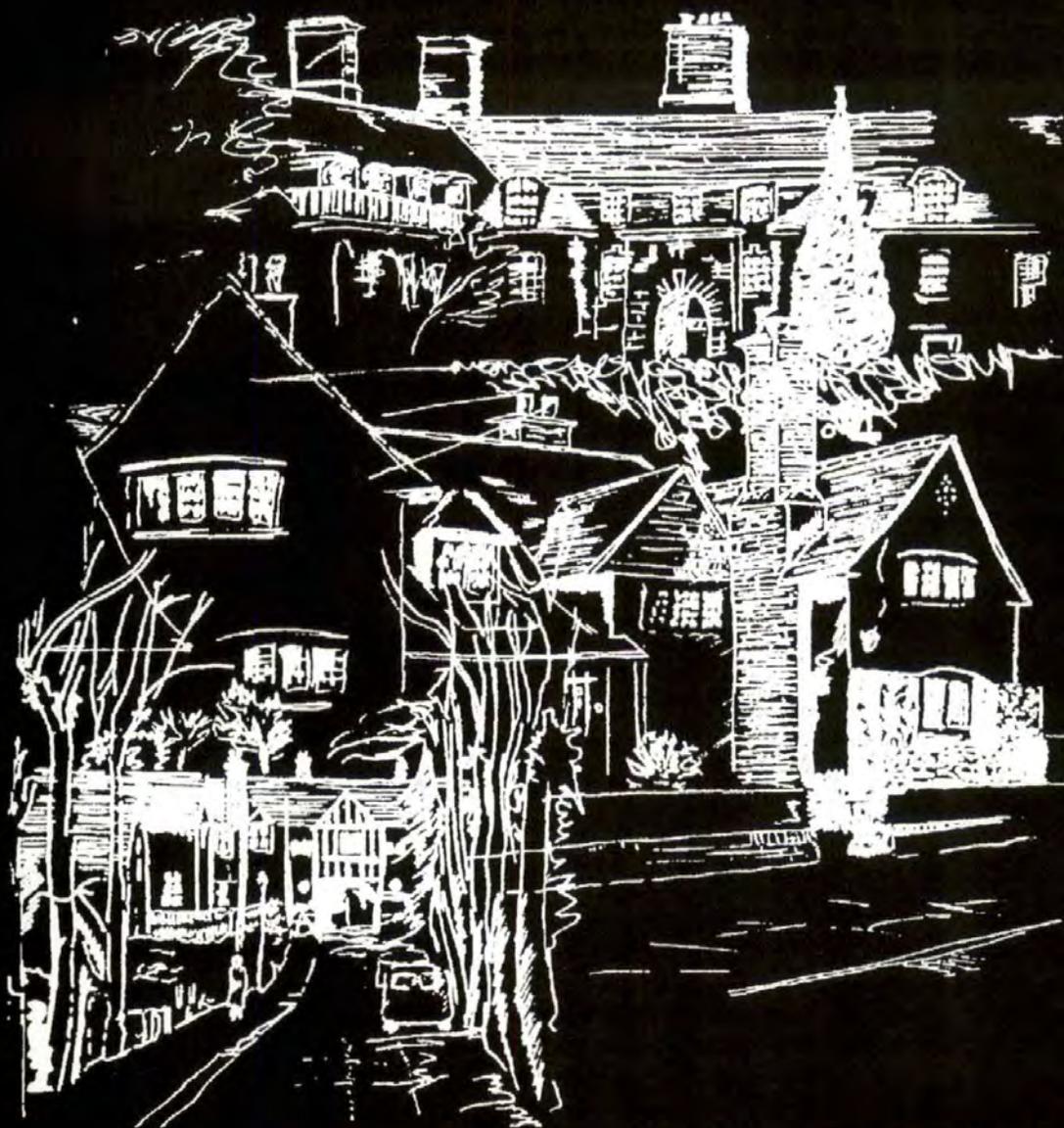
William Carslake *bass-baritone*

Winner of the Hugh Robertson Conducting Prize in 2001, William Carslake studied orchestral conducting with Martyn Brabbins at the Royal Scottish Academy of Music and Drama from 1998 to 2001 and with Ilya Musin in St Petersburg Conservatory in 1999. He has since studied with Jorma Panula in Finland, and Sian Edwards in London. At the RSAMD William studied singing with Peter Alexander Wilson. Previously he was Organ Scholar at Pembroke College, Cambridge where he conducted the university orchestras as assistant to Stephen Cleobury and sang in King's College Chapel Choir for a term.

In 2002 William founded Pembroke Academy of Music in Southwark providing instrumental tuition for disadvantaged students. He is now Artistic Director of the London Charity Orchestra and Assistant Conductor of the Ernest Read Symphony Orchestra. Recent solo performances include Bach, *St John Passion* for the London Mozart Players and Henley Choral Society.

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Proms at St Jude's

7.45pm SUNDAY 17th June

GEORGE FRIDERIC HANDEL (1685-1759)

Messiah (1741)

A list of the numbers being performed will be available on the night.

By the 1730s, the London public was losing its taste for Italian opera, an art form that Handel had perfected and which during his stay in London had provided a comfortable income for several years. As popular entertainment Italian opera had now fallen victim to escalating costs of production, public disenchantment with the flamboyant behaviour of the Italian stars, and (perhaps of greatest consequence) a growing English nationalism which found expression in John Gay's enormously successful musical satire, *The Beggar's Opera*, which deliberately sent up Handel's Italian operas.

With this shift in public taste, and after a particularly badly timed investment in a London-based opera company, which subsequently folded in 1737, Handel found himself in financial straits and in a state of severe depression. He turned his attention increasingly towards oratorio – a form which had originated in seventeenth century Italy as an alternative to opera, to be given non-staged performances in Lent. The advantage for Handel was that oratorio did not depend on foreign singers, could be performed in English, and (most important) provided an alternative vehicle for his strong sense of theatre. A major influence on him during this period of reorientation was Charles Jennens (1700-73), a wealthy landowner, Shakespearean scholar and avid collector of Handel's music, who became both friend and literary collaborator. Among other works, he had already written the words for Handel's relatively unsuccessful oratorio *Saul* (1739).

In 1741 Handel was invited to present a series of subscription performances of his music in Dublin. Coincidentally, he had just received from Jennens, unsolicited, a libretto for a new oratorio. This was an ingenious compilation of Old and New Testament texts, showing how the ancient prophecies led inevitably to the life and message of Christ. Jennens could not have chosen a better moment. Handel immediately saw the libretto's musical potential and sensed it was ideally suited to Dublin. The task of composing, revising and scoring *Messiah* took him a mere twenty-four days.

On arrival in Dublin, Handel found a problem waiting for him. The elderly and now increasingly erratic Dean of St Patrick's, Jonathan Swift, threatened to revoke his earlier permission for the members of the Cathedral choir to take part in performances. Somehow, Swift was mollified, and *Messiah* was advertised as a benefit for several local hospitals and the 'Relief of the Prisoners in the several Gaols'. The first performance took place in a newly rebuilt concert hall on 13 April 1742, to great public acclaim; it raised the then remarkably large sum of £400, part of which was used to discharge the debts and procure the release of over a hundred prisoners.

Much of the credit for *Messiah*'s success should go to Jennens, whose selection of biblical texts meditate tellingly on the Christian theme of redemption without becoming literal narrative, except very briefly during the Christmas section. His interweaving of the biblical material is masterly. For example, 'I know that my Redeemer liveth,' seemingly referring to Christ, is actually taken from the book of Job. The message of *Messiah*

reaches its apex in the two most stirring movements, 'Hallelujah' and 'Worthy is the Lamb,' both of which come from the Book of Revelation. These, skilfully woven together with a few well-chosen New Testament texts, compellingly tell the story of Christ – his birth, life, passion, resurrection – and his significance to all Christian believers.

Despite *Messiah*'s success in Dublin, the propriety of performing sacred music in secular venues remained controversial. After the first London performance, at Covent Garden during Lent in 1743, it was evident that (a good century after Cromwell) Puritanism still held sway. As one commentator wrote, 'An Oratorio either is an Act of Religion, or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players...fit Ministers of God's Word.'

Nevertheless, the London première put *Messiah* firmly on the road to the universal popularity, which it has enjoyed ever since, and in 1750, Handel found an effective way of disarming his religious critics. He presented *Messiah* for the benefit of the Foundling Hospital in the hospital's chapel. The charitable purpose of the event, with its ecclesiastical setting, drew a full house and the performance had to be repeated the next day to satisfy the demand.

By the late 1750s, the oratorio was being performed annually at Covent Garden as well as being given charity performances with large forces at the Foundling Hospital. The latter set the pattern for the large-scale festival performances, which became commonplace throughout the nineteenth and early twentieth centuries. The preference in more recent times for smaller-scale performances, supposedly in the interests of 'authenticity', is therefore not necessarily supported by Handel's own practice. It is a mark of Handel's genius that *Messiah*, with its elevated ethical and moral subject, combines monumental grandeur with a sublime simplicity that makes the work adaptable to a wide variety of circumstances and performance styles. The composer himself (always a practical man of the theatre) made different versions for different performances.

The traditional (though distracting) practice in England of standing during the 'Hallelujah' chorus used to be explained by the following story of how, during a royal performance of *Messiah*, a somnolent George II was suddenly woken up by the words 'For the Lord God omnipotent reigneth'. He rose to his feet – at which point etiquette demanded that his subjects did the same. The anecdote is now considered apocryphal and modern audiences need not feel bound to follow the tradition.

Right up to the end, Handel continued to conduct regular performances of *Messiah* at the Foundling Hospital. On April 6, 1759 – by then completely blind – he collapsed on the podium; eight days later, he died. A poetaster in the *Gazetteer of London* marked the sad occasion:

Ah! When he late attun'd *Messiah*'s praise,
With sounds celestial, with melodious lays;
'O for Elijah's ear,' great Handel cry'd;
Messiah heard his voice – and Handel dy'd.

Thomas Radice

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7.45pm MONDAY 18th June

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Song Recital

Dame Felicity Lott soprano · Sir Thomas Allen baritone · Malcolm Martineau piano

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MENDELSSOHN

Six Songs and Duets

Duet: *Gruß*, Op. 63 No. 3

Duet: *Sonntagmorgen*, Op. 77 No. 1

Soprano: *Neue Liebe*, Op. 19, No. 4

Duet: *Herbstlied*, Op. 63 No. 4

Baritone: *Venetianisches Gondellied*, Op. 62 No. 5

Duet: *Ich wollt meine Lieb'*, Op. 63 No. 1

MOZART

Operatic Duets

Bei Männern (Die Zauberflöte)

Crudel, perché finora (Le nozze di Figaro)

Il core vi dono (Così fan tutte)

Là ci darem la mano (Don Giovanni)

INTERVAL

RICHARD STRAUSS

Duet: *The Betrothal Duet* (Arabella)

NOEL COWARD

Soprano: *If love were all*

Duet: *A room with a view* (This Year of Grace)

RODGERS & HAMMERSTEIN

Baritone: *Oh, what a beautiful morning* (Oklahoma)

IRVING BERLIN

Duet: *They say it's wonderful* (Annie get your gun)

FRANK LOESSER

Guys and Dolls

Baritone: *My time of day*

Duet: *I've never been in love before*

KERN & HAMMERSTEIN

Soprano: *Bill* (Show Boat)

RODGERS & HAMMERSTEIN

Baritone: *Some Enchanted Evening* (South Pacific)

SONDHEIM

Duet: *Send in the Clowns* (A little Night Music)



Trevor Leighton

Dame Felicity Lott

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DAME FELICITY LOTT *soprano*

Felicity Lott was born and educated in Cheltenham, read French at Royal Holloway College, London, of which she is now an Honorary Fellow and singing at the Royal Academy of Music, of which she is a Fellow.

Her operatic repertoire ranges from Handel to Stravinsky, but she has built up her formidable international reputation as an interpreter of the great roles of Mozart and Strauss. At the Royal Opera House she has sung Anne Trulove, Blanche, Ellen Orford, Eva, Countess Almaviva and the Marschallin. At the Glyndebourne Festival, her roles include Anne Trulove, Pamina, Donna Elvira, Oktavian, Christine, *Intermezzo*, Countess Madeleine, *Capriccio* and the title role in *Arabella*. In Paris at the Opera Bastille, Opera Comique, Châtelet and Palais Garnier, she has sung Cleopatra, Donna Elvira, Fiordiligi, Countess Madeleine, the Marschallin and Offenbach's heroines *La Belle Hélène* and *La Grande Duchesse de Gerolstein*. At the Metropolitan Opera, New York, she sang the Marschallin under Carlos Kleiber and Countess Almaviva under James Levine. She recently sang Poulenc's heroine in staged performances of *la Voix Humaine* at the Teatro de La Zarzuela, Madrid, the Maison de la Culture de Grenoble and Opera de Lyon.

She sings with the world's major orchestras with conductors including Rattle, Mehta, Previn, Masur, Jordan, Welser-Moest and Haitink. A founder member of The Songmakers' Almanac, Felicity has appeared on the major recital platforms of the world, including the Salzburg, Prague, Bergen, Aldeburgh, Edinburgh and Munich Festivals, the Musikverein and Konzerthaus in Vienna and the Salle Gaveau, Musée d'Orsay, Opera Comique, Châtelet and Theatre des Champs Elysées in Paris. She has a particularly close association with the Wigmore Hall.

Her many awards include honorary doctorates from the Universities of Oxford, Loughborough, Leicester, London and Sussex and the Royal Academy of Music and Drama in Glasgow. She was made a CBE in the 1990 New Year Honours and in 1996 was created a Dame Commander of the British Empire. In February 2003, she was awarded the title of Bayerische Kammersängerin. She has also been awarded the titles Officier de l'Ordre des Arts et des Lettres and Chevalier de l'Ordre National de la Légion d'Honneur by the French Government.

Sussie Ahlberg



SIR THOMAS ALLEN *baritone*

Sir Thomas Allen is an established star of the great opera houses of the world. At the Royal Opera House, Covent Garden, where in 2006 he celebrates the thirty-fifth anniversary of his debut with the company, he has sung over forty roles. In 2006, he also celebrates the twenty-fifth anniversary of his debut at the Metropolitan Opera, New York.

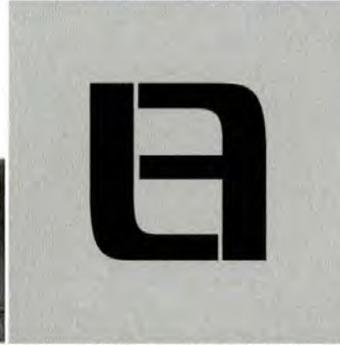
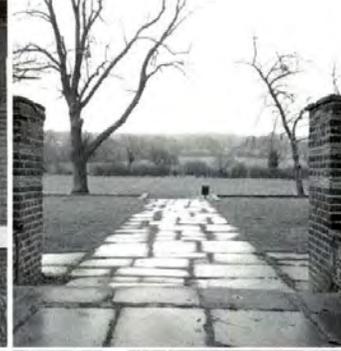
He has been particularly acclaimed for his Billy Budd, Pelléas, Eugene Onegin, Ulisse and Beckmesser, as well as the great Mozart roles of Count Almaviva, Don Alfonso, Papageno, Guglielmo and, of course, Don Giovanni. His recent engagements have included Eisenstein, *Die Fledermaus*, Don Alfonso, Ulisse and Don Giovanni at the Bayerische Staatsoper, Yeletsky, *Pique Dame*, Sharpless, *Madama Butterfly* and the title role in *Sweeney Todd* at the Royal Opera House, Eisenstein at the Glyndebourne Festival, Don Alfonso at the Lyric Opera of Chicago and at the Salzburg Easter and Summer Festivals, Forester, *The Cunning Little Vixen* at the San Francisco Opera and Beckmesser, *Die Meistersinger von Nürnberg*, Don Alfonso

and Music Master, *Ariadne auf Naxos* at the Metropolitan Opera, New York. His future engagements include Don Alfonso at Covent Garden and in Munich and Der Sprecher, *Die Zauberflöte*, Music Master, *Ariadne auf Naxos* and Father, *Hansel und Gretel* at Covent Garden.

