

Proms

at St Jude's

17th-25th JUNE 2006



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Proms at St Jude's

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Hon President's Message of Welcome

We are proud to present the fourteenth season of summer concerts, Proms at St Jude's. The venue is the magnificent Church of St Jude-on-the-Hill, described by Simon Jenkins as Sir Edwin Lutyens's 'ecclesiastical masterpiece' and the centrepiece of Hampstead Garden Suburb.

Our performers range from the well-established to those just starting on their careers. Our evening concerts and free lunchtime recitals take place over nine days and include masterpieces of the classical repertoire, along with jazz and lighter fare. This year our First Night falls on the Queen's 80th official birthday, and later in the week we mark the 250th anniversary of the composer's birth with a performance of Mozart's *Requiem*.

We thank all our sponsors and especially Capital Gardens, our principal sponsor again this year. We are raising funds once again for two charities: Toynbee Hall (75%) and the North London Hospice (25%). In 2005, we distributed over £40,000 and this year our aim is to present our charities with an even bigger amount. To do this we need to have your generous support.

Looking ahead, if you would like to sponsor a concert or become a Friend for 2007 – the centenary of the founding of Hampstead Garden Suburb – please do not hesitate to get in touch with us via our website or on the telephone.

We extend a warm welcome to those of you who have not visited us before and are delighted to welcome back all our patrons and supporters who have given so much to the Proms over the past thirteen years.



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 'twittens', about the founder Dame Henrietta Barnett and much more as you enjoy our leisurely walks led by eminent local architectural experts.

Saturday 17th June – The Founding of the Suburb - Chris Kellerman

Wednesday 21st June – Parker & Unwin's Suburb Design - David Davidson

Saturday 24th June – The Artisans' Quarter - Stephen Brookhouse

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 £5 to include coffee on arrival at the church. Advance booking is advisable as numbers are limited.

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Proms at St Jude's

Proms Programme

17th - 25th June 2006

SATURDAY 17th	12.45	FINCHLEY CHILDREN'S MUSIC GROUP 5
	7.45	GALA OPENING NIGHT Southbank Sinfonia with Simon Over <i>conductor</i> and Martin Jones <i>piano</i> . Mozart, Brahms and a World Première by Keith Burstein 11
<hr/>		
SUNDAY 18th	7.45	A NIGHT AT THE OPERA London International Orchestra with the Pegasus Choir, Toby Purser <i>conductor</i> , Rhys Meirion <i>tenor</i> and Sarah Estill <i>soprano</i> 19
<hr/>		
MONDAY 19th	12.45	In the Free Church ORGAN RECITAL with Thomas Wilson 29
<hr/>		
TUESDAY 20th	12.45	BOMOND PIANO TRIO Mendelssohn and Mozart 31
	7.45	FIBONACCI SEQUENCE The chamber ensemble play Richard Strauss, Rossini, Haydn, Mozart and Beethoven 35
<hr/>		
WEDNESDAY 21st	12.45	TRIO ORFEO Works by Messager, Bliss, Debussy and Brahms 43
	7.45	CELEBRITY PIANO RECITAL by Freddy Kempf 45
<hr/>		
THURSDAY 22nd	12.45	KESH PIANO DUO plays Ravel, Stravinsky, Schumann and Brahms ... 49
	7.45	SACCONI STRING QUARTET Kurtág, Mozart and Schubert quartets.... 53
<hr/>		
FRIDAY 23rd	12.45	SOUTHBANK SINFONIA CHILDREN'S CONCERT Building an Orchestra. A concert for all the family 57
	7.45	JAZZ NIGHT Trinity Big Band with Bobby Lamb 59
<hr/>		
SATURDAY 24th	12.45	Voces8 A new <i>a capella</i> octet performs 'Gibbons to Gershwin', including music by Tallis, Byrd, Holst and a selection of jazz and show tunes 61
	7.45	CHORAL CONCERT North London Chorus accompanied by period instruments. Murray Hipkin <i>conductor</i> , Sally Silver <i>soprano</i> , Valerie Reid <i>mezzo-soprano</i> , Amos Christie <i>tenor</i> and Graeme Danby <i>bass</i> . Mozart's <i>Requiem</i> and a World Première by Matthew King 65
<hr/>		
SUNDAY 25th	7.45	TRADITIONAL LAST NIGHT OF THE PROMS Covent Garden Chamber Orchestra with Robert Max <i>conductor</i> , Mia Cooper <i>violin</i> and Jane Harrington <i>soprano</i> 77



Shizue Takahashi



S. Takahashi



Gerrard Hoffnung



Ellen Gilbert

Capturing the moment

June 7 to 27

Sketches and watercolours of musicians and patrons at Proms past and present

Suburb cards and books and cartoons by Gerrard Hoffnung who lived here,
Suburb books, ceramics and maps as well as the work of some 30 Suburb artists

Garden Suburb Gallery

11- 5 most days
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Proms at St Jude's

12.45pm SATURDAY 17th June

Generously supported by Friends of Proms at St Jude's

Finchley Children's Music Group

Grace Rossiter musical director · John Evanson organ/piano

PROGRAMME

Senior Choir

MÁTYÁS SEIBER

Three Hungarian Folk-Songs

The Handsome Butcher

Apple, apple

The Old Woman

JOHANNES BRAHMS

Romantic part-songs

Rosenzeit, Op. 44 No. 7

Der Kirchof, Op. 44 No. 10

Phänomen, Op. 61 No. 3

Märznacht, Op. 44 No. 12

Chamber Choir

ANTONIO LOTTI

Crucifixus (a 8)