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

He made a triumphant directing debut in 2003 with *Albert Herring* at the Royal College of Music and recently directed a tremendously successful *Così fan tutte* at the Sage, Gateshead – the first in a Da Ponte series at the venue. He made an equally acclaimed U.S. directing debut with *Le nozze di Figaro* for Arizona Opera at the beginning of the 2006/07 season and, later this year, he will direct *Il barbiere di Siviglia* for Scottish Opera.

Thomas Allen's first book, 'Foreign Parts – A Singer's Journal' was published in 1993. His film credits include 'Mrs Henderson Presents' and 'The Real Don Giovanni'.



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MALCOLM MARTINEAU *piano*

Malcolm Martineau was born in Edinburgh, read Music at St Catharine's College, Cambridge and studied at the Royal College of Music.

Recognised as one of leading accompanists of his generation, he has worked with many of the world's greatest singers. These include Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside, Magdalena Kozena, Solveig Kringleborn, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda Roccroft, Michael Schade, Frederica von Stade, Bryn Terfel and Sarah Walker.

He has presented his own series at St John's Smith Square (the complete songs of Debussy and Poulenc), the Wigmore Hall (a Britten series broadcast by the BBC) and at the Edinburgh Festival (the complete lieder of Hugo Wolf). He has appeared throughout Europe, including London's Wigmore Hall, Barbican, Queen Elizabeth Hall and Royal Opera House; La Scala, Milan; the Châtelet, Paris; the Liceu, Barcelona; Berlin's Philharmonie and Konzerthaus; Amsterdam's Concertgebouw and the Vienna Konzerthaus and Musikverein. His North American performances include in New York both Alice Tully Hall and Carnegie Hall. His engagements in Australia include performances in the Sydney Opera House. He has made many Festival appearances, notably at Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg. Current and forthcoming engagements include an international recital tour with Magdalena Kozena, an American recital tour with Susan Graham and his own French song series at the Wigmore Hall.

Recording projects have included Schubert, Schumann and English song recitals with Bryn Terfel (for Deutsche Grammophon); Schubert and Strauss recitals with Simon Keenlyside (for EMI), recital records with Angela Gheorghiu and Barbara Bonney (for Decca); Magdalena Kozena (for DG) and Della Jones (for Chandos); the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten Folk Songs for Hyperion, and the complete Beethoven Folk Songs for Deutsche Grammophon.

Malcolm was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004.

Susie Ahlberg



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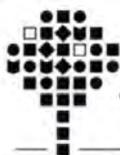
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Proms at St Jude's

12.45pm TUESDAY 19th June

Generously supported by the Friends of Proms at St Jude's

Recital by Students of the Purcell School

PROGRAMME

BEETHOVEN

Piano Trio in C Minor, Opus 1 No. 3

Julia Liang violin

David Son cello

Philip Dimitrovski piano

CAHILL-SMITH

Violin Trio: *Irish Gig*

Charles Cole violin

Laurence Harrison violin

Iain Galli-Heckmann violin

HANDEL

O! Had I Jubal's Lyre

Natalie Hyde soprano

Staff piano accompanist

WOLF

Das Verlassene Mägdlein

Natalie Hyde soprano

Staff piano accompanist

YESTON

Unusual Way

Natalie Hyde soprano

Staff piano accompanist

LUTOSLAWSKI

Four Silesian Melodies for Four Violins

Charles Cole violin

Laurence Harrison violin

Cassie Hamilton violin

Iain Galli-Heckmann violin

KHACHATURIAN

Trio in G minor for Clarinet, Violin and Piano

iii. Moderato

Ben Westlake clarinet

Michelle Laimeche violin

Men Gyn Li piano

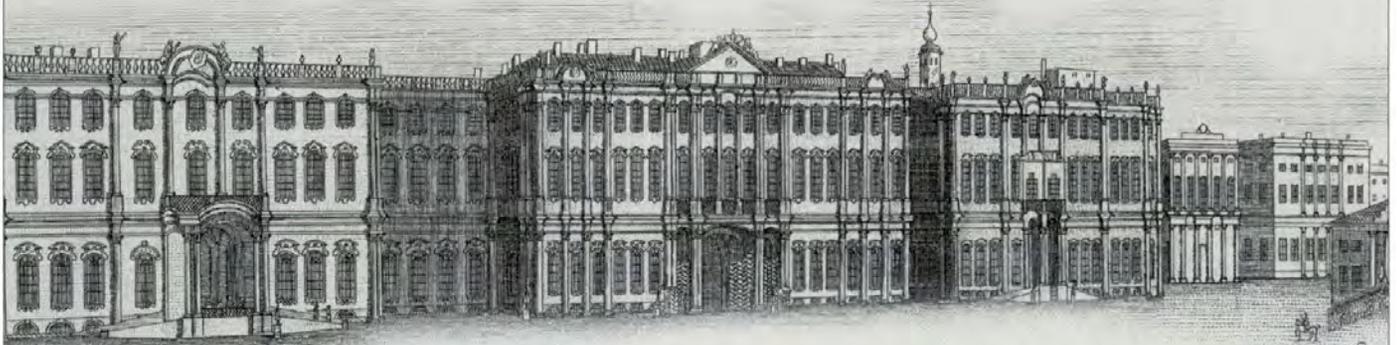


Malcolm Crowther

Sir Peter Maxwell Davies with students of the Purcell School

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Proms at St Jude's

12.45pm TUESDAY 19th June

THE PURCELL SCHOOL

Founded 44 years ago, The Purcell School is Britain's oldest specialist school for talented young musicians. In 2003, the School was awarded the UNESCO Mozart Gold Medal in recognition of its unique contribution to music, education and international culture. The School's patron, HRH The Prince of Wales, accepted the award at a special ceremony at the UNESCO headquarters in Paris.

Pupils study a full range of academic subjects with a special emphasis on music. Our proximity to London gives us access to the eminent international musicians who comprise our teaching faculty. Most of our pupils go on to Music College and some take up places at Oxbridge or other universities. Our new Music Centre offers our pupils unrivalled facilities: state-of-the-art classrooms, a professional recording studio, superb practice rooms and a recital hall with exceptional acoustics.

We are proud of our consistent successes in national and international competitions. However, the School is not a hothouse: the friendly atmosphere and cheerful sense of purpose make an immediate impression on our visitors. We have an extensive programme of Outreach and Community work. We go into primary schools, work with pupils and teachers, and are partners to maintained secondary schools.

Entry to the Purcell School is by 'needs-blind' audition. The Government's Music and Dance Scheme ensures that qualifying pupils join the School on the strength of their musical potential, irrespective of their parents' ability to pay. Others receive support from generous Trusts and benefactors.

We hope that you enjoy this concert and that it gives you a sense of the spirit of this unique school. If you have not yet visited us, please come to one of our daily recitals at home in Bushey or join us at one of our many London concerts. If you would like further details of Purcell events or a tour of the School please contact:
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Proms at St Jude's

7.45pm TUESDAY 19th June

Generously supported by the Dorset Foundation

Julian Bliss Trio

Julian Bliss *clarinet* · Simon Lepper *piano* · Alexander Sitkovetsky *violin*

PROGRAMME

BRAHMS

Sonata Op.120 No. 1 for clarinet and piano

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

MILHAUD

Suite for clarinet, violin and piano Op. 157b

Ouverture: Vif et gai

Divertissement: Animé

Jeu: Vif

Introduction et Final: Modéré; Vif

ROSSINI

Introduction, Theme and Variations for clarinet and piano in E flat

INTERVAL

BRAHMS

Sonata Op. 100 No. 2 for violin and piano

Allegro amabile

Andante tranquillo – Vivace – Andante –

Vivace di più– Andante – Vivace

Allegretto grazioso (quasi andante)

BARTÓK

Contrasts for violin, piano and clarinet

Verbunkos (Recruiting Dance)

Pihenö (Relaxation)

Sebes (Fast Dance)



JULIAN BLISS *clarinet*

Julian is already establishing himself on the international scene, having recently made highly successful debuts at the Wigmore Hall, Verbier Festival and the Gstaad Festival. He has also appeared as soloist with orchestras such as Seattle Symphony, BBC Symphony, BBC Philharmonic, Orchestre National de France, NHK Symphony, Munich Chamber, City of Birmingham Symphony, London Philharmonic, Malaysian Philharmonic, Swedish Radio Symphony Royal Philharmonic Orchestra and Bergen Philharmonic. In this and future seasons, Julian has also been invited to appear as soloist with a number of important orchestras, including the Baltimore Symphony Orchestra, on tour with the BBC Philharmonic, Budapest Symphony, Gulbenkian Orchestra, Zurich Chamber Orchestra, Ulster Orchestra, Orchestra della Toscana, Lazio Symphony Orchestra, Scottish Ensemble, Bournemouth Symphony and Orchestra of St. John's.

Julian's recent debut recording for EMI with Julien Quentin received critical acclaim and features works by Schumann, Martinů, Poulenc, Françaix and Messager. He has already appeared on national television on numerous occasions: at the

Golden Jubilee celebrations at Buckingham Palace in front of a live audience of 12,000 and a television audience around the world in forty countries; in a three-part documentary for Channel 4 entitled 'Gifted'; on the *Today* program in the USA and on NHK in Japan.

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SIMON LEPPER *piano*

Simon Lepper was born in Kent and educated at King's College Cambridge and the Royal Academy of Music, London where he studied with Michael Dussek. He obtained a Dip RAM, the highest award for postgraduate study, and subsequently won the Hodgson Fellowship. He became an Associate of the Royal Academy of Music in 2005 and currently teaches at the Junior Department. Competition successes include the Gerald Moore Award and the accompanist prizes in the Kathleen Ferrier, Maggie Teyte, Richard Tauber and Royal Over-Seas League competitions.

Simon's recent and future performances with singers include recitals with Cora Burggraaf, Karen Cargill, Ronan Collett, Lucy Crowe, Martene Grimson, Gillian Keith, Gweneth-Ann Jeffers, Andrew Kennedy, Stefan Loges, Sally Matthews, Robert Murray, Mark Padmore, Felicity Palmer, Kate Royal, James Rutherford, Bryn Terfel, Adrian Thompson, Ailish Tynan, Elizabeth Watts and Roderick Williams. Simon frequently performs on BBC Radio 3. He has recorded a CD of

Debussy's early songs with the soprano Gillian Keith on the Deux-Elles label and a disc of Warlock songs with Andrew Kennedy for Landor Records, which was released in November 2006. In December, he recorded a CD with violinist Carolin Widmann of works by Feldman, Zimmermann, Xenakis and Schoenberg for ECM Records.

ALEXANDER SITKOVETSKY *violin*

Alexander Sitkovetsky was born in 1983 into a family with an established musical tradition. In 1991, he made his debut performance as a soloist with the chamber orchestra in Montpellier, France, and later that same year he was invited to become a pupil at the Yehudi Menuhin School. Since their first meeting in Moscow in 1990, Lord Menuhin became a great inspiration for Alexander and supported him through his school years. Together they performed the Bach Double Violin Concerto in France and Belgium, as well as Bartók's Duos at St James's Palace in London. In 1996, Alexander played Mendelssohn's Violin Concerto in Budapest with Lord Menuhin conducting.

2007 has seen Alexander make his debut with the English Chamber Orchestra, the Southbank Sinfonia, and performs in Thailand, Bermuda and various cities in the US with the Moscow Chamber Orchestra under the direction of Constantine Orbellan. Future plans include festivals in Germany, Italy, Japan and Romania, as well as recitals and concerto performances in the UK.



'Sitkovetsky has a terrific technique to be sure, but his confident entirely natural musicianship is what sets him apart from the crowd'.

Gramophone

JOHANNES BRAHMS (1833-97)

Sonata in F minor for clarinet and piano Op. 120, No. 1 (1894)

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Late in his life, when he had more or less decided to give up composition and spend his last years in quiet retirement, Brahms wrote four chamber works featuring the clarinet. They comprise the Trio for clarinet, cello and piano, the great Quintet for clarinet and strings, and two sonatas for clarinet and piano (which he also adapted for performance by viola and piano). All four works were inspired by the playing of Richard Mühlfeld, one of the outstanding clarinetists of the time, and are among the finest written for this or any other wind instrument. The sonatas were the last to be written and seem to reflect both

the style of Mühlfeld's playing – lyrical and sonorous – and Brahms's autumnal and slightly melancholic mood.

The opening *Allegro appassionato* begins with four bars of solo piano; throughout the work, the piano is no mere accompanist but a true protagonist. Brahms in this movement combines gravity with rhythmic strength, though his ideas are predominantly melodic – typified by the yearning melody of the clarinet's first entry, with its distinctive wide intervals. The exquisite slow movement is gently nudged into motion by the clarinet's soft, still song, fading into nothing at the end.

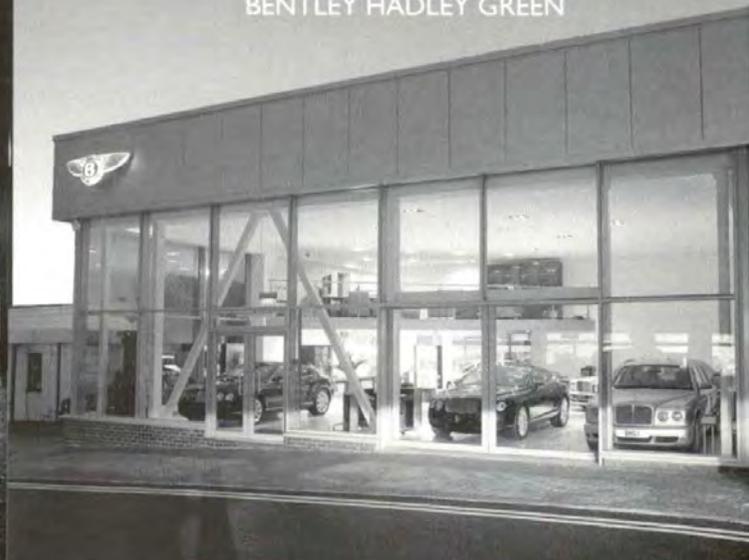
The charming *Allegretto grazioso* is a sort of Austrian *Ländler*, its graceful main melody alternating with a more vigorous and peasant-like middle section. The finale is a complex rondo, the theme of which has two distinct elements used alternately in the episodes. The first features three accented, repeated notes, with which the piano opens the movement; the second is a flowing and rhythmic melody on the clarinet.

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PROMS at St Jude's

7.45pm TUESDAY 19th June

DARIUS MILHAUD (1892-1974)

Suite for violin, clarinet and piano Op. 157b (1936)
from incidental music to Jean Anouilh's play '*Le voyageur sans bagages*'

Ouverture: Vif et gai

Divertissement: Animé

Jeu: Vif

Introduction et Final: Modéré; Vif

Perhaps the most striking aspect of the music of Darius Milhaud is its sheer variety and eclecticism: he composed for just about every imaginable combination of Western instruments and his iconoclastic attitude to musical traditions and stylistic norms produced works in which jazz parody sits alongside Baroque pastiche. The Suite for violin, clarinet, and piano serves as a prime example of this.