ANTON BRUCKNER

Graduale: *Locus iste*

Graduale: *Christus factus est*

WILLIAM WALTON

A Litany

Set me as a Seal

Fergus Brignall, Charlotte Faux soloists

SAMUEL BARBER

Sure on this Shining night

FELIX MENDELSSOHN

Kyrie eleison

Heilig

Senior Choir

FRANCIS POULENC

Litanies à la Vierge Noire

Petites voix

La petite fille sage

Le chien perdu

En rentrant de l'école

Le petit garçon malade

Le hérisson

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Proms at St Jude's 12.45pm SATURDAY 17th June

FINCHLEY CHILDREN'S MUSIC GROUP

Finchley Children's Music Group is dedicated to the promotion of choral music for young people aged 3-18 years. It is a highly versatile group of mixed-voice choirs producing a natural, vibrant vocal quality together with a high level of musicianship and professionalism. FCMG was founded in 1958 to give the first amateur performance of Benjamin Britten's *Noye's Fludde*, and for most of its life has been the most celebrated children's choir of its kind in the UK. Since its formation, it has pursued an ongoing commitment to the commissioning of new music for children's voices. Composers who have written for the group include Brian Chapple, Malcolm Williamson, Sir Peter Maxwell Davies, Alex Roth, Piers Halliwell and Christopher Gunning.

FCMG is regularly invited to supply the children's chorus for major choral works, performing frequently with the LSO, BBC SO, RPO, LPO and with the Crouch End Festival Chorus, under conductors including Kurt Masur, Matthias Bamert, André Previn, Vladimir Ashkenazy, David Temple and our president Sir Colin Davis. Recent FCMG appearances include Bach's *Matthew Passion* (2005), Britten's *War Requiem* (2004) and Beethoven's 9th Symphony (2005) at the BBC Proms while other highlights have included Britten's *Spring Symphony* both under André Previn, and High Mass at the Cathedral of Notre Dame de Paris, performing Britten's *Missa Brevis*.

FCMG has recorded a substantial amount of American Jewish music for the Milken Archive based in Santa Monica, California.

FCMG is regularly involved in making recordings for television, radio, film and disc – including a Christmas CD, *Bethlehem Down* (also available on Naxos) in aid of 'Hope for Children'.

FINCHLEY CHILDREN'S MUSIC GROUP

Leo Aarons-Richardson
Stefan Abrahams
Rebecca Adler
Nicola Bartlett
Fergus Brignall
Ella Bryant
Alice Bugden
Rebecca Burns
Rachel Caccia
Helen Citron
Emma Clarke
Eleonore Cloue
Angelica Conner
Benjamin Cooper
Gabriel Cowbury
Sophia Crawford
Phillip Crocker
Jessica Croghan
Sam Davis
Rachel Dinham
Maya Domb
Elizabeth Dunne

Charlotte Faux
Lucinda Finley
Miranda Fisher-Levine
Stephanie Gedge
Jasper Gold
Tamsin Goodwin-Connelly
Lauren Gregory
Betha Hanson-Jones
Anna Higgins
Jessica Hill
Jane Holder
Jonathan Holder
Madeline Howe
Francesca Jarero
Elizabeth Jennings
Louise Jones
Susie Jones
Milly Kenny-Ryder
Manasseh Lai
Michelle Lavipour
Mary Lea
Matilda Lee-Kronick

Tim Lehner
Quentin Lesquerre
Gabiella Lewis
Christopher Lewis
Jessika Li
Rose Limaye
Edmund Lloyd-Winder
Katie Lott
Hannah Luder
Olivia Luder
Emily Lyne
Holly Lyne
James Mack
Sarah Mansfield
Deborah Marx
Isabella Matthewson
Sammy Matthewson
Mirella McGee
Kathryn Malloy
Callum Monaghan
Sarah Morris
Tatiana Mulhern

Oscar Mumford
Lucy Phillips
Rose Rands
Kateryna Rolle
Greg Sanders
Christina Scott
Emily Simons
Charlotte Skinner
Rebecca Slattery
Jonathan Spencer-Todd
Claire Stachniewska
Katie Stachniewska
Rose Stachniewska
Amy Stewart
Ellie Temple
Oliver Titheridge-Stone
Gabriel Trueblood
Rosie Wright
Melsande Yavuz
Eleni Yiacoumi
Gersende Youl



GRACE ROSSITER

Grace Rossiter began her musical training as a member of the Finchley Children's Music Group. During this time, she sang the role of 3rd Boy in Mozart's *Die Zauberflöte* at the ROH, Covent Garden, and toured Australia with *Live Culture* (ENO). She began her conducting career while reading Music at the University of Bristol. Since graduating, Grace has continued to sing as well as conduct, with concert works ranging from Mahler's 3rd Symphony to Copland's *In the beginning*. In 2001, she became Musical Director of the Finchley Children's Music Group and made her BBC Proms debut with them in 2004, conducting the children's choir in Britten's *War Requiem* (LSO/ Sir Colin Davis). She has worked with several groups in the South-west as a conductor and répétiteur, including the City of Bristol Girls' Choir, Bristol Opera, and the Bright Angel Theatre Company. She is currently Musical Director of the

Camden Singers, the Symphonic Wind Orchestra of North London and Enfield String Players. She is also a staff conductor for New Youth Opera, a company founded in 1999. She has recorded for BBC radio and television, Classic fm, Channel 4 and Naxos.

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 since last year's festival.



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 2006.