Milhaud was asked by his friend Georges Pitoyev to write incidental music for a production of Jean Anouilh's play *Voyageur sans bagages* ('Traveller without luggage'). The principal character, nicknamed 'Gaston', is a seemingly contented man who has lost his memory and whose true identity is unknown. Gaston's happiness is threatened when he learns that he may have been a disreputable person in his former life. To support the drama Milhaud wrote a wide range of pieces – some carefree and others more serious. He later arranged four of them as a suite for violin, clarinet, and piano.

The Suite opens with an energetic *Ouverture*, influenced by the time Milhaud spent in Brazil. The *Divertissement* uses playful contrapuntal polytonality. *Jeu* is a boisterous folk dance, in relentless rhythm. The finale travels through a range of moods, with a touch of Paris, culminating with a jazzy cowboy tune.

GIOACCHINO ROSSINI (1792-1868)

Introduction, Theme and Variations for clarinet and piano in E flat (1809) (arranged from original for clarinet and orchestra)

This favourite showpiece for clarinetists is thought to have been written by Rossini when he was still in his teens, although its authenticity has never been conclusively established. It is a virtuoso *tour de force* and provides striking evidence of the technical strides that the instrument had made less than two decades after Mozart's death.

INTERVAL

BRAHMS

Sonata for violin and piano No. 2 in A major, Op. 100 (1886)

Allegro amabile

Andante tranquillo – Vivace – Andante – Vivace di più –

Andante – Vivace

Allegretto grazioso (quasi andante)

Brahms spent the summer of 1886 at his favourite retreat at Lake Thun, near Interlaken, in Switzerland. There he concentrated on writing *Lieder* and chamber works, including this, his second, violin sonata. The A Major Sonata is probably the most lyrical of

Brahms's three sonatas for violin and piano. It reflects many facets of Brahms's personality – his shyness and introspection, and his intense originality of imagination.

The sonata begins with a sweet but powerful melody, initially stated by the piano and then taken up by the violin. The first theme flows directly into the next, and the movement is full of delightful conversational exchanges between the two instruments. The second movement is made up of alternating and contrasting sections—a tranquil *Andante* and a folk-like *Vivace* providing humorous light relief. The finale is unusual in that it lacks the bravura, which typically rounds off works of the high romantic period. The graceful and elegant rondo begins with a sustained legato melody. Midway through the movement, there is a sudden outburst of passion. But the poignantly calm theme of the opening returns and the work ends on a note of triumphant dignity.

BÉLA BARTÓK (1881-1945)

'Contrasts' for violin, clarinet and piano (1942)

Verbunkos (Recruiting Dance)

Pihenő (Relaxation)

Sebes (Fast Dance)

Béla Bartók's only trio was the result of a commission from the Hungarian violinist Josef Szigeti and the 'King of Swing', clarinettist Benny Goodman. Goodman was on tour in Europe in 1938 and, after a meeting in a restaurant on the Riviera, the two musicians decided to perform together but realised that collaboration would require new repertoire. The obvious choice of composer was Szigeti's compatriot Bartók, who could also perform with them as pianist. Szigeti wrote a letter formally commissioning the work. Initially Bartók was unenthusiastic, particularly about the idea of writing for a jazz musician; but after meeting Goodman and hearing records of his famous trio (with Teddy Wilson on piano and Gene Krupa on drums), he was won over to the project and completed the Trio in little over a month. 'If possible', Szigeti had written, 'the composition should consist of two independent parts, with the possibility of playing them separately...and, of course, we hope that it will also contain brilliant clarinet and violin cadenzas.' Goodman also wanted the work to fit on to the two sides (one movement per side) of a 12" 78 rpm record. In this form the work was enthusiastically received in January 1939 at Carnegie Hall, performed by Szigeti, Goodman and pianist Endre Petri. (Bartók himself did not emigrate to the States until the following year.)

The opening *Verbunkos* (a corruption of *Werbung*, German for 'recruiting') is a vigorous Hungarian dance traditionally performed by army recruiting officers. This march-like dance would traditionally have been performed on the taragato, a relative of the clarinet with a conical bore. *Pihenő* was added to the work after its 1939 première. For the final *Sebes*, the violinist needs to have ready a second violin tuned to the notes G sharp, D, A, and E flat, which together create the effect of a *danse macabre*. The slower middle section is based on a typical Bulgarian dance rhythm of 3+2+3+2+3. The work concludes with a violin cadenza and a display of effects from all three instruments.

Thomas Radice



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Proms at St Jude's 12.45pm WEDNESDAY 20th June

Generously supported by the Friends of Proms at St Jude's

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Today's programme is all about tunes and melodies. The players will illustrate many different kinds of music and sounds. For example, you will hear extracts ranging from the *Rite of Spring* and *The Planets* and even a vocal concert by a school of whales! The concert will end with the Shaker Song from Copland's *Appalachian Spring* and you can join in the general fun.

*The Southbank Sinfonia performs on Sunday 24 June for the Last Night of the Proms. You can read a note on the orchestra on page xx.

MEMBERS OF THE SOUTHBANK SINFONIA

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Natalie Dudman

Cello I
Edward Furse

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Marlene Verwey

Violin I
Raja Halder

Viola I
Audrey Barr

Cello II
Steffan Rees

Clarinet
Luisa Rosina

Violin II
April Johnson

Viola II
Neil Valentine

Bass
Lowri Morgan

Bassoon
Neil Strachan

Violin III
Skye McIntosh

WHAT THE CHILDREN FROM BROOKLANDS JUNIOR SCHOOL THOUGHT OF THE PROMS AT ST JUDE'S 2004...

Matthew B - We finally arrived and sat down gratefully eager to rest our tired legs. I thought about what it would be like standing on the spire of the church, the view must be breathtaking.

Darra - When I first walked into St Jude's church I thought 'Wow!' am I going to have a good time. The people working there were really nice as they told us where the entrance was and where to sit. In one piece the musicians tapped their violins and cellos and made a fantastic effect.

Tessa - I stared around at all the beautiful paintings and wondered what kind of music I would be hearing. As I looked, a lady at the front gave a little introduction and then the music started to play. It rang through the church and echoed round the walls. The first piece 'The Marriage of Figaro' was far better than I imagined.

Nnamdi - The best instrument was the French horn it was as loud as anything. It was the coolest instrument there.

Sarah P - The people who played the instruments made it child friendly by introducing the instruments first and a few noises they could make. I would definitely go again to see another concert there as I thought it was lovely music.

Tovael - The church was lit up by different coloured lights, which made it look even more beautiful. The music was played very nicely and I didn't see anyone make a mistake.

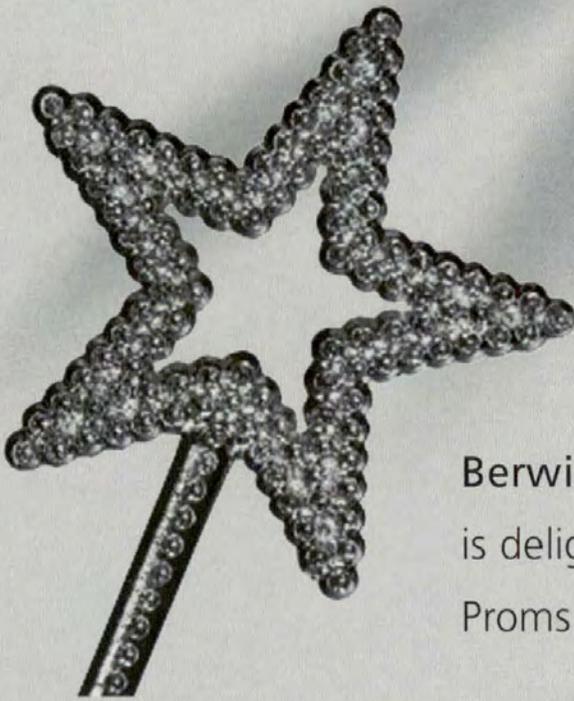
Nafisah - It was a lovely experience so many pictures went through my head as I listened. Sadly it had to end but I went home and told my family about the performance.

Shelli - I'm going to tell you what I enjoyed about the Proms at St Jude's. When we walked through the woods I heard birds singing and it made me feel jubilant. I like walking through the woods because you get lots of fresh air. We were really lucky to go because only two year groups went. I really enjoy listening to music especially classical.

Nicole - It was the first time I had heard an oboe and a bassoon. I thought they sounded exceptionally brilliant.

Ezoe - Katherine Dawkins played the French horn. She played a short Harry Potter tune, which sounded like the real thing.

Josh - I looked around and saw a beautiful stained glass window. They started with an overture. I was stunned at the amount of talent there was.



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L O N D O N B R U S S E L S P A R I S S I N G A P O R E

Proms at St Jude's 7.45pm WEDNESDAY 20th June

Generously supported by Berwin Leighton Paisner

Piano Recital

John Lill *piano*

PROGRAMME

MOZART

Sonata in F major, K 332

Allegro

Adagio

Allegro assai

SCHUMANN

Carnival de Vienne, Op. 26

Allegro

Romanze

Scherzino

Intermezzo

Finale

PROKOFIEV

Toccata in D minor, Op. 11

Allegro marcato

INTERVAL

JOHN LILL *piano*

John Lill's concert career spans fifty years. His rare talent emerged at an early age – he gave his first piano recital at the age of nine. At eighteen he performed Rachmaninov's 3rd Piano Concerto under Sir Adrian Boult, followed by his much-acclaimed London debut playing Beethoven's 'Emperor' Piano Concerto at the Royal Festival Hall. His success was reflected in many prestigious international prizes and awards, and in 1970, he won the most coveted of these, the Moscow International Tchaikovsky Competition, further consolidating his already busy international concert schedule.

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

CHOPIN

Polonaise in F sharp minor, Op. 44

BEETHOVEN

Sonata in F minor, Op. 57 *Appassionata*

Allegro assai

Andante con moto

Allegro ma non troppo





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Proms at St Jude's 7.45pm WEDNESDAY 20th June

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

Recently John Lill performed with, among others, the St Petersburg, Hong Kong, Malaysian, NHK, Stockholm, Rotterdam, Sudwestdeutsche, London and Royal Philharmonic Orchestras, NDR Orchestra, Baltimore and Vancouver Symphony, Orchestre Philharmonique de Radio France, Orchestre National de Lyon, and gave recitals throughout the UK, USA, Canada, France, Germany, Netherlands, Switzerland, Czech Republic, South America and Australia.

Highlights of John Lill's season include concertos with the BBC, Royal, London, Royal Liverpool and Strasbourg Philharmonic, the Royal Scottish National, Bournemouth, Flanders and the Baltimore Symphony Orchestras. His many recitals venues will include London's Royal Festival Hall, Birmingham's Symphony Hall and other major concert halls worldwide.

John Lill has recorded for Deutsche Grammophon, EMI (Complete Beethoven Piano Concertos with RSO and Gibson), ASV (both Brahms Concertos with the Hallé and Loughran) plus the complete Beethoven Sonatas and Pickwick Records (Tchaikovsky I with the LSO and Judd). More recently, he has recorded the complete Prokofiev sonatas with ASV and his recent recording of the complete Beethoven *Bagatelles* and Piano Concertos with the CBSO and Weller is available on Chandos. He recorded Malcolm Arnold's *Fantasy on a Theme of John Field* (dedicated to John Lill) with RPO and Handley for Conifer; he has just finished recording the complete Rachmaninov Concertos and major solo piano works for Nimbus Records.

John Lill lives in London and was awarded the CBE for his services to music in the 2005 New Year's Honours List.

'He is one of greatest pianists alive today. Across the board, I do not know another pianist who could hold a candle to this magisterial keyboard player. Unsurpassed playing. An intellectual giant and mastercraftsman – beyond words.'

Michael Tumelty, The Glasgow Herald

'One of the major pianists of our time - awesome, fabulous, revelatory, quite overwhelming.'

Pianist Magazine

'As near to perfection as we can hope for.'

The Guardian

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Sonata in F major, K 332 (c 1781-83)

Allegro

Adagio

Allegro assai

This charming sonata, well-known to students of the piano, is thought to have been written in Munich or Vienna, around the time that Mozart was trying to extricate himself from thralldom to the Archbishop of Salzburg in order to find wider opportunities for his creative talents. It is one of Mozart's most personal works in this form and occupies a worthy place alongside his larger-scale works of the period (e.g. *Idomeneo*, *Die Entführung*, the 'Haydn' string quartets and the 'Haffner' and 'Linz' Symphonies).

The first movement, in elegant 3/4 time, is unusually rich in thematic material. The *Adagio* is ornate in its figuration (the first printed edition, issued by Artaria of Vienna in 1784, includes even more elaborate decoration than the autograph) and, like the first movement, shows a marked tendency to waver between major and minor – a 'Viennese' trait which was to become one of Schubert's hallmarks. The sonata-form finale contrasts toccata-like brilliance with a beautifully lyrical second theme in the minor.

ROBERT SCHUMANN (1810-1856)

Faschingsschwank aus Wien, Op. 26 (1839)

Allegro

Romanze

Scherzino

Intermezzo

Finale

During the winter of 1838-39, Schumann spent some time in Vienna seeking opportunities to further his musical career. Although the outcome was disappointing, the visit nevertheless provided useful stimulus to composition. Many of his smaller pieces emerged from this visit, but its chief product was this 'great romantic sonata' (as he termed the work). But it is not a sonata in the classical sense (he had already written three 'proper' sonatas); only the final movement has any resemblance to sonata form and the work belongs more to the genre of 'character pieces' which Schumann developed so successfully in works such as *Papillons*, *Carnaval* and *Dauidsbündlerlänze*. The 'Carnival Joke from Vienna', which gives the work its title, occurs towards the end of the first movement, where Schumann introduces (with a slight change of rhythm which would have fooled no-one) the French

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PROMS at St Jude's 7.45pm WEDNESDAY 20th June

national anthem, *La Marseillaise* – a tune which was at the time banned in Vienna for political reasons. This movement, in B flat major, is a rondo in five parts plus coda, the main theme being presented in its entirety on each appearance.

The G minor *Romance* is full of tranquillity and repose; the minor-key mood may represent Robert's plaintive longing for his distant Clara, whom he was not to marry, after much difficulty with her father, until 1840. The final *adagio* major-key cadence suggests that perhaps all was not lost.

The jaunty *Scherzino* is again a miniature rondo. Its dotted rhythm makes the music skip along in a manner that might have become monotonous but for the many abrupt switches of key. The *Intermezzo*, marked 'mit größter Energie', is a passionate song without words. The final movement is a brilliant piece of piano writing; the music bustles along, toccata-like, with dazzling cascades of notes, contrasts of colour and rhythm, and an insistent rhythmic pulse.

SERGEI PROKOFIEV (1891-1953)

Toccata in D minor, Op. 11 (1912)

Allegro marcato

While Prokofiev was studying at the St Petersburg Conservatoire he became fascinated by Schumann's Op. 7 *Toccata* – a work of fiendish technical difficulty that could well have exposed the weaknesses in Schumann's fingers which he tried, unsuccessfully, to strengthen with a mechanical contraption. Prokofiev played Schumann's work at a student concert in 1909 and later recalled:

That season I was in love with Schumann. I started enthusiastically to study Schumann's *Toccata*: it required a proficient technique but musically contained few problems for me to solve. I found the technical aspects satisfying, of the kind that pianists like to get their fingers round, and that gradually persuaded me to compose my own *toccata*. If this chromatic piece did not quite rise to the level of Schumann's diatonic work, it still enjoyed enduring success with the public.