Ham & High

OUR ART'S IN THE RIGHT PLACE

Proms at St Jude's

12.45pm SATURDAY 17th June

The repertoire ranges from Lotti's choral masterpiece *Crucifixus*, to the elegant choral setting of *Sure on this shining night* (Barber) and the lively Hungarian folk-songs of Seiber. The centrepieces of the programme are the romantic choral works by Brahms, Mendelssohn and Bruckner, and the two pieces by Poulenc. Brahms has composed some beautiful settings of poems by Heyse, Uhland and Goethe for women's voices in four-parts. Here he makes full use of the female vocal range, creating a variety of colour and tone. Equally rich in texture are the ever-popular sacred works for mixed voices by Bruckner and the double-choir settings by Mendelssohn. The works by Poulenc show the diversity of his style and influence. The *Petites voix*, written in 1936, is a spirited and light-hearted collection of songs for children's voices. Poulenc sets Madeleine Ley's text in a simple yet quirky manner, which helps to give the cycle a natural and childlike feel. In that same year Poulenc wrote the *Litanies à la Vierge Noire*. This work is deeply personal, written after the death of a close friend, an event that reawakened his Catholic faith.

JOHANNES BRAHMS

Romantic part-songs

Rosenzeit (Roses in bloom), Op. 44 No. 7 Poem by Paul Heyse

Now the roses are in bloom,
love casts its little net.
You wavering, free butterfly,
You will never disentangle yourself.

And if I were captured
in this youthful time of roses,
And I were imprisoned by love,
For sadness I would have to pine away.

I do not want to yearn and worry,
To roam my way
through blossoming woodland.
The fragrant songs fly upwards into the treetops.

Der Kirchhof (The churchyard), Op. 44 No. 10

Poem by Paul Heyse

And if you go through the churchyard,
there you will find a new grave;
There, with tears,
they buried a beautiful heart.

And if you ask how it came to die,
No gravestone will answer you;
But the wind will whisper gently
that it loved too fervently.

Phänomen (Phenomenon), Op. 61 No. 3

Poem by Johann Wolfgang von Goethe

When Phoebus joins forces with the rain,
At once there stands a rainbow tinged with colour.

In the clouds I see the same circle outlined,
Although the bow is white, it is still heavenly.

So, spritely old man, do not grieve;
Even though your hair is white, you will still love.

Märznacht (Night in March), Op. 44 No. 12

Poem by Ludwig Uhland

Hark! how the storm rages, and the swelling torrent
there in the night!
Hark! how the storm rages! Terrifying sweet sensation!
Beloved spring-time, you are upon us!

FRANCIS POULENC

Petites voix Poems by Madeleine Ley

La petite fille sage (The good little girl)

One day after school had closed
to her home a little girl came carrying her bag.
She set the table neatly
First the china then the heavy glasses
And then she washed her face
and with water from the pump...
Not a drop fell on her apron.
And as her little brother lay a-sleeping in his cradle,
she went outdoors,
sat upon a stone and looked up to see the evening star.

Le chien perdu (The lost dog)

Who are you little dog?
Are you lost little dog?
All day you dream, you slumber.
May be you would be pleased
if I scratched your little head
Just behind your silky ears.
Dear little dog lost in the street,
Lifting your face to me,
gazing so trustfully,
Who are you, little dog?

En rentrant de l'école (When coming home from school)

When coming home from school at dusk by a lonely road,
I saw the moon come up through a forest of black trees.
She was so round and clear and shone so brightly too...
When coming home from school at dusk by a lonely road,
have you ever heard screech owls making shrill noises
or the sweet nightingale?

Le petit garçon malade (The little sick boy)

Oh the lonely little sick boy
He is weary of looking at pictures
He shuts his tired eyes
And lets his hot hands fall slowly on the bed.
His nurse opens wide the window
and the curtain blows very gently in and out.
'Tis a night in May.
And he hears the other children
playing in the street below
hears them shout and gaily laugh.
And weeping sadly in silence
he buries his face in his little folded arm.

Le hérisson (The hedgehog)

When daddy found a young hedgehog
he brought him to live with us
We gave him warm milk to drink,
in a deep china saucer,
When we were all around him he would not uncurl himself
but if we slipped out of the kitchen
then his naughty head popped right out,
and when I did not make a sound
I heard him drinking quietly.
When daddy found a young hedgehog
He brought him to live with us in our home.

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Proms at St Jude's

7.45pm SATURDAY 17th June

Generously supported by Hampstead Garden Suburb Residents Association

Gala Opening Night

Southbank Sinfonia · Simon Over *conductor* · Martin Jones *piano*

PROGRAMME

KEITH BURSTEIN

The Splendour of Light

MOZART

Symphony No. 36, K 425 Linz

INTERVAL

BRAHMS

Piano Concerto No. 2, Op. 83



Southbank Sinfonia

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St Jude's 2006
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Proms at St Jude's

7.45pm SATURDAY 17th June

SOUTHBANK SINFONIA

Southbank Sinfonia is a groundbreaking new orchestra, unique in Europe, which provides an intensive eight-month learning and performing experience, supported by a bursary, for exceptional young graduates of UK music colleges. Its primary mission is to give players the additional skills and experience necessary to ensure a successful transition into a professional career in music and by extension to explore and pioneer the way forward for the 21st century musician.

In 2005, Southbank Sinfonia gave more than 85 orchestral and chamber performances including six premières working with each different composer and 30 concertos where the soloist was a member of the orchestra. It toured to 30 venues around the UK and Europe, including eight major festivals, worked with 25 conductors, undertook two fully staged operas and an innovative dance collaboration with Random Dance at Sadler's Wells.

In 2006, we are continuing our special relationships with the Royal Opera House, the Academy of St Martin-in-the-Fields, Brunel University, The Samling Foundation and Wells Cathedral School. The season includes a Baroque week with a performance in the London Handel Festival, further performances at Wigmore Hall and Cadogan Hall (including the launch of a new Saturday morning family concert series), and the staging of Puccini's *La Bohème* at the Anghiari Festival in Italy and Berbiguières in France. Southbank Sinfonia is also honoured by an invitation to stage a memorial concert for Sir Edward Heath in July.

There is an extended series of Thursday Rush Hour Concerts at the orchestra's home in St John's Waterloo. Special events in conjunction with other arts and community organisations stretch the boundaries of the musical and performing experience.

SOUTHBANK SINFONIA

Violin I

Mihkel Kerem
Laurine Rochut
Mark Pedus
Gillian Ripley
Hannah Smith
Alice Rickards
Paul Barrett
Karin Mazenauer
*Supported by Barbara Abensur,
Richard and Victoria Sharp,
Anna Yallop & Carol Malone.*

Violin II

Suzannah Quirke
Paloma Deike
Victoria Barnes
Matt Watson
Samantha Wickramasinghe
Sophie Ryan

Viola

Melanie Law
Wei Wei Tan
Beverley Parry
Linda Kidwell
Supported by Simon Yates

Cello

Sam Sherwood
David Lale
Niamh Molloy
Sojung Lee
*Supported by Carla Tammenom's
Bakker, Don and Sue Guiney &
Jonathan and Teresa Sumpston*

Bass

Pamela Scanlan
Kate Aldridge
*Supported by John Lewis
Partnership*

Flute

Nicola Smedley
Laura Smith
*Supported by Lord Thomas of
Gresford*

Oboe

Jennie-Lee Keetley
Christopher Braime
*Supported by the Musicians
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Clarinet

Richard Russell
Evan Guy

Bassoon

Simon Davies
Alexandra Davidson
Supported by the Ulrich Family

Horn

Nicholas Wolstencroft
Christopher Lund
Max Garrard
Joe Walters

Trumpet

Katie Hodges
Cameron Todd
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Timpani

Stephen Burke
Supported by Joe Ryan

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Simon Over

Chairman

Michael Berman

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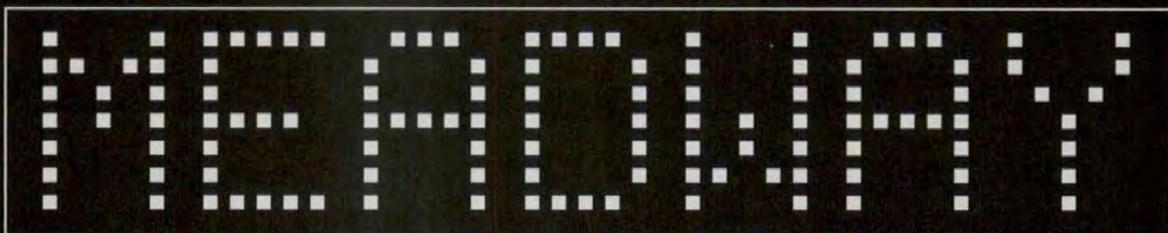
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Proms at St Jude's

7.45pm SATURDAY 17th June

SIMON OVER *conductor*

Simon Over read music at Oxford and studied at the Sweelinck Conservatoire, Amsterdam and the Royal Academy of Music. As a pianist, he has accompanied many internationally celebrated singers including Sir Thomas Allen, Ian Bostridge, Sarah Fox, Simon Keenlyside, Emma Kirkby, Della Jones, Dame Felicity Lott, Christopher Maltman, Lisa Milne and Sir Willard White. Recordings and performances with American violinist Miriam Kramer at the Wigmore Hall, London and Lincoln Center, New York have received high critical acclaim.

From 1992 to 2002 Simon was a member of the music staff of Westminster Abbey, as Director of Music at St Margaret's Church and the Chapel of St Mary Undercroft in the Palace of Westminster. The Founder-Conductor of the Parliament Choir, he has directed all the Choir's performances to date in conjunction with the City of London Sinfonia, La Serenissima, the London Festival Orchestra and Southbank Sinfonia. Since 2002, Simon has been Director of Southbank Sinfonia and has conducted the orchestra in over eighty concerts throughout the UK and Europe in settings as diverse as St George's Chapel, Windsor, The Royal Opera House, Westminster Abbey, a beer tent in Bury St Edmunds and a converted cowshed in Aberdeenshire. Simon is Artistic Director of the Anghieri Festival in Tuscany.

MARTIN JONES *piano*

Martin Jones is one of Britain's most highly regarded solo pianists. He is a prolific recording artist and in addition to his many discs for Nimbus Records, he has also recorded for Philips, Decca, ASV, and Erato Disques. The first in a series of CDs featuring Richard Rodney Bennett's piano music has recently become available on the Metronome label. Nimbus has just released Gershwin transcriptions by Earl Wild, and he is currently recording major piano works by Hans Gal.

He has performed as concerto soloist with many of the leading British orchestras, as well as in the USA, Canada, Central and South America, Russia, Australia and Oman. He has given recitals across the world from Los Angeles, where performances include a recital as part of the 1994 UK/LA Celebration of British Arts, to Ekaterinburg, Russia where in 1996 he became the first British artist to give a solo recital. His wide repertoire includes rarely performed works and he has given a number of premieres including works by Richard Rodney Bennett, Alun Hoddinott and Wendy Carlos. He broadcasts regularly for BBC Radio 3 and he has recorded for Brussels Radio, RTE in Dublin, DeutschlandRadio in Berlin, ABC in Australia, and various US radio stations.