The *Toccata* was first performed by the composer in December 1916 in Petrograd (as St Petersburg had by then become). It is characteristic of Prokofiev's piano writing of the time and his early notoriety as an *enfant terrible*. (After Prokofiev's debut in New York City in 1918, a critic wrote: 'When you have nothing new to say, camouflage your inability by pelting the hearer's ears with cacophonies'; while the tabloid press branded his playing as 'Bolshevism in music.' Needless to say, better judgments prevailed.)

INTERVAL

FREDERIC CHOPIN (1810-1849)

Polonaise in F sharp minor, Op. 44 (1840-41)

The spirit of Polish nationalism is to be found in virtually every bar of Chopin's polonaises. By 1840-41, when this work was written, he felt an urge to branch out from the basic framework of the dance and produced in this work a kind of fantasia based on the polonaise. A striking innovation is Chopin's use of a Mazurka as the central trio section, preceded by a passage of starkly repetitive phrases in unison. There is a majestic sweep to the Polonaise itself; the coda leads to a powerful climax, falling away to a murmur (terminated abruptly by the final note).

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No 23 in F minor (Appassionata), Op. 57 (1804-5)

Allegro assai

Andante con moto

Allegro ma non troppo

Riding on the crest of the wave which inspired the Eroica Symphony, which he began writing in 1803, Beethoven seems to have had an urge to produce sonatas and chamber works on a grander, more heroic scale. Although this phase was not to last, two masterworks for the piano – the *Waldstein* and *Appassionata* sonatas – epitomise Beethoven's mood at the time. The latter work was given the title 'Appassionata' by its publisher (Cranz), apparently without Beethoven's authority but 'with a certain propriety' (Percy Scholes). Czerny, however, thought the work 'much too magnificent' for such a title.

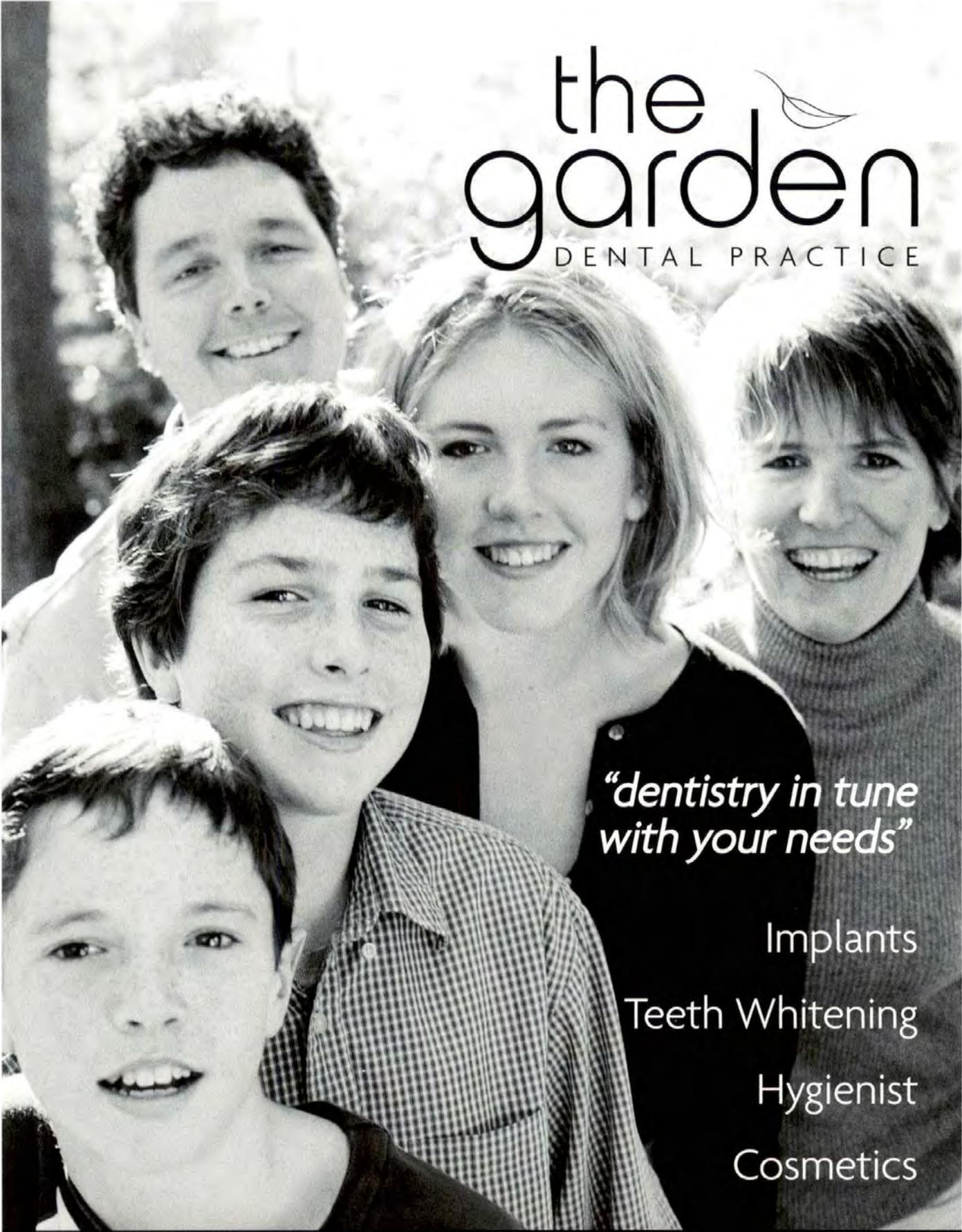
The dark unharmonised opening phrase, in unison two octaves apart, is answered by a contrasting harmonised cadence with an expressive trill. The same sequence is then repeated, shifted abruptly up a semitone. This creates a tension between the notes C and D flat, which persists throughout the first movement. The second main theme is more lyrical, but it is not long before the clouds gather again for one of the many tempestuous passages of the movement. After a *fortissimo* climax, the movement subsides to a mysterious *pianissimo* in the last few bars, paving the way to the solemn, dreamlike slow movement in D flat major, consisting of a theme and three variations. The last of these leads into a short coda, at the end of which Beethoven, having prepared the listener for a perfect cadence, substitutes for the final major chord a diminished seventh (marked *pianissimo*) with D flat on top. This is immediately repeated *fortissimo* an octave higher, followed by a harsh repetition thirteen times of the same diminished chord in the original register, leading into the finale, a continuously sombre *perpetuum mobile* full of restless, agitated passagework.

Thomas Radice



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Proms at St Jude's

12.45pm THURSDAY 21st June

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Piano Recital

Ren Yuan *piano*

PROGRAMME

BACH

Italian Concerto in F major, BWV 971
(First Movement)

SCHUBERT

Moments Musicaux, D 780

No. 1 in C major – Moderato

No. 2 in A flat major - Andantino

CHOPIN

Quatre Études, Op. 10

No. 1 in C major, *Waterfall*

No. 4 in C sharp minor, *Thirds*

No. 12 in C minor, *Revolutionary*

Op. 25 No. 6 in G sharp minor, *Torrent*

Ballade No. 1 in G minor, Op. 23

REN YUAN *piano*

Ren Yuan is in her final year of a master's degree in music performance at the Royal College of Music. She is an extremely talented young pianist from Dalian, China, with a passion for Chopin and Schubert. After graduating from Shenyang Conservatory, Yuan joined the Dalian Huaxia Song and Dance Troupe performing in Japan and Russia, before coming to London to study at the Royal College of Music with Nigel Clayton. She holds the William Smith International Performance Scholarship.

Yuan has performed in Moscow and Prague (where she was presented with an award for distinction) as part of the William Smith International Performance Programme*. She will be performing at Ostrogski Castle and Lazienki Palace, Warsaw, in July. Yuan is currently working on her final recital, which will take place at the Royal College of Music. Her programme will include works by Chopin, Rachmaninov and Scriabin.

**The William Smith International Performance Programme supports Ren Yuan in her studies. Their administrators believe that international experience is critically important in the educational and career development of all students, but it can also require a substantial financial investment. The William Smith International Performance Scholarship supports students in a variety of ways, including tuition fees, accommodation costs and instrument hire. The William Smith International Performance Programme offers masters degree students (whose major study is piano) at the Royal College of Music the opportunity to perform abroad. Such international performances are intended to enhance the educational and musical experience and better prepare students for their role as international concert pianists. The Programme also aims to develop important cultural exchanges.*



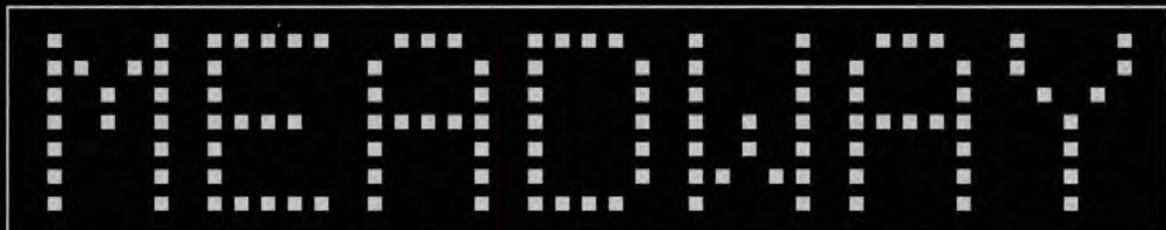


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Proms at St Jude's 12.45pm THURSDAY 21st June

JOHANN SEBASTIAN BACH

Italian Concerto in F major, BWV 971

There appears to be a great deal of disagreement about the correct style of performance of Bach's keyboard works. He could not have known that in the 21st century, his keyboard music was playable on the pianoforte as well as the harpsichord or clavichord for which he had written it. Volume II of Bach's *Clavier-Übung* contains two titles: the French Suite in B minor and the Italian Concerto we are hearing today.

FRANZ SCHUBERT

Moments Musicaux, D 780

No. 1 in C major – *Moderato*

No. 2 in A flat major – *Andantino*

The six pieces listed under D. 780 in Deutsch's catalogue were written at various times and originally grouped by a publisher in 1828, the year of Schubert's death, as 'Momens (sic) Musicals'. It is something of a telling understatement on the part of the publisher that he should have labelled works of such beauty and technical difficulty as simple 'moments'. *Moments Musicaux* are often described in terms of 'extending a thought, or playing with a phrase, harmonic idea or technical figuration, turning it into a poetic reflection'.

FREDERIC CHOPIN

Quatre Études

Op. 10 No. 1 in C major, *Waterfall*

Op. 10 No. 4 in C sharp minor, *Thirds*

Op. 10 No. 12 in C minor, *Revolutionary*

Op. 25 No. 6 in G sharp minor, *Torrent*

Chopin's set of twelve studies appeared in a single volume in 1833, when Chopin was 23. There is general agreement they are the work of a genius and that few other works in the repertoire can compare with their originality and difficulty.

In Op. 10 Étude No. 1, the pianist is required to move with great skill and precision at speed from one end of the keyboard to the other, with its extended arpeggios requiring a stretch of as many as six notes between adjacent fingers and the use of the index finger as a pivot.

Four years after the first set, when Chopin was 27, Chopin dedicated the second set of twelve études, Op. 25, to Madame the Countess d'Agoult. Perhaps these études were some form of gift for a supposed liaison between Chopin and the Countess. Étude No. 6 contains a challenging passage of rapid right-hand thirds, which results in an odd melody without any noticeable theme. It is also reminiscent of No. 2, often referred to as 'The Bees'.

Ren Yuan



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Proms at St Jude's

7.45pm THURSDAY 21st June

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Barbican Trio

Robert Max cello · Gaby Lester violin · James Kirby piano

PROGRAMME

HAYDN

Piano Trio in E major, Hob XV:28

Allegro moderato

Allegretto

Finale: Allegro

BEETHOVEN

Piano Trio, Op. 1 No. 3 in C minor

Allegro con brio

Andante cantabile con Variazioni

Menuetto (Quasi Allegro)

Finale (prestissimo)

INTERVAL

DVOŘÁK

Piano Trio in F minor, Op. 65

Allegro, ma non troppo

Allegretto grazioso

Poco Adagio

Allegro con brio



Robert Max, Gaby Lester and James Kirby

THE BARBICAN PIANO TRIO

Celebrating its 20th anniversary, the Barbican Piano Trio, one of the UK's leading ensembles, enjoys a reputation for stimulating performances, breadth of repertoire and exceptional audience rapport.

Shortly after its formation in 1986, the trio won the South East Arts Young Musicians' Platform, which resulted in concerts throughout the region and a recording contract with ASV. Two years later, it won the Royal Overseas League Ensemble Prize and was selected for the Park Lane Group's Young Artists and 20th Century Music Series. Within three years, the trio was broadcasting on BBC Radio 3 and the World Service as well as on TV and radio in Chicago, Boston, New York, Washington DC and Bulgaria.

The Barbican Piano Trio has performed across four continents, visiting the USA five times and making its debut at the Carnegie Recital Hall in 1994. The British Council has supported tours in Russia, Uzbekistan, Kazakhstan and Kyrgyzstan, the Far East and South America as well as Bulgaria, Italy and Spain. The ensemble has also given concerts in Germany, Belgium, Denmark, France, Holland and Sweden. It was invited to perform in the Phillips Collection's 25th Anniversary 'Celebrity Artist' Series in Washington DC and the Prado's 175th Anniversary celebrations in Madrid.

The Barbican Piano Trio performs regularly at London's Wigmore Hall and their cycle of the complete Beethoven piano trios featured in the Master Concert Series. Their concert diary also includes regular visits to Scotland and performances at many of the UK's major music festivals including Blackheath, City of London, Garsington, Guildford, Harrogate, Newbury, Rye, Sheffield, Spitalfields, St. Jude's Proms, Three Spires and Warwick. The ensemble's annual themed series held in Bristol, Cheltenham, Shrewsbury and Stamford have proven to be especially successful.

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Photo: Will Curtis



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Rising star, **Yuval Zorn's** career includes conducting the New Israeli Opera, the Orchestra of the Age of Enlightenment and the Philharmonia Orchestra. A graduate of the Rubin Academy in Jerusalem in piano and conducting, he joined the Young Artists Programme at the Royal Opera House, Covent Garden in 2002.

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(lunch not included)**

Wagner's anti-semitism stands out from the general racism of the 19th century in its virulence. This autumn the Royal Opera House will stage Wagner's controversial Ring Cycle and the sublime and/or poisonous final masterpiece Parsifal. Christie's lecturer **Patrick Bade** will not shirk exploring the darker side of Wagner as well as the narcotic beauties of these extraordinary and dangerous scores. (The Ring 10.30am, Parsifal 1.00pm)



Yuval Zorn



Patrick Bade

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Although the trio's repertoire comprises over seventy major works, they also enjoy exploring less familiar pieces by composers such as Saint-Saëns, Chaminade, Chausson, Suk and Martinů. The ensemble's survey of British composers includes works by William Sterndale Bennett, Hugh Wood, James MacMillan and Peter Lawson. The trio also collaborates with exuberant colleagues James Boyd *viola* and Mary Scully *double bass* to perform piano quartets and quintets. The trio records for ASV, Guild, Black Box and Dutton and its discography includes works by Mendelssohn, Lalo, Tchaikovsky, Rachmaninov, Schnittke, John Ireland and Alan Bush.