Simon Over



Martin Jones



Keith Burstein



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www.wigmore-hall.org.uk/e-list

KEITH BURSTEIN (b. 1957)

The Splendour of Light (World Première)

Keith Burstein studied at The Royal College of Music. Many of his works (which he describes as 'radically tonal music') have revolved around significant events or issues of our time – for example, a large scale *Requiem* in memory of the Marchioness boat disaster victims, a meditation on the Holocaust (*The Year's Midnight*) and an opera (*Manifest Destiny*) which deals with would-be suicide bombers who go on to renounce violence.

Burstein defines Western European classical music as 'music of self-reference', characterized (thanks to the unique invention of notation) by the ability to build large 'architectural' structures in sound, but using the dimension of time rather than space. Music from other parts of the world is mostly aural, not written; like western rock, pop and jazz it is remembered and improvised. It can achieve wonders but without notation can never build the great structures of western classical music.

He believes it is vital to save the classical tradition, in danger of dying after decades of atonalism. Atonalism was itself a product of notational systems, but it lost touch with the aural traditions which underpin all music. Burstein has sought to move beyond atonalism into 'Super-Tonality' – a language again driven by the universal tonalities but informed by the completed experiment of atonalism and governed by the need to express the emotions which only music can express.

The Splendour of Light was commissioned in 2005 by the Southbank Sinfonia, who had asked for a 'concerto for orchestra', in which all the instruments of the orchestra would play an equal role. Burstein writes:

The word 'concerto' to me implied two things: music which is concerted, or 'sounding together'; and (in the tradition of the solo concerto) an element of virtuosity. Both elements had to be reconciled in the composition. The result is a work in which there are rarely fewer than five layers of polyphony. Structurally, too, it is a work in which things collide – about five movements fusing into one. Overall two types of energy seem to compete: that of the effusive and spacious opening, inspired by the view down the Thames from Waterloo Bridge to Canary Wharf, and a new energy which bursts in later – a sort of jubilant fanfare of remorseless gathering force which gradually asserts itself.

Keith Burstein and Thomas Radice

Wolfgang Amadeus Mozart (1756–91)

Symphony No. 36 in C, K. 425 ('Linz') (1783)

Adagio—Allegro spirituoso

Andante

Menuetto

Presto

In 1793 Mozart travelled with his wife Constanze from Salzburg to Vienna. They stopped briefly in Linz on the way, where they enjoyed generous hospitality from Count Thun, an elderly patron. As a gesture of thanks Mozart decided to write a symphony for the Count, for performance in Linz later that year.

The 'Linz Symphony', as it came to be known, is on a grander scale than any of Mozart's earlier symphonies—perhaps reflecting the scale of the resources at his disposal (the original

Linz orchestra had nearly 40 violins)—and is at least ten minutes longer than his previous symphony, the 'Haffner'. Mozart's indebtedness to Haydn is apparent, particularly in the sparkling, energetic first movement and the vigorous string writing of the finale. It is one of the sunniest and most life-enhancing of Mozart's later symphonies.

After an extended introduction, the first movement gets going with a military-sounding first subject in the strings, followed by a lively second subject. The Andante movement contains themes of great charm and beauty; it is followed by a catchy minuet, in which the theme of the trio is the subject of some ingenious imitative counterpoint. The compositional technique in the finale may owe a lot to Haydn but the interplay of emotions and passions is typical of Mozart's genius.

Thomas Radice

INTERVAL

JOHANNES BRAHMS (1833–97)

Piano Concerto No. 2 in B flat, Op. 83 (1878–81)

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

In a letter to one of his friends, Brahms jokingly described this work as a 'tiny piano concerto with a little wisp of a scherzo'. In reality it is composed on a grand scale, in the dramatic pianistic style already familiar from the D minor First Piano Concerto and tailor-made for Brahms's own massive hands and powerful technique. The work's première took place in Budapest in November 1881, with Brahms himself at the keyboard.

The opening *Allegro non troppo* is large and complex: it opens simply with a short horn theme, echoed by the piano, which recurs several times as the movement unfolds. The jubilant first entry of the full orchestra follows a short, cadenza-like passage on the piano. There are moments of stillness every now and then, but the overall mood is one of surging energy and pianistic virtuosity.

The scherzo (marked *Allegro appassionato*) comes next; the impassioned mood continues with a forceful opening rhythmic statement by the piano, echoed by the orchestra. The trio section, introduced by the strings, is triumphal in tone. By contrast in the beautiful *Andante* slow movement the solo piano is at first given a subsidiary role: the rich main theme is played by a solo cello and the piano, when it eventually comes in, elaborates the theme in an improvisatory manner. The sparse theme of the central section (marked *più adagio*) is given to the clarinet; again the piano embellishes it before the solo cello returns to bring the movement to a peaceful close.

The gravity, passion and introspection of the earlier movements is relieved by the light-hearted rondo finale. The piano plunges straight into the main theme, which recalls Brahms's fondness for the rhythms and melodies of Hungarian folk music and alternates with other tuneful ideas.

Thomas Radice

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7.45pm SUNDAY 18th June

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A Night at the Opera

London International Orchestra · Toby Purser conductor · Rhys Meirion tenor
Sarah Estill soprano · Pegasus Choir

PROGRAMME

ROSSINI

Overture to *The Barber of Seville*

VERDI

Chorus of Hebrew Slaves from *Nabucco*

GIORDANO

Amor ti vieta from *Fedora*

CILÉA

Federico's Lament from *l'Arlesiana*

TCHAIKOVSKY

Waltz and Polonaise from *Evgeny Onyegin*

PUCCINI

Musetta's Waltz Song from *La Bohème*

Un Bel Di from *Madama Butterfly*

Humming Chorus from *Madama Butterfly*

INTERVAL

SAINT-SAËNS

Samson and Delilah: Intermezzo, Chorus
[L'aube, qui blanchit déjà les coteaux]
and *Bacchanale*

PUCCINI

La Bohème

Che gelida manina

Sì. Mi chiamano Mimì

O soave fanciulla!