Their most recent recording of music by Sergei Taneyev was released to widespread critical acclaim in 2005. As part of their commitment to education work, they hold regular masterclasses and present informative concerts for children and students of all ages. The trio is a resident ensemble at Royal Holloway, University of London and often joins forces with the Cavatina Chamber Music Trust and the Wigmore Hall's Education Department.

The Barbican Piano Trio celebrates the beginning of its third decade with a three concert-series featuring music by Haydn, Beethoven and Taneyev at Wigmore Hall and by revisiting many of the places at which it has performed over the past twenty years.

ROBERT MAX *cello*

Robert Max enjoys a colourful career as soloist, chamber musician and conductor. He performs as a soloist throughout the UK, in Europe, Russia and the USA. Since 1987 he has been the cellist of the Barbican Piano Trio.

Robert is Musical Director of the Oxford Symphony Orchestra and conducts orchestras at Royal Holloway, University of London. As well as regular performances with the Covent Garden Chamber Orchestra and the Arad Philharmonic Orchestra in western Romania, Robert has conducted the Oradea and Kazakh State Philharmonic Orchestras.

Robert studied with Florence Hooton at the RAM, Ralph Kirshbaum at the RNCM and Zara Nelsova at the Juilliard School. He teaches cello at the Junior Academy, coaches chamber music at MusicWorks and is principal cellist of the London Chamber Orchestra. In October 2002, he was named an Honorary Professor of the Rachmaninov Institute in Tambov, Russia.

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

GABY LESTER *violin*

Gabrielle Lester focuses her musical energies on playing chamber music and leading many of the UK's distinguished orchestras. Since studying at the Menuhin School, the RCM and in Salzburg with Sandor Vegh, Gaby has participated regularly in the Open Chamber Music at Prussia Cove.

A long association with Sir Simon Rattle included five years as principal second violin in the City of Birmingham Symphony Orchestra and leading the Orchestra of the Age of Enlightenment in *Das Rheingold* at the Proms. She was the Associate Leader of the Royal Philharmonic Orchestra for five years and before that played principal second violin with the Scottish Chamber Orchestra and the Chamber Orchestra of Europe.

Gaby now directs the Ambache Chamber Ensemble with whom she has recorded chamber music for Chandos and Naxos. She recently recorded three albums as leader of the Michael Nyman Band and is frequently invited to guest-lead prominent British orchestras. Gaby works with students on the RCM's Postgraduate Orchestral Pathway programme and has been a mentor at Mendelssohn on Mull for the past seven years. She plays a violin made by Francesco Ruggieri, dating from 1670.

JAMES KIRBY *piano*

James Kirby gives recitals throughout the UK. He has appeared at the Wigmore Hall, Edinburgh and Aldeburgh festivals and overseas in France, Belgium, Germany, Italy, Holland and the Czech Republic. Since studying at the Moscow Conservatoire, he has returned to perform in the former Soviet Union every year and has been invited to the Omsk Festival in 2006.

James has given concerto performances with the English Chamber Orchestra, Scottish Chamber Orchestra, Moscow Symphony Orchestra and the Arad Philharmonic (Romania) in prestigious venues, which include the Royal Albert Hall, Royal Opera House, Covent Garden and the Great Hall of the Moscow Conservatoire. He has recently performed both Brahms Concertos in Russia and Romania. James has worked with the Vanburgh Quartet, BBC Singers, Lydia Mordkovich and the mezzo-soprano Sarah Connolly and has made two recordings for Chandos.

He teaches at Royal Holloway, University of London and is an Honorary Professor of the Rachmaninov Institute in Tambov, Russia.

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Proms at St Jude's

7.45pm THURSDAY 21st June

JOSEPH HAYDN (1732–1809)

Piano Trio in E major, Hob XV:28 (1797)

Allegro moderato

Allegretto

Finale: Allegro

Like his last three piano sonatas, Haydn's last three piano trios were dedicated to the brilliant pianist Theresa Bartolezzi and were published in Vienna and London. Haydn seldom wrote in E major and here he seems to conjure up an atmosphere of calm contemplation, especially when compared to the brilliance that features in, for example, the C major piano trio.

The Trio opens in a most unusual way with harp-like pizzicato strings and staccato piano bass notes contrasted with a legato right hand melody, a texture that would perhaps sound even more startling if played on 18th century instruments set up in a manner with which Haydn would have been familiar. There are some striking harmonic innovations in the development section, which includes an amusingly regal statement of the opening melody in the remote key of A-flat major. The central allegretto is a worked-out improvisation led from the piano in the baroque style. The ever enterprising and experimental Haydn uses a twelve-bar theme for the Finale and the central section in E minor features an especially impassioned violin solo.

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio, Op. 1 No. 3 in C minor (1794 or earlier)

Allegro con brio

Andante cantabile con Variazioni

Menuetto (Quasi Allegro)

Finale (prestissimo)

The last of the three Trios, which Beethoven dedicated to Prince Lichnowsky, one of his first patrons in Vienna, is arguably the finest of the set. However, it was rumoured that in 1794 Haydn had advised the composer against publishing this trio because three of the four movements were in minor keys, making it un-saleable. The individual way in which Beethoven rounds off the whole work cannot have helped matters either. Many of Haydn's Piano Trios were composed with amateur musicians in mind and they were never in more than three movements. Beethoven cast his Op. 1 Trios as would have been expected of a String Quartet or a Symphony – in four movements – and set the technical abilities demanded of the players uncompromisingly highly.

The mood of the first movement reminds us of the pent-up energy of Mozart's Piano Concerto K491, with which it shares

the key of C minor. Several passages have more than a passing likeness to Mozart's C minor Sonata, K457. The violin's momentary cadenza in the ninth bar anticipates the oboe's moment of glory in the first movement of Beethoven's own C minor Symphony. The Andante is the only movement of the Op. 1 set to be cast in Beethoven's beloved variation form, though he was to use this later in his Trios Op. 11, Op. 44, Op. 70 No. 2, the Archduke Trio and of course the Kakadu Variations Op. 121a. Through each variation, the piano alternates in prominence with the strings. The Menuetto (unlike the Scherzos of Trios Nos 1 and 2) is earnest and intense, though there is a touch of nobility and even humour in the C major Trio section. The Finale, with its extreme tempo marking, overflows with dramatic gestures where loud and angry outbursts contrast with soft passages characterised by their barely suppressed energy.

INTERVAL

ANTONÍN DVOŘÁK (1841–1904)

Piano Trio in F minor, Op. 65 (1883)

Allegro, ma non troppo

Allegretto grazioso

Poco Adagio

Allegro con brio

The composition of the F minor Piano Trio, within the space of two months in 1883, proved to be a milestone in Dvořák's development. Within its pages he gave voice to an eloquence that was both epic in scope and tragic in nature and which found its fullest expression two years later in the Seventh Symphony. The outer movements are filled with musical argument that succeeds in being both closely reasoned and unashamedly passionate at the same time. Whereas the alternating duple and triple rhythms of the Bohemian *furlant* is the driving force of the finale, the first movement is crafted symphonically from richly articulate melodic strands that are repeatedly hurled against each other in search of seemingly unattainable reconciliation. While almost every melody in the work appears in minor keys, there are two striking moments where the composer's melancholy is so great that he must express it in the major – the trio section of the *allegretto* and the opening and closing moments of the lyrical *poco adagio*. Darkness vanishes only at the conclusion of the finale, where tender reminiscence sits side by side with exuberant joy.

Robert Max



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12.45pm FRIDAY 22nd June

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Organ Recital

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Nicholas Chalmers organ

PROGRAMME

PROKOFIEV (arr. Albert Wier)

March (from 'Love of Three Oranges')

BACH (arr. Harvey Grace)

Sinfonia to Cantata 156

Prelude and Fugue in C major

SHOSTAKOVICH

Passacaglia (from 'Lady Macbeth of Mtsensk')

CHOPIN (arr. Franz Liszt)

Prélude Op. 28, No. 4

ELGAR

Sonata No. 2 in Bb major, Op. 87a

I Introduction

II Toccata

III Fugue

IV Coda

Nicholas Chalmers organ

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). Born in 1977, 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 spent a year as the Michael James 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 also acts as an accompanist to soloists and to groups such as *Schola Cantorum* of Oxford, the *Laudate Chamber Choir* and *Tonus Peregrinus*. Nicholas has directed two productions as musical director of *Hand Made Opera*; *Le Nozze di Figaro* (2002) and *Il Barbiere di Siviglia* (2003). For *Second Movement* he has directed *Mozart and Salieri* (October 2004), *Trouble in Tahiti* (June 2005), *The Medium* and *Impresario* (January 2006) and a triple bill of Offenbach, Fleischmann and Martinů in April 2007, all to wide critical acclaim. Nicholas was chorus master for *Beatrice di Tenda* with the Chelsea Opera Group in March 2007. Nicholas directs the music at St. Jude-on-the-hill, Hampstead Garden Suburb and studies conducting with Denise Ham.

Caroline Anderson



Mozart and Salieri – Rimsky-Korsakov (Grosvenor Chapel, October 2004)

'Nicholas Chalmers conducted, producing a fine orchestral texture.'

Patrick O'Connor, Opera

Trouble in Tahiti – Leonard Bernstein (Hoxton Hall, June 2005)

'The reduced orchestra...was expertly conducted by Nicholas Chalmers.'

Peter Reed, The Sunday Telegraph

'Conductor Nicholas Chalmers delivered a suave, punchy account of the score.'

George Hall, Opera Now

'The small band played Bernard Yannotta's orchestral reduction with gusto
...under Nicholas Chalmers.'

Anthony Holden, The Observer

The Medium – Menotti and *Impresario* – Mozart (January 2006)

'Director Oliver Mears provided two skilful productions, with the reduced orchestra working hard and to good effect under the baton of Nicholas Chalmers.'

George Hall, Opera Now



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Proms at St Jude's

7.45pm FRIDAY 22nd June

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Jazz Night

Humphrey Lyttelton and his Band



HUMPHREY LYTTELTON *trumpet*

Humphrey Lyttelton is descended from a long line of land-owning, political, military, clerical, scholastic and literary forebears. Not a musician among them! He claims to have most in common with a former Humphrey Lyttelton who was executed for complicity in the Gunpowder Plot.

He was born on May 23rd 1921, in Eton College, where his father was a famous housemaster, and where he was subsequently educated. During the Second World War, he served as an officer in the Grenadier Guards and, on demobilisation, studied for two years at Camberwell Arts School. In 1949, he joined the London Daily Mail as cartoonist, during which time he also wrote the storyline for Trog's 'Flook' cartoon – 'Trog' being the nom de plume of clarinettist Wally Fawkes.

He formed his first jazz band in 1948, after spending a year with *George Webb's Dixielanders*, a band that pioneered New Orleans-style jazz in Britain. *Humphrey Lyttelton and his Band*, with Wally Fawkes on clarinet, soon became the leading traditional jazz band in Britain, with a high reputation in Europe gained through many Continental tours.

In 1949, he signed a recording contract with EMI, resulting in a string of now much-sought-after recordings in the Parlophone Super Rhythm Style series. Prior to that, the band had already made records on his own London Jazz label, and had accompanied the great Sidney Bechet in an historic session for Melodisc in 1949. It was for Parlophone that Humphrey recorded his own *Bad Penny Blues*, which, in 1956, was the first British jazz record to get into the Top Twenty.

Highspots of that early period include a visit with an all-star British band to the first International Jazz Festival in Nice (1948), where he 'sat in' with the likes of Rex Stewart, Jack Teagarden and Earl Hines, and where Louis Armstrong was heard to say 'That boy's comin' on!' In 1956, when Louis Armstrong and his All Stars played a run of concerts in London, Humphrey Lyttelton and his Band were chosen to open the show. On the last night, during the finale, Humph put a homemade crown on Satchmo's head and, belatedly, crowned him 'King of Jazz'.



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In the late Fifties, Humph shocked many of his fans by enlarging his band and his repertoire to include 'mainstream' and other non-traditional material. The eight-piece band, with its saxophone section of Tony Coe, Jimmy Skidmore and Joe Temperley, toured the United States successfully in 1959 and led, during the next decade, to fruitful collaborations in Britain with Buck Clayton, Buddy Tate and blues-singers Jimmy Rushing and Joe Turner.

Today, Humphrey is busier than ever. His band, one of the most versatile in the world, still tours regularly. Every Monday night since 1967 has found him on BBC Radio Two, *The Best of Jazz* on record. Nowadays, when people say 'I enjoy your radio show...', they are as likely to mean the anarchic BBC panel game *I'm Sorry I Haven't A Clue*, in which he has played the role of reluctant chairman since 1972, and which won the Sony Gold Award for the best radio comedy show in 1995, 2002 and again in 2004.

As a freelance journalist, he has written restaurant reviews for *Harpers & Queen*, humorous articles for *Punch* and the *British Airways Highlife* magazine, as well as numerous articles on jazz. He has written eight books, the latest being *'It Just Occurred To Me...'*. He has composed over two hundred tunes, which have been recorded by his band. In leisure moments, he enjoys bird-watching and is a keen amateur calligrapher. In 1990, he was appointed President of the Society For Italic Handwriting.

In 1984, he founded his own record label, Calligraph Records. This was primarily to record his own band, and there has been a steady flow of their albums, sometimes featuring guest artists – Wally Fawkes, Helen Shapiro, Buddy Tate, Lillian Boutte and, latterly, Stacey Kent with Jim Tomlinson. Humph has also made recordings on the label with Kenny Davern and Acker Bilk. Several Lytteltonians have been featured with their own groups, notably Bruce Turner and also Adrian Macintosh, Ted Beament and the late Paul Bridge, the latter replaced in their group *Trio Time* by John Rees-Jones. Other artists who have recorded for the label include singer Maxine Daniels, Australian cornetist Bob Barnard and the trombone ensemble, *Bone Structure*. There have also been reissues of Humph's early work for the Parlophone label in the Fifties.

Humph has been much in demand as an after-dinner speaker, on his own and in combined presentations with his band. He has been awarded Honorary Doctorates, in Music, Letters or the Arts, at the Universities of Warwick (1987), Loughborough (1988), Durham (1989), Keele (1992), Hertford (1995) and de Montfort (1997).

In 1993, he was presented with the Gold Award for services to broadcasting at the Sony Radio Awards; in 1996, he received the prestigious Waterford Crystal Award, from the Institute of Entertainment and Arts Management, for outstanding contribution to the entertainment business. In April 2000, he won the Lifetime Achievement Award at the Post Office British Jazz Awards, and in July 2001, the similar award at the BBC Jazz Awards in the Queen Elizabeth Hall, London. All the while, he has continued to play full-time with his band, as well as broadcasting and writing. There have been collaborations in concert with Elkie Brooks, with whom he recorded an album on her label, and with singer Tina May. In 2006, he enlarged his band once more to eight-piece, attracting many enthusiastic reviews in the process.



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HUMPHREY LYTTELTON & HIS BAND

In January 1998, Humphrey Lyttelton celebrated fifty years as a bandleader. Today, the band's hallmark is versatility, reflected in a repertoire which extends from early traditional to modern by way of Ellington and Basie. Its range is also shown by the cast-list of artists whom it has accompanied on disc or in special presentations over the years, among them instrumentalists Buck Clayton and Buddy Tate, singers Jimmy Rushing, Marie Knight, Big Joe Turner, Elkie Brooks, Helen Shapiro, Stacey Kent and Tina May. Perhaps surprising is a single-track appearance on a CD called *Amnesiac* by the esoteric pop group, Radiohead, recorded in July 2000. The title of the track is *Life in a Glass House*.