Manon Lescaut Intermezzo

VERDI

La Traviata

E strano!... (to end of Act 1)

Lunge da lei...De' miei bollenti spiriti!

Brindisi

Vic Aboudara - Jewish Care



LONDON INTERNATIONAL ORCHESTRA

The London International Orchestra was founded in 1986 by the eminent South African musicologist and conductor, the late Dr. Solly Aronowsky, in collaboration with Sarah Aaronson and fellow-enthusiasts to help raise money for charity. It meets regularly at the Michael Sobell Community Centre in Golders Green. 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, recently, the Princess Royal Trust for Carers. The orchestra has performed to critical and audience acclaim at venues such as the City of London Guildhall, the Banqueting House, Whitehall, South Africa House, Akim, and the Lewis W. Hammerson Memorial Home. A full-sized symphony orchestra, it comprises dedicated musicians drawn from a broad mixture of age levels, occupations and nationalities, many of them from countries of the former Soviet Union. Its ranks have included doctors, dentists, lawyers, civil servants, scientists, students and music teachers – a blend of seasoned ex-professionals, gifted amateurs and youthful prize-winners, united in their love of music and the furtherance of charity and education.

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Julia Dovgallio
Dr Deborah Bentley
Fiona Thompson
Steven Hosszu
Ilya Ushakov
George Hallam
Irena Tsvigun
Brenda Cullity
Eva Schay
Dusanka Pizurica
Donna Duke
Nicole Hawker
Anthony Sabberton

Second Violins

David Richmond
Morris Meyer
David Goodman
Barry Horler
Ben Markham
Teresa Cockley
Caroline Leveson
Oleg Yatsuk

Violas

Elsa Cusido
Dora Shopova
Kay Hurwitz
Jeremy Gurchenkov
Jeremy Thompson

Cellos

Roman Broide
Arum Eisen
Ursula Hess
Vashti Hunter
Joan Cohen
Amy Jolly
Joanne Keithley
Becky Imgrueth

Double Basses

Nat Paris
Helen Roose

Flutes

Dr Hannah Cock
Meri Cusido

Oboes

Helen Robinson
Maria Thomas

Clarinets

Ian Herbert
Thomas Radice

Bassoons

Zoe Roberts
Elizabeth Darker

Horns

Shauna Hoey
Kira Doherty
John Isaacs
Jeremy Rayment
Ellen Driscoll

Trumpets

John Baker
Igor Gudzalov

Trombones

John Wells
John Kilshaw
David Holmes

Tuba

Geoff Miller

Timpani/Percussion

Jim Moss
Graham Dare

Harp

Miriam Keogh



TOBY PURSER *conductor*

Winner of Second Prize in the 2002 Leeds Conducting Competition, Toby Purser is conductor of the Orion Orchestra, London International Orchestra and King's College London Symphony Orchestra. Recent opera work includes Humperdinck's *Hänsel und Gretel*, the UK tour of Tête à Tête Opera's *Family Matters*, the world premier of *The Black Monk* by Anthony Bailey with the Sirius Ensemble, and works by Sciarrino and Holt for Almeida Opera. He studied with George Hurst, Ilya Musin, and Colin Metters (Royal Academy of Music) as well as participating in masterclasses with Janos Furst, Martyn Brabbins, Jorma Panula and Sir Colin Davis. Toby Purser

made his Royal Festival Hall debut in November 2004 with mezzo-soprano Anne Murray and violinist Nicola Beneditti, in the gala concert 'A Night under the Stars'. He has also worked with the St. Petersburg Camerata, Orchestra of Opera North, Havant Symphony Orchestra, London Charity Orchestra and Oxford University Orchestra. He recorded the film score 'French Fries on the Golden Front' at Abbey Road Studios.

RHYS MEIRION *tenor*

Born in Wales, Rhys Meirion studied at the Guildhall School of Music and Drama in London. Rhys was a company principal for ENO for three years, where roles included Rodolfo *La Bohème*, Alfredo *La Traviata*, Nemorino *L'Elisir d'Amore*, Nadir *The Pearl Fishers*, Marcello in Leoncavallo's *La Bohème*, Duke *Rigoletto*, Tebaldo *Capuletti e Montecchi*, Tamino *The Magic Flute*, title role in *Ernani*, Sailor *Tristan und Isolde*, Rinuccio *Gianni Schicchi*, Italian Singer *Der Rosenkavalier*, Froh *Das Rheingold*, and Zinovy *Lady Macbeth of Mzensk*. 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. In 2004, he sang the title role in Gounod's *Faust* with the Hong Kong Opera Society. Concerts include performances at the Henley, Cheltenham, North Wales and Swansea Festivals, and in Barbados, Toronto, Ottawa and Florida. Recordings include a duet album with Bryn Terfel entitled *Benedictus*, two solo CD recordings for SAIN, and a CD entitled *Bluebird of Happiness* for the Australian label, Stanza AV. Recent engagements include Rodolfo *La Bohème* for Opera Australia, whilst future plans include Pinkerton *Madam Butterfly* for ENO and The Lithuanian National Opera and Alfredo *La Traviata* for ENO.