The band has had many distinguished arrangers, among them Kenny Graham, Buck Clayton, Harry South, Eddie Harvey and, most prolific of all, Pete Strange. Not to be forgotten are Humph's own compositions, of which he has recorded well over two hundred, including 'the medley of his hit', *Bad Penny Blues*. Add to the above the leader's own witty and informative commentaries, and it's little surprise that the prevailing reaction from audiences is 'We never thought a jazz concert could have such variety!'

The most important ingredients are, of course, THE MUSICIANS, all stars in their own right...

KAREN SHARP *tenor sax, baritone sax and clarinet*

Karen was born in Suffolk. She got into music at an early age studying the piano and then the clarinet two years later. Although her influences were primarily classical during her school years, she does recall setting up a 'ragtime' band at one point, which she led from the piano. She took up the tenor saxophone while studying composition at the Royal Northern College of Music in Manchester, after hearing a recording by Dexter Gordon. Moving to London in 1999, she became a busy freelance musician. In 2002 her debut album *Till There Was You* was warmly recommended by Humphrey Lyttelton on BBC Radio 2, and she made frequent appearances with his band before joining it full-time in February 2004.

JIMMY HASTINGS *alto sax, clarinet and flute*

Jimmy auditioned for Humphrey Lyttelton's band when Tony Coe left in the early Sixties. Then primarily a tenor saxist, he had to borrow Tony Coe's alto for the audition, which may be why he wasn't immediately accepted! Since then he has become one of the most highly respected musicians on the music scene, in demand for session and theatre work as well as many jazz assignments in top bands both large and small. He finally joined the band in the mid-Nineties.

"Thirty-odd years may seem a long time to mull over an audition, but one doesn't rush into these things! Jimmy's versatility is now a prime asset."

Humphrey Lyttelton

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RAY WORDSWORTH *trombone*

Ray was born in Rotherham, South Yorkshire. By the age of ten, he was playing trombone with the Rawmarsh Brass Band and, at fourteen, gigging with a local jazz band. It's little wonder that he turned professional on leaving school, and began a career which took him from work with Joe Daniels, Sid Phillips, Ken Macintosh and other name bands to the Principal Trombone chair with the BBC Radio Orchestra. His route into the Humph band in 2004 has taken in bands from Freddie Randall to Stan Tracey, and studio work has equipped him with a bagful of stellar names from Sinatra downwards and sideways which, but for his natural modesty, he could scatter like confetti. All of which can be summed up in two words – talent and experience.

JO FOOKS *tenor, saxophone and flute*

Jo first met Humphrey Lyttelton in her birthplace, Edinburgh, when she was a fifteen-year-old playing tenor saxophone in the West Lothian Big Band. She had just won the Young Scottish Jazz Musician of the Year Award of 1992, and impressed both Humph and Acker Bilk when she played at a 'seminar' held by them during the Edinburgh Jazz Festival. In 2005, she sent Humph her debut CD, *Here and Now*, revealing that since that meeting in Edinburgh, she had studied at the Guildhall School of Music in London and at Berkley in America. She had also played in the orchestra for *West Side Story* at an opera Festival in South Africa, toured with the contemporary dance company, Flying Gorillas and, after moving South, established herself on the London gig scene. Because of her CD, the circle of events was complete when she appeared alongside Acker Bilk as a guest with Humph's band at the Edinburgh Jazz festival 2006, thereafter joining his now eight-piece band as a permanent member.

TED BEAMENT *piano*

Ted was self-taught in his youth, later studying with bassist and teacher Peter Ind. In his own words, he sidled into, rather than burst upon, the London jazz scene. For many years, he did gigs with his own trio and with other freelance groups, reaching a point at which many top international musicians were happy to have him supporting them. He is also a superb and sensitive accompanist, as singers Maxine Daniels and Helen Shapiro have readily testified. Over the years, he has played frequently with Lyttelton band colleagues Adrian Macintosh and the late Paul Bridge, but when he himself joined the band in 1995, it was his first-ever job with a regular working band, an extraordinary fact which he puts down to being a 'late developer'!

ADRIAN MACINTOSH *drums*

Adrian came to London from Yorkshire in the 1960s, where he soon became much in demand as a freelance. His musical associations, national and international, are too numerous to list here. He became a member of the Humphrey Lyttelton band in 1982, and within a year, the late Paul Bridge joined him in the rhythm section. The rapport between them did much to create the most swinging rhythm team in town. When Ted Beament came into the band in the mid-Nineties, that rapport was even greater, leading to a trio with the versatility to work as a band unit and a group in its own right. That group, called Trio Time, has recorded successfully for Humph's Calligraph label, proving that, when the ingredients are right, you can have your cake and eat it!

JOHN REES-JONES *double bass*

John trained classically as a cellist, toured and recorded as such with Keith Tippett's CENTIPEDE, an early cross-over group, and subsequently appeared with, among others, Yehudi Menuhin and Peter Pears. He moved over to double bass and bass guitar in the late 1970s. A list of those with whom he has worked in jazz and theatre music (in nineteen countries) would constitute a show-business encyclopedia. In all of this, he has found time to act as visiting teacher of jazz double bass and bass guitar at Eton College and to tutor several hundred jazz workshops nationwide. In early 2004, after deputising frequently with Humph, he brought his vast experience to the band on a permanent basis, *'the permanent bassist, in other words, and I get that in before he does!'* (Humphrey Lyttelton).



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Proms at St Jude's 12.45pm SATURDAY 23rd June

Generously supported by the Friends of Proms at St Jude's

Recital

Lola Toursunova *soprano* · Elen Lucia Pappalardo *piano*

PROGRAMME

DONIZETTI

*Quel guardo il cavaliere... So anch'io la virtù
magica* from ('Don Pasquale')

BELLINI

Six Ariette

Malinconia, Ninfa gentile

Vanne, o Rosa fortunata

Bella Nice, che d'amore

Almen se non poss'io

Per pietà, bell'idol mio

Ma rendi pur contento

Piano Solo

MOZART

Rondo in D, K. 485

WAGNER-LISZT

Isolde's Liebestod

DEBUSSY

L'île Joyeuse

RUBINSTEIN

Tamara's Romance (from 'Demon')

RIMSKY-KORSAKOV

The Snowmaiden (transcription
from the opera)



LOLA TOURSUNOVA *soprano*

British-Russian artist Lola Toursunova is based in London, where she trained classically first as a pianist at the Guildhall School of Music & Drama (BMus with 1st-class honours, 2001) and then as a singer at the Royal Academy of Music (Postgraduate Diploma, 2005).

Lola has won a number of awards, including entrance scholarships, RAM and GSMD Bursary, sponsorship support from Rio Tinto Plc. and the Clothworkers' Foundation.

First solo performances as a singer have been at the Queen Elizabeth Hall, Jubilee Hyde Park celebrations 2002, RAM Opera scenes as Susanna, La Contessa, *Le Nozze di Figaro*, Donna Elvira, *Don Giovanni*, Suzel, *L'Amico Fritz*, Mimi, *La Bohème*, Alice, *Falstaff*, Venere, *L'Egisto*.

Lola has performed in many parts of the UK, in Western Europe, Russia and Southern Africa. She has appeared in London at Canada House, the Foreign Office and at the Covent Garden Christmas Ceremony 2004. In November 2005, Accademia Rossica invited Lola to sing in the concert celebrating *Moscow Breakthrough and Russian Art* at Spencer House.

Lola is a very keen promoter of Russian music. She has a music studio in which she coaches Russian to singers in London; she has often included Russian songs and opera arias in her concert programmes. This led to the launch of the concert series with the title *East meets West*. Recent engagements include a lunchtime recital last January at St Martin-in-the-Fields.



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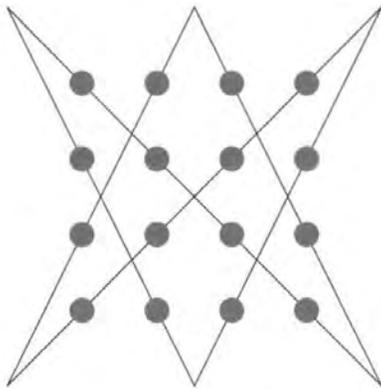
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Proms at St Jude's 12.45pm SATURDAY 23rd June

ELENUCIA PAPPALARDO *piano*

Elenucia Pappalardo was born in Italy. She began her studies at the Conservatory of Music Vincenzo Bellini in Palermo where she graduated in 1998 *cum laude*. She later studied with Michele Campanella at the Accademia Musicale Chigiana in Siena where she was awarded the Diploma of Merit and won scholarships from 1999 to 2002. Elenucia is currently a Masters student at the Royal College of Music in London, where she studies with Andrew Ball and Gordon Fergus-Thompson.

She was recently awarded the prestigious Kendall Taylor Beethoven Prize at the Royal College of Music for the best performance of a Beethoven Sonata, and has been granted a Full Tuition Scholarship to attend the International Keyboard Institute & Festival this summer at Mannes College of Music in New York, directed by Jerome Rose.

In June 1999, she premiered the piano concerto *Makrya* by A Gagliano with the European Union Chamber Orchestra in Cambridge. This piece was later recorded for Regent Records in London. Elenucia has given many performances in her native Palermo, including Beethoven's Third Piano Concerto (2000) and, in the same year, a series of concerts of music for four hands on rare fortepianos with Malcom Bilson and Jörg Demus for the Association *Amici della Musica*. In 2002, she played Mozart's Piano Concerto in A major K 414 with the Contemporary Music Orchestra of Palermo at the Zeus Hall of the Archaeological Museum in Agrigento and *Cadentia Sidera* by M. Betta with the Mediterranean Orchestra for Peace at the Politeama Garibaldi Theatre of Palermo. Elenucia has given concerts at the Pisa Study University, at the Verdi Theatre, in Villa Rufolo and in Ravello Cathedral.

In London, her concerts include performances at St James's Piccadilly, Regent Hall, the Italian Cultural Institute, the Italian Embassy, St Martin-in-the-Fields Church, Blenheim Music Circle, Steinway Hall and the Royal Opera House, Covent Garden.



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Orpoms at St Jude's

7.45pm SATURDAY 23rd June

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Opera Evening

London International Orchestra · Toby Purser conductor · Gail Pearson soprano
Victoria Simmonds mezzo-soprano · Rhys Meirion tenor · David Kempster baritone · Pegasus

PROGRAMME

RUGGIERO LEONCAVALLO (1858–1919)
Baritone: Prologue to *I Pagliacci* (1892)

JOHANN STRAUSS JR (1825–99)
Overture to *Die Fledermaus* (1874)

GIOACCHINO ROSSINI (1792–1868)
From *Il Barbiere di Siviglia* (1816):
Mezzo-soprano: Rosina's aria *Una voce poco fa*
Tenor: Almaviva's Cavatina *Ecco ridente in cielo*

GIUSEPPE VERDI (1813–1901)
Chorus: *Va, pensiero, sull'ali dorate* from *Nabucco* (1842)
Soprano: Gilda's aria *Caro nome* from *Rigoletto* (1851)

WOLFGANG AMADEUS MOZART (1756–91)
From *Die Zauberflöte* (1791):
Tenor: Tamino's aria *Dies Bildnis ist bezaubernd schön*
Soprano and baritone duet (Pamina and Papageno): *Bei Männern, welche Liebe fühlen, fehlt auch ein gutes Herze nicht*
Final chorus: *Heil sei euch Geweihten!*

INTERVAL

VERDI
Prelude to Act I of *La Traviata* (1853)

GEORGES BIZET (1838–75)
Tenor and baritone duet: *Au fond du temple saint* from *Les pêcheurs de perles* (1863)

JACQUES OFFENBACH (1819–80)
Soprano and mezzo-soprano duet: *Belle nuit, ô nuit d'amour* (Barcarolle) from *Les Contes d'Hoffmann* (1881)

VERDI
The 'Anvil Chorus' from *Il Trovatore* (1853)
Tenor: the Duke's aria *La donna è mobile* from *Rigoletto*
Quartet *Bella figlia dell'amore* from Act III of *Rigoletto*

BIZET
From *Carmen* (1875):
Prelude to the Opera
Mezzo-soprano (Carmen) and chorus: *Habanera* (Act I)
Entr'acte *Aragonaise* (Act IV)
Soprano (Micaëla): *Je dis que rien ne m'épouvante* (Act III)
Baritone, mezzo-soprano, soprano and chorus: *Toréador* (Act II)

STRAUSS
(Ensemble): Finale to Act II of *Die Fledermaus*

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♪ *A Somerset Rhapsody - Holst* ♪

♪ *Sleepy Sidney - Scheu* ♪

♪ *Mariutch Dance Da Hootch-A-Ma-Kootch - Sterling & von Tilzer* ♪

♪ *Gladiolus Rag - Joplin* ♪

♪ *I'd Rather Be A Lobster Than A Wise Guy - Morse* ♪

♪ *'On The Road To Mandalay' (w. Rudyard Kipling) - Speaks* ♪

♪ *Thérèse - Massenet* ♪

♪ *Songs of Sunset; Brigg Fai - Delius* ♪

♪ *You Splash Me And I'll Splash You - Lamb & Solman* ♪

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LONDON INTERNATIONAL ORCHESTRA

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Over the past twenty years the orchestra has played for a variety of good causes, such as the Great Ormond Street Hospital for Sick Children, the Tottenham Home for the Aged, Waverley Manor Care Centre, Ravenswood Village, the North London Hospice, Chiswick Family Rescue, 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 made a highly successful debut at last year's Proms at St Jude's with *A Night at the Opera*, starring Aldo di Toro tenor and Sarah Estill soprano.

The orchestra has given highly-acclaimed performances at many other venues such as the City of London Guildhall, the Whitehall Banqueting House, South Africa House and the Lewis W Hammerson Memorial Home. A full-sized symphony orchestra, it comprises dedicated musicians drawn from a broad mixture of professions and nationalities, many of them from countries of the former Soviet Union. Over the years its ranks have included doctors, dentists, lawyers, civil servants, scientists, students and music teachers – a fine blend of seasoned ex-professionals, gifted amateurs and youthful prize-winners, united in their love of music and the furtherance of charity and education.



John Batten

Conductor
Toby Purser

**Artistic Director/
Chairperson**
Sarah Aaronson

Leader
Julia Dovgiallo

First Violins
Dr Deborah Bentley
Caryn Cohn
Brenda Cullity
Donna Duke
George Hallam
Nicole Hawker
Steven Hosszu
Eva Schay Mayer
Dusanka Pizurica
Fiona Thompson
Irena Tsvigun
Ilya Ushakov

Second Violins
Teresa Cookley
David Goodman
Barry Horler
William Kirner
Ben Markham
David Richmond*
Emir Salter
Elizabeth Trainer
Oleg Yatsyuk

Violas
Elsa Cusido*
Jeremy Gurchenkov
Kay Hurwitz
Raphael Hurwitz
Dora Shopova
Jeremy Thompson

Cellos
Maryan Balkwell
Roman Broide*
Joan Cohen
Arum Eisen
Sagi Hartov
Ursula Hess
Vashti Hunter
Joanne Keithley
Sheena McKenzie

Double Basses
John Bakewell
Nat Paris*
Helen Roose

Flutes
Dr Hannah Cock*
Meri Cusido

Oboes
Helen Robinson*
Maria Thomas

Clarinets
Ian Herbert*
Thomas Radice

Bassoons
Elizabeth Darker
Anna Field*

French Horns
Ellen Driscoll
Shauna Hoey*
John Isaacs
Jeremy Rayment

Trumpets
John Baker*
Paul Martin

Trombones
Ed Solomon
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Tuba
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Proms at St Jude's

7.45pm SATURDAY 23rd June



TOBY PURSER *conductor*

Presently working as assistant conductor to l'Ensemble Orchestral de Paris, Toby Purser is also principal conductor of the Orion Symphony Orchestra, London International Orchestra, and King's College London Symphony Orchestra. This year he has conducted concert tours with the St. Petersburg Camerata and the Orion Symphony Orchestra in both Russia and Greece; in August he will also be conducting at the Kotor Festival in Montenegro. Other orchestras he has performed with include the Orchestra of Opera North, London Charity Orchestra, Havant Symphony Orchestra, Oxford University Orchestra, and Royal Academy of Music Symphony Orchestra, replacing Vernon Handley.

He made his Royal Festival Hall debut in November 2004 working with Ann Murray and Nicola Benedetti, and has recently performed with violinist Valeriy Sokolov and singers Susan Bullock, Yvonne Howard, Sally Silver and Rhys Merrion. He recorded the film score for *French Fries on the Golden Front* at Abbey Road Studios.

This summer he was assistant conductor at Grange Park Opera on Prokofiev's *The Gambler*. Recent opera work includes Humperdink's *Hänsel und Gretel*, the UK tour of Tête à Tête Opera's *Family Matters*, the world première of *The Black Monk* by Anthony Bailey with the Sirius Ensemble, and works by Sciarrino and Holt for Almeida Opera.

GAIL PEARSON *soprano*

Gail 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* (Châtelet), First Niece *Peter Grimes* (Nancy), Flowermaid *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 and future work includes *Agilea Teseo* for ETO, a return to the ROH in Gluck's *Iphigénie en Tauride* and Anne Trulove *The Rake's Progress* in Nantes

VICTORIA SIMMONDS *mezzo-soprano*

Victoria studied at the Guildhall School of Music and Drama. In 2000, she made her ENO debut as Nancy T'ang in Adams' *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*. Festival engagements include Wellgunde *Das Rheingold* for the Aix-en-Provence with Sir Simon Rattle in 2006, the title role in *La Périochole* and Ines Maria *Padilla*, both for Buxton Festival. In 2005 Victoria sang the title role in *Carmen* in the Royal Albert Hall and in the spring of 2005 she made her debut at the Netherlands Opera singing Lucienne *Die Tote Stadt* (Korngold). Other recent engagements have included Isolier *Le Comte Ory* for Garsington, and in concert at the Concertgebouw, Amsterdam, and Olga *Eugene Onegin* for Opera Holland Park.

Future commitments include returning to Salzburg for a reprise of her role as Wellgunde *Das Rheingold*, Meg Page *Falstaff* for Grange Park and singing the title role in the new opera by Jonathan Dove, *Pinocchio*, for Opera North at the end of this year.



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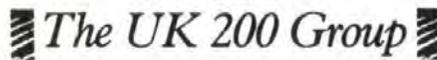
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Proms at St Jude's 7.45pm SATURDAY 23rd June

RHYS MEIRION *tenor*

Rhys Meirion was born in Wales and studied at the Guildhall School of Music and Drama in London. He was a company principal for 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 Rosenkavaller*, 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, and Fenton in *Falstaff* for Welsh National Opera.

DAVID KEMPSTER *baritone*

Born in Chirk, North Wales, David Kempster studied at the Royal Northern College of Music in Manchester. David joined English National Opera as a principal baritone in 1998. Roles have included Teddy Foran in the world première of Mark Anthony Turnage's opera *The Silver Tassie*, Marcello *La Bohème*, Lescaut in *Manon Lescaut*, Chou En-Lai in *Nixon In China*, Conte de Luna in *Il Trovatore*, Ankarstroem in *Un Ballo In Maschera*, Poacher in *The Cunning Little Vixen* and Montano in *Otello*. David has also sung Escamillo in *Carmen* for Glyndebourne Touring Opera and Belcore in *L'elisir d'amore* and Marcello in *La Bohème* for Welsh National Opera.

David's recent appearances include Thoas in *Iphigénie en Tauride* for Welsh National Opera, Escamillo in *Carmen*, and Sharpless *Madama Butterfly* for English National Opera, the title role in *Rigoletto* in South Africa, Sharpless in *Madama Butterfly* for Dallas Opera and Dr Falke *Die Fledermaus* for Glyndebourne on Tour.

This season plans include, Lescaut in *Manon Lescaut* for Florida Opera, Marcello *La Bohème* for WNO in Hong Kong and *Roberto Devereux* for Buxton Festival. Future appearances include Escamillo in the new production of *Carmen* and Alfio *Cavalleria Rusticana* for ENO, Nottingham in the new production of *Roberto Devereux* for Dallas Opera and Bulstrode *Peter Grimes* in Florida.



Rhys Meirion



Brian Jar

David Kempster



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Proms at St Jude's

7.45pm SATURDAY 23rd June



PEGASUS

Pegasus is one of London's leading chamber choirs, taking its name from the winged horse of mythology, symbol of Robinson College, Cambridge, where the group was first formed. The choir featured on Radio 4 on Christmas Day 2004 conducted by John Rutter, and last year appeared as adult semi-finalists in the prestigious BBC Choir of the Year competition. They have sung on Radio 3 and Classic FM, and appeared in the Channel 4 première of Jonathan Dove's opera *When She Died* – about Princess Diana.

Their repertoire is very extensive, ranging from the Renaissance to works by contemporary British composers, and they have sung in over ten languages, including Polish and Quechua! Major sacred works the choir has performed include the Monteverdi *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. They sing a wide range of secular repertoire, from opera choruses to folk-songs and jazz.

They are thrilled to be performing for the second time at the Proms at St Jude's.

For further information about them, please contact Samir Savant *chairman* on 07956 300535 or visit their website – <http://www.pegasusmusic.org.uk>.

Sopranos

Christina Birkett
Charlotte Diggins
Laura Guy
Jan Hart
Loretta Hopkins
Anna Kirby
Katy McAdam
Sarah Morley
Lucy O'Sullivan
Fleur Ruda

Altos

Aimi Bleasdale
Kirstin Gillon
Judith Kerr
Clare Malloch
Rebecca Miller
Philippa Ouvry
Rhian Phillips
Joanna Stott
Natasha Woodward
Helen Zimmer

Tenors

Charles Aitken
Andrew Craig
Andrew Downer
Malcolm Green
Gregory Price
Samir Savant
Tom Shorter
Stephen Woodward

Basses

Matthew Altham
Dave Brittain
Adrian Collister
Tom Fea
Stephen Hickey
Graham Kirk
Matthew Shoults
Adrian Smallwood

Chairman

Samir Savant

Chorus Master

Matthew Altham



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Proms at St Jude's

7.45pm SUNDAY 24th June

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Last Night of the Proms

Southbank Sinfonia · Simon Over *conductor* · Vashti Hunter *cello* · Lynton Black *bass*

PROGRAMME

THE NATIONAL ANTHEM

BACH arr. Elgar

Prelude and Fugue in C minor Op. 86

ELGAR

Cello and Orchestral Concerto, Op. 85

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro, ma non troppo

INTERVAL

ELGAR

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

STANFORD

Songs of the Sea Op. 91

Drake's drum

Outward bound

Devon, O Devon

Homeward bound

The 'Old Superb'

HENRY WOOD

Fantasia on British Sea Songs

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!

PARRY

Jerusalem



Southbank Sinfonia



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Proms at St Jude's

7.45pm SUNDAY 24th June

SOUTHBANK SINFONIA

Since its establishment in 2002, Southbank Sinfonia has been widely welcomed throughout the music profession and beyond. It is a unique venture, which provides an intensive orchestral apprenticeship over eight months each year for 32 of the very best young graduates of UK music colleges. Its primary mission is to give the players, who each receive a bursary over the duration of the programme, additional skills and the experience to help smooth their way through the notoriously difficult transition period between conservatoire and the music profession. Southbank Sinfonia is receiving ever-increasing recognition for its pioneering spirit, exploring and leading the way forward for the 21st-century musician.

In addition to performance and specialist individual and ensemble coaching, Southbank Sinfonia players are offered many opportunities for professional development and are trained to undertake education projects in schools both near the orchestra's home in Waterloo and all over the country, wherever the orchestra tours. Partnerships formed with other musical and educational organisations are expanding year by year and are of great mutual benefit. They include British Youth Opera, the Royal Opera House, the Academy of St Martin-in-the-Fields, Brunel University, the Samling Foundation and Wells Cathedral School.

Highlights of 2006 were performances at Glyndebourne of a *Hip H'Opera*, the London memorial concert for Sir Edward Heath in July, the successful launch of a new Saturday morning family concert series at Cadogan Hall and Southbank Sinfonia's own production of *La Bohème* in Italy and France. In 2007 Southbank Sinfonia continues its busy programme of performances. Lively Thursday evening Rush Hour concerts in St John's Waterloo allow members of Southbank Sinfonia to learn a wide range of repertoire over the season. A gala concert with Vladimir Ashkenazy, to take place in May, celebrates Southbank Sinfonia's fifth anniversary, and the orchestra will make its first commercial recording, with Raphael Wallfisch, in a programme of Russian music.

Violin I

Anna Banaszkiwicz
Raja Halder
Leire Fernandez
Leah Johnston
Skye McIntosh
Susie Watson

Violin II

Natalie Dudman
Erika Eisele
Joe Ichinose
April Johnson

Viola

Audrey Barr
Ellen Blythe
Amy Fawcett
Neil Valentine

Cello

Edward Furse
Jamie Pringle
Steffan Rees

Bass

Kate Aldridge
Lowri Morgan

Flute

Gareth Hanson
Marlene Verwey

Oboe

Bethany Akers
Rosalie Phillips

Clarinet

Evan Guy
Luisa Rosina

Bassoon

Neil Strachan

Horn

Patrick Broderick
Miriam Holmes
Alastair Rycroft
Nicholas Wolstencroft

Trumpet

Irene Häberli
Gordon Richerby

Trombone

Rob Collinson
Fiona McLean

Tuba

Daniel Trodden

Timpani/Percussion

Michael Allen
Karen Hutt
Amelia Jacobs

Southbank Sinfonia gratefully acknowledges the generous support of the following individuals, Trusts and Foundations towards bursaries for members of the orchestra in 2007: Barbara Abensur, the Richard Carne Charitable Trust, Baroness Cohen of Pimlico, the De Laszlo Foundation, Rob Dobson, the Fenton Arts Trust, Don & Sue Guiney, Peter Hulsen, the Headley Foundation, John Lewis Partnership, the Lynn Foundation, Carol Malone, the Musicians Benevolent Fund, Joe Ryan, Richard & Victoria Sharp, the Shears Foundation, Jonathan & Teresa Sumption, Lord Thomas of Gresford OBE QC, the Ulrich Family & an anonymous donor.



SIMON OVER conductor

Simon Over studied at the Amsterdam Conservatoire and Royal Academy of Music and read music at 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. As the Founder-Conductor of the Parliament Choir, he 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 100 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 March 2006, Simon was invited to Hong Kong to conduct the City Chamber Orchestra. In April



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2006, he was appointed Conductor of the Malcolm Sargent Festival Chorus. Other highlights of that year were the Memorial Concert for Sir Edward Heath in July and a cruise with the English Chamber Orchestra in September. In 2007, he will make a recording of Russian music with the cellist Raphael Wallfisch and Southbank Sinfonia.

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 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.

VASHTI HUNTER *cello*

Vashti Hunter was born in north-west London in 1986. She won a scholarship to the Royal Academy of Music, where she is currently in her third year, and studying with David Strange and Felix Schmidt. She has played solos in the Royal Festival Hall, St. John's Smith Square and Southwark Cathedral, as well as in other venues in London and the UK. Vashti has won many awards and prizes at the Academy including the Barbirolli Prize, as well as external ones such as the Guilhermina Suggia award, and second prize in the Beethoven Piano Society of Europe, Piano and Cello Duo Competition. She is also an avid chamber music player, having performed at the Purcell Room and St Martin-in-the-Fields. She also played a series of chamber concerts when on a tour to Romania in summer 2005.

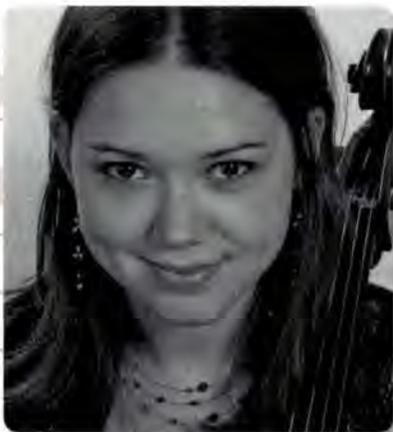
Last summer, she took part in the 'Encuentro de Música y Academia de Santander'; where, alongside other young musicians from across Europe, she studied under and performed with Natalia Gutman, Zacher Bron and Radovan Vlatcovic. She has recently been invited to take part in the 2007 festival. She is sponsored by the Cherubim Music Trust, who have presented her with a Colin-Mezin cello, dated 1875. Tonight she is playing on an Italian instrument generously loaned to her by the Royal Academy of Music.

LYNTON BLACK *bass*

Lynton Black's association with St. Jude's Church began in 1979 when, as a prizewinning student of the Royal Academy of Music, he sang in the choir for Sunday evensong and many concerts under the then director of music, Peter Lea-Cox. He has been a resident of Hampstead Garden Suburb ever since.

His opera debut was at Covent Garden in Handel's *Teseo* and his career has taken him to the major opera houses of Europe including the Salzburg and Aix-en-Provence festivals in a variety of roles by composers from Monteverdi to Osborne. He has collaborated with the conductors Mackerras, Harnoncourt, DeWaart, Pappano, Nagano, Bolton and Bicket, and directors Vick, McVicar, Musbach, Bondy and most notably the late Herbert Wernicke, who produced a one-man show for him based on the diaries of Samuel Pepys.

Equally at home in concert, Lynton has performed over five hundred oratorio performances throughout the UK and abroad, most notably *Elijah*. He has sung privately for Her Majesty Queen Elizabeth II and HRH the Prince of Wales. He has recorded *Die Fledermaus* (Frank) and *The Rose of Persia* (Gaoler).



Vashti Hunter



Lynton Black

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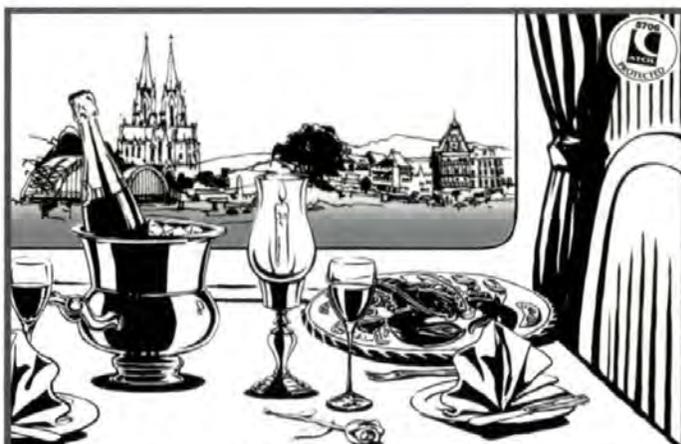
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Orchestral arrangement of J S Bach's Organ Prelude and Fugue in C minor (BWV 537), Op. 86 (1921)

As befits the 150th anniversary of his birth, Elgar features three times in this year's Last Night. This celebrated arrangement of one of J S Bach's well-known organ works shows Elgar, the master orchestrator, literally pulling out all the stops. It may not be to everybody's taste: the growing concern for authenticity, which took off during the 1950s, led to a major shift in attitudes towards arrangements. By 1980 the author of an article in the *New Grove* saw fit to write: 'The inflated orchestral versions of Bach and Handel by Elgar, Beecham, Harty and Stokowski are now discredited'. But arguably the same applies to arrangements of Bach by even more illustrious names, including Mahler, Schoenberg and Stravinsky. The fact is that—as Bach's own practice demonstrated—his music is perhaps uniquely adaptable into other forms; no other composer has been the subject of so many transcriptions. And as an exercise in orchestration in the grand post-19th century manner, Elgar's can hardly be beaten.