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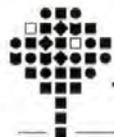
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7.45pm SUNDAY 18th June



SARAH ESTILL *soprano*

Sarah Estill studied on scholarships at Keble College, Oxford, the Royal Scottish Academy of Music and Drama, the Royal Northern College of Music (as Winner of the Dame Eva Turner Award for Dramatic Sopranos), Flanders Opera Studio, and Mannes College of Music in New York. She currently enjoys an association with both the Wagner Society and Britten-Pears Young Artists Programmes. She has performed in many operatic roles, including Donna Anna *Don Giovanni* in Scotland, Fiordiligi in New York, Lady Billows *Albert Herring* at Aldeburgh, Female Chorus *The Rape of Lucretia* in Belgium, and Miss Jessel *The Turn of the Screw* in Malta. She has also sung as Giannetta *L'elisir d'amore* in Dublin, Ariadne *Ariadne auf Naxos* and Violetta *La Traviata* at Dartington Festival, Guadelena *La Périchole* at Buxton Festival. She has appeared in the title roles in *Aida* and Puccini's *Tosca*, *Turandot* and *Suor Angelica*. Her Wagner roles include Freia, Woglinde, Helmwige, Gutrune in the *Ring Cycle* and Flower Maiden I in *Parsifal*. A former member of Opera North, she is involved with a number of their educational projects. Her concert repertoire includes Britten's *War Requiem* with Philip Langridge at St Albans Abbey, Berg *Three Fragments* from *Wozzeck*, Mahler Symphony No. 4, Rossini *Stabat Mater*, the *Four Last Songs* and the *Verdi Requiem*.

PEGASUS CHOIR

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. We 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. Our repertoire is very extensive, ranging from the Renaissance to works by contemporary British composers, and we 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. We also sing a wide range of secular repertoire, from opera choruses to folk-songs and jazz. We are thrilled to be performing for the first time in the Proms at St Jude's.

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Alice Fay
Laura Guy
Moirá Johnston
Lorna Lindley
Katy McAdam
Fleur Ruda
Danielle Toyer
Madeline Wilson
Serena Wilson

Altos

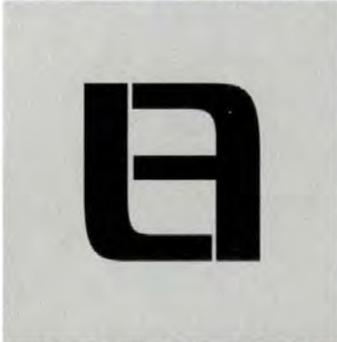
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Alison Grant
Christine Kinsella
Harriet Lewis
Joanna Marsh
Lindsay Richardson
Anna Steinitz
Helen Zimmer

Tenors

Charles Aitken
Andrew Downer
Ben Finn
Tom Gorsuch
Malcolm O'Brien
Samir Savant
Paul Stephenson
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Note: Full texts, with translations, of the vocal numbers will be available in a separate supplement at the concert

GIOACCHINO ROSSINI (1792–1868)

Overture: *The Barber of Seville* (1816)

One does not need to know the plot of *Il Barbiere di Siviglia* to enjoy its sparkling overture, which in fact has nothing to do with the opera itself. Apparently, the score of the original overture was lost almost immediately and Rossini substituted an overture, which had already served two previous operas, one of them being (improbably) *Ellsabetta, Regina d'Inghilterra*, produced only a few months earlier. The purpose of the overture, essentially, is to get the audience into a good mood as they settle into their seats. It is full of typical Rossini touches and illustrates very well how he earned the nickname *Signor Crescendo*.

GIUSEPPE VERDI (1813–1901)

Va, pensiero, sull' ali dorate

(Chorus of the Hebrew Slaves) from *Nabucco* (1842)

Following Napoleon's campaigns, Italy – previously a patchwork of small city-states – was unified into a single Kingdom for the first time since the fall of the Roman Empire. The Italians liked Napoleon; they admired his success against their enemies the Austrians and were attracted by the concepts of equality and republicanism. But Napoleon's defeat in 1814 brought renewed fragmentation: Italy was broken up again into smaller states – some under the control of Austria, some belonging to the Pope, and others ruled by various Dukes and Kings. Yet many Italians were all the more determined to create a unified, republican Italy, free of foreign domination. Thus began the long movement known as the Risorgimento, leading eventually to a united Italy under a single constitutional monarch, Vittorio Emanuele I.

For much of his life Verdi was associated (if not always of his own volition) with the Risorgimento; in its early stages it was a movement of secret societies, daring political writers, spontaneous civic disturbances and diplomatic and military intrigue. Verdi's early operas, especially *Nabucco*, inspired public support for the movement. Although *Nabucco* was ostensibly about the Israelites' battle against the tyrant Nebuchadnezzar, Verdi's audiences recognised the story as a metaphor for Italy's struggle against Austrian oppression. The chorus *Va, pensiero, sull' ali dorate* ('Go, thought, on golden wings'), which expresses the Israelites' longing for their homeland, was the first part of the opera that Verdi composed. It stirred the Italian public so deeply that it became a sort of patriotic hymn; it was sung on the streets, and was the main reason why, of all Verdi's early operas, *Nabucco* became so popular. Verdi went on to include catchy patriotic choruses in subsequent operas but none of them achieved the same degree of mass popularity.

Verdi's very name became an acronym for the revolution. Italians who wanted to express their patriotic fervour without getting in trouble would shout 'Viva Verdi!' in the streets – the letters V E R D I standing for Vittorio Emanuele, Re d'Italia – (Victor Emmanuel, King of Italy). At Verdi's funeral procession the assembled company from La Scala sang the *Va, pensiero* chorus, joined by thousands of people lining the streets.