ELGAR

Concerto for Cello and Orchestra Op 85 (1919)

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro, ma non troppo

The cello concerto, although not the last of Elgar's compositions, is his culminating chef d'oeuvre. In our own day unforgettable performances by Jacqueline du Pré in the 1960s did more than anything to ensure the work's enduring popularity with concertgoers. Yet the circumstances of its première on 26 October 1919 at the Queen's Hall were inauspicious. The soloist on that occasion was Felix Salmond, with Elgar himself conducting the LSO. Unfortunately, the concert was poorly attended and Albert Coates, who was the conductor for the rest of the programme, had stolen much of Elgar's rehearsal time for his pet work, Scriabin's *Poème d'extase*. But the Concerto soon overcame the shortcomings of its first hearing and was acclaimed by critics as one of the greatest ever written for the instrument, worthy to be ranked with the Dvořák concerto. It was a comparison that gave Elgar much pleasure: Dvořák was a composer whom he greatly admired, ever since he had played under his baton as a young violinist in the 1880s.

INTERVAL

ELGAR

'Pomp and Circumstance' March in D, Op. 39 No. 1 (1901)

Elgar published five Pomp and Circumstance marches, of which the first four were all written during the decade 1900-10. 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 w 352-355

The new King Edward VII took a particular fancy to 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.

SIR CHARLES VILLIERS STANFORD (1852-1924)

Songs of the Sea Op. 91 (1904)

words by Sir Henry Newbolt (1862-1938)

Drake's drum

Outward bound

Devon, O Devon

Homeward bound

The 'Old Superb'

Charles Villiers Stanford, a native of Dublin, became one of the most distinguished composers and conductors of his time. At the early age of 35 he was appointed Professor of Composition at the newly established Royal College of Music; and a year later he was appointed Professor of Music at Cambridge. Stanford's influence as a teacher was enormous; his pupils included Vaughan Williams and Bliss. He was also highly regarded as a composer during his lifetime, although he is chiefly remembered for his choral music, especially liturgical settings for the Anglican Church. Stanford declared that in vocal works the poem should always remain the principal consideration before all other artistic decisions. The heroic achievements of the Royal Navy struck a particular chord with him and among his most successful works were the five *Songs of the Sea*, originally scored for Baritone solo, male chorus and orchestra, which he wrote for the Leeds Festival in 1904. Stanford sets five poems by the popular Victorian poet Henry Newbolt.

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TEXTS OF THE FIVE 'SONGS OF THE SEA' (Sir Henry Newbolt)

Drake's Drum

Drake he's in his hammock an' a thousand miles away,
(Capten, art tha sleepin' there below?)

Slung atween the round shot in Nombredios Bay,
An' dreamin' art the time o' Plymouth Hoe.

Yarnder lumes the Island, yarnder lie the ships,
Wi' sailor lads a-dancing' heel-an'-toe,
An' the shore-lights flashin', an' the night-tide dashin',
He sees et art so plainly as he saw et long ago.

Drake he was a Devon man, an' rüled the Devon seas;
(Capten, art tha' sleepin' there below?)

Roving' tho' his death fell, he went wi' heart at ease,
An' dreamin' art the time o' Plymouth Hoe.

'Take my drum to England, hang et by the shore,
Strike et when your powder's runnin' low;
If the Dons sight Devon, I'll quit the port o' Heaven,
An' drum them up the Channel as we drummed them
long ago.'

Drake he's in his hammock till the great Armadas come,
(Capten, art tha sleepin' there below?)

Slung atween the round shot, listenin' for the drum,
An' dreamin' art the time o' Plymouth Hoe.

Call him on the deep sea, call him up the Sound,
Call him when ye sail to meet the foe;
Where the old trade's plyin' an' the old flag flyin'
They shall find him ware an' wakin', as they found him
long ago!

Outward Bound

Dear Earth, near Earth, the clay that made us men,
The land we sowed,
The hearth that glowed –
O Mother, must we bid farewell to thee?
Fast dawns the last dawn, and what shall comfort then
The lonely hearts that roam the outer sea?

Gray wakes the daybreak, the shivering sails are set,
To misty deeps
The channel sweeps –
O Mother, think on us who think on thee!
Earth-home, birth-home, with love remember yet
The sons in exile on the eternal sea.

Devon, O Devon

Drake in the North Sea grimly prowling,
Treading his dear Revenge's deck,
Watched, with the sea-dogs round him growling,
Galleons drifting wreck by wreck.
'Fetter and Faith for England's neck,
Faggot and Father, Saint and chain, –
Yonder the Devil and all go howling,
Devon, O Devon, in wind and rain!

Drake at the last off Nombredios lying,
Knowing the night that toward him crept,
Gave to the sea-dogs round him crying,
This for a sign before he slept: –

'Pride of the West! What Devon hath kept
Devon shall keep on tide or main;
Call to the storm and drive them flying,
Devon, O Devon, in wind and rain!

Valour of England gaunt and whitening,
Far in a South land brought to bay,
Locked in a death-grip all day tightening,
Waited the end in twilight gray.
Battle and storm and the sea-dog's way!
Drake from his long rest turned again,
Victory lit thy steel with lightning,
Devon, o Devon, in wind and rain!

Homeward Bound

After long labouring in the windy ways,
On smooth and shining tides
Swiftly the great ship glides,
Her storms forgot, her weary watches past;
Northward she glides, and through the enchanted haze
Faint on the verge her far hope dawns at last.

The phantom sky-line of a shadowy down,
Whose pale white cliffs below
Through sunny mist aglow,
Like noon-day ghosts of summer moonshine gleam –
Soft as old sorrow, bright as old renown,
There lies the home, of all our mortal dream.

The 'Old Superb'

The wind was rising easterly, the morning sky was blue,
The Straits before us opened wide and free;
We looked towards the Admiral, where high the Peter flew,
And all our hearts were dancing like the sea.
'The French are gone to Martinique with four and twenty sail!
The Old Superb is old and foul and slow,
But the French are gone to Martinique, and Nelson's on
the trail.
And where he goes the Old Superb must go!

So Westward ho! for Trinidad, and Eastward ho! for Spain,
And 'Ship ahoy!' a hundred times a day;
Round the world if need be, and round the world again,
With a lame duck lagging all the way.

The Old Superb was barnacled and green as grass below,
Her sticks were only fit for stirring grog;
The pride of all her midshipmen was silent long ago,
And long ago they ceased to heave the log.
Four year out from home she was, and ne'er a week in port,



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Proms at St Jude's

7.45pm SUNDAY 24th June

And nothing save the guns aboard her bright;
But Captain Keats he knew the game, and swore to share
the sport,
For he never yet came in too late to fight,
So Westward ho! for Trinidad, etc.

'Now up, my lads,' the Captain cried, 'for sure the case
were hard
If longest out were first to fall behind;
Aloft, aloft with studding sails, and lash them on the yard,
For night and day the Trades are driving blind!
So all day long and all day long behind the fleet we crept,
And how we fretted none but Nelson guessed;
But every night the Old Superb she sailed when others slept,
Till we ran the French to earth with all the rest.
Oh, 'twas Westward ho! for Trinidad, etc.

SIR HENRY WOOD (1869-1944)

Fantasia on British Sea Songs (1905)

Fanfare

The Saucy Arethusa

Tom Bowling

Hornpipe (Jack's the lad)

Farewell and adieu, ye Spanish ladies

Home, sweet home

See, the conquering hero comes

Rule, Britannia!

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, never,
Shall be slaves.

SIR 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.

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Proms at St Jude's – OUTREACH

From time to time Proms at St Jude's organises outreach events and these take place at Toynbee Hall and the North London Hospice. They provide an opportunity to take music into the different communities with whom we have a strong link. The educational and holistic benefits of such events are well known and we look forward to continuing this programme into the future.

The latest Proms Outreach event took place last week at Toynbee Hall. It was a concert for local school children given by the Nonesuch Orchestra.

Nonesuch Orchestra – A concert for local school children

Thursday 14 June at 11am, Toynbee Hall, 28 Commercial Street, London E1 6LS

Nicholas Collon conductor · Jennifer Thom leader · David Worswick solo violin

PROGRAMME

GRIEG
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DAG VIREN
Serenade

ARVO PÄRT
Fratres

CARL NIELSEN
Little Suite

TONY OSBORNE
Fire! Fire!



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Gillian Hallifax on 020 7328 881 or email Gillian.hallifax@tesco.net



Nicholas Collon



David Worswick

Henrietta Barnett Centenary Walk

Sunday 30 September

from the Suburb to Toynbee Hall in Whitechapel



Leaving St Jude's car park at noon, the 8-mile walk will cross the Heath Extension, up Sandy Heath to Henrietta Barnett's house next to The Spaniards. From there across the Heath to Gospel Oak before joining the tow-path of the Regents Canal at Camden Lock. At Islington the canal goes into a tunnel which we detour into Chapel Market for refreshments, and then we rejoin the tow-path at Duncan Terrace. On to Haggerston and then south towards Columbia Street Market, down Brick Lane and Fournier Street with its beautiful 18th-century houses. Brief visit to Hawksmoor's Christ Church, Spitalfields, before tea and a tour of Toynbee Hall. Opportunity to visit Whitechapel Art Gallery (another Henrietta Barnett project) before catching the tube back from Aldgate East.

The idea is to raise money for Toynbee Hall, and it is hoped that each walker will collect at least £20 (cheques made payable to Toynbee Hall). For more information, please ring Christopher Kellerman on 8458 6113.

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

Carol Kemp



'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 2002-03.

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'.



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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 Bouchier; they met each other at Arras in 1918 when Bouchier 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 17 and 24 June) from 1130 to 1730 until the clocks go back at the end of October. We look forward to welcoming you.

Jennifer Radice



Friends of the Proms at St Jude's

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

Annual membership of the Friends carries a number of benefits including (depending on level of support) priority ticket applications, free programmes, inclusion in the programme as a 'Friend', and an invitation to the Green Room reception following each night's concert. From time to time Friends may also be invited to social and musical events during the year.

If you would like information about becoming a Friend or if you would like to help in the organisation of the Proms, please contact Thomas Radice on 020 8455 1025, or you can email him at thomas@radice.clara.co.uk.

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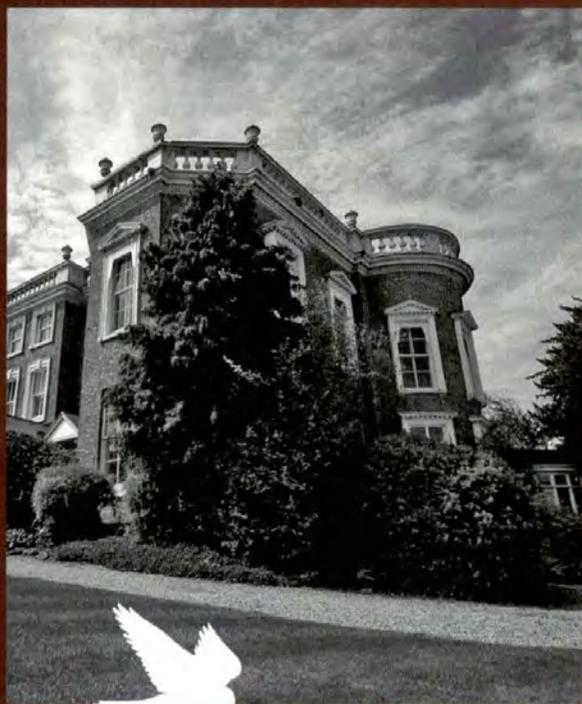
THANKS

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

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Programme illustrations: Shizue Takahashi
Programme notes: Thomas Radice
Programme proof reading: Ian Davidson and others
Proms Heritage Walks: Ruth Smith, David Davidson and Chris Kellerman
Proms wine: Christopher Campbell at Waddesdon Manor
Resident artists: Ellen Gilbert and Shizue Takahashi
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Staging: NW Reform Synagogue, Alyth Gardens
Website: William Sowerbutts, Adam d'Souza and Richard Clegg
Catering organisers: Anthea & Ian Davidson, Elinor Delaney, David Lewis, Diana Ward, Roz Wheeler, Jan & Pete White, Hilda Williams, Audrée Wright

And also to the following people:

Katie Allam, Dave Brown, Nic Chalmers, William Crawley, Grace Durham, Iris Elkington (Churchwarden), William Glendinning, Olivia Hughes, Natasha Tyrwhitt-Drake, Ellen Sowerbutts, Richard Wakefield



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| Concert manager: | |
| Marianne Barton | 020 8341 6408 |
| Assistant concert managers: | |
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CONTACT INFORMATION

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| Web: | www.promsatstjudes.org.uk |
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Improving the Gas Network

National Grid has developed a number of partnership contracts for gas mains replacement across the UK. The new alliance partnerships are carrying out work to the value of nearly £200 million a year and will continue the ongoing commitment to replace the existing metallic gas distribution mains across four key areas of the country.

Skanska is one of the four partners undertaking gas mains replacement in alliance with National Grid. The eight-year contract in London, worth over £400 million, will look to replace up to 400 kilometres of gas mains per annum. The partnership will look to accelerate gas mains replacement across the London area including Slough, Hemel Hempstead, Harlow and all London boroughs north of the Thames.

The work forms part of National Grid's national mains replacement programme as developed in conjunction with the Health and Safety Executive and will ensure gas is piped safely and reliably. This entails replacing all metal gas mains with medium-density plastic (polyethylene) pipe within 30 metres of buildings to improve supplies.

This new partnership approach for gas mains renewal signifies a new way of working in the gas industry with National Grid and its partners sharing a total commitment for health and safety issues. It looks to improve the coordination of essential gas engineering works with other utilities with a focus on replacing gas mains in a concentrated area in order to reduce long-term disruption. It also aims to develop a robust programme for enhanced communications with local authorities and the general public. By working closely with alliance partners and sharing risk and reward, National Grid aims to further improve on its excellent safety record as well as achieving greater efficiency in other areas such as resourcing and quality.

Forthcoming work in Hampstead Garden Suburb

As part of its continuing work to ensure gas users continue to receive a safe and secure gas supply, the North London Gas Alliance will be carrying out work in the Hampstead Garden Suburb area from mid-July.

This work is anticipated to last for up to three months and the following roads will be affected during this time: Meadway, Linnell Close, Heathgate, Hampstead Way, Turners Wood, Wildwood Road, Reynolds Close, Temple Grove and Temple Fortune Lane.

While work is taking place, it may be necessary to impose temporary traffic restriction, however access to home and businesses will be maintained at all time and every effort will be made to minimise disruption.

Should you have any queries regarding this work, please call the North London Gas Alliance customer helpline on 0800 096 5678.



nationalgrid SKANSKA

With best wishes

from

Avigail, Yoram and
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(in London)

and

Gilad, Refael, Dan and

Liora Zucker

(in Israel)



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