UMBERTO GIORDANO (1867–1948)

Tenor: *Amor ti vieta di non amar*

('Love forbids you not to love') from *Fedora* (1898)

Giordano was the son of an artisan and studied music at Foggia and Naples. His early operas were written in the forceful, melodramatic style, supposedly mirroring real life (*verismo*), of which Mascagni's opera *Cavalleria rusticana* (1890) is the best-known example.

Fedora is set in late 19th-century Paris. The Russian Princess Fedora's fiancé has been murdered. To avenge his death, she contrives to make the suspected assassin, Count Loris Ipanov, fall in love with her, hoping to trap him into a confession. At a big reception in her house, they find themselves alone and he declares his love in this aria (made famous by Caruso).

FRANCESCO CILEA (1866–1950)

Tenor: *Federico's Lament* from *L'Arlesiana* (1897)

Like his contemporary Giordano, Cilea also studied in Naples and wrote operas in the *verismo* manner. *L'Arlesiana* (after Alphonse Daudet) is set in 19th-century Provence.

Federico loves a girl of doubtful reputation. His family refuses to recognise the relationship and arranges a marriage with a childhood friend. The heartbroken young man tells his tale as if it were already a legend—'It's the old tale of the shepherd...'
(*È la solita storia del pastore...*). The aria was the vehicle for Caruso's first major success.

PYOTR ILYICH TCHAIKOVSKY (1840–93)

Waltz (with Chorus) and Polonaise from *Evgeny Onegin* (1877–78)

At the start of Act II Madame Larina, a country landowner, is hosting a ball for her daughter Tatiana's birthday. The guests sing of their enjoyment as they dance an old-fashioned waltz. The scene forms a backdrop to the developing quarrel (and eventual duel) between Lensky, who is engaged to Tatiana's sister Olga, and his friend Onegin.

Some years pass: Act III opens with a spectacular ball in Prince Gremin's palace in St Petersburg. The glittering Polonaise (a set piece for the corps de ballet) contains not a hint of the opera's tragic conclusion. (Onegin, having rejected Tatiana's expression of love in Act I, is reintroduced to her by her elderly husband the Prince. Now it is his turn to fall hopelessly in love with her and after a fraught encounter, he flees the scene in despair.)

GIACOMO PUCCINI (1858–1924)

Soprano: *Musetta's waltz song* from *La Bohème*, Act II (1896)

On Christmas Eve the four Bohemians (Rodolfo, Marcello, Colline and Schaunard), along with Rodolfo's new love Mimì, have joined the crowd outside the Café Momus in the Latin Quarter. Marcello's ex-girlfriend Musetta arrives with her elderly lover. In a coquettish waltz song, *Quando me'n vo' soletta per la via* ('As I wander alone along the street') she drops Marcello a strong hint that she still loves him.

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PUCCINI

Soprano: *Un bel di* ('One fine day') from *Madama Butterfly* (1904)

US Naval Lieutenant Pinkerton, on a visit to Nagasaki, has entered into a Japanese-style marriage with Cio-Cio-San (known to her friends as 'Butterfly'), promising to return 'when the robins nest'. Three years pass; his child-like bride (unaware that he has no intention of taking the marriage seriously) remains touchingly confident that he will one day come back to her and their little son. She describes how his ship will appear in Nagasaki harbour: 'One fine day we shall see a wisp of smoke rising over the horizon' (*Un bel di vedremo levarsi un til di fumo sull'estremo confin del mare*).

PUCCINI

The 'Humming Chorus' from *Madama Butterfly* (conclusion of Act II)

Pinkerton's ship has at last arrived, but Butterfly has yet to learn that he has come with his American wife. In the growing dusk, she waits and watches, her faith unshaken. A hum of voices is heard, borne on the night air from the distant harbour. The curtain falls.

INTERVAL

CAMILLE SAINT-SAËNS (1835–1921)

Act III Scene 2 of *Samson et Dalila* (1877)

Intermezzo

Chorus (*L'aube, qui blanchit déjà les coteaux*)

Bacchanale

This sequence of intermezzo, dawn chorus and Bacchanale lead to the opera's dénouement, in which the blinded captive Samson finally summons up the strength to pull down the temple of Dagon. The scene is the inside of the temple, with a statue of the god and sacrificial tables. Two large marble columns apparently support the roof. The High Priest of Dagon stands surrounded by the chief men of the Philistines. Dalila enters, followed by young Philistine women crowned with flowers and carrying cups of wine. Day is breaking as a large crowd fills the temple and greets the dawn. Seductive music is heard as the dance begins, degenerating into a full-scale orgy.

PUCCINI

From *La Bohème*, Act I

Tenor: *Che gelida manina – se le lasci riscaldar*

Soprano: *Mi chiamano Mimi*

Duet: *O soave fanciulla!*

We are in the Bohemians' garret in Paris. Three of them have gone out, leaving Rodolfo to finish a piece of writing. There is a knock on the door. It is the frail-looking girl from downstairs; her candle has gone out and she asks for a match. She drops her key and in helping her find it Rodolfo's hand brushes against hers. 'How freezing your hand is! Let me warm it for you', he exclaims. He tells her that he is a poet and gets her to talk about herself. 'They call me Mimi!', she says, and describes how she does flower embroidery for a living. She is clearly in the early stages of consumption. The moonlight catches her face; Rodolfo is overwhelmed: 'You lovely girl' (*O soave fanciulla!*) he cries. The scene ends with a passionate love duet.

PUCCINI

Intermezzo to Act III of *Manon Lescaut* (1893)

The story of Manon Lescaut, on which Puccini's opera is based, is a self-contained episode within the Abbé Prévost's long novel *Les Mémoires et Aventures d'un Homme de Qualité qui s'est retiré du Monde* (1728–31). The narrator describes how he first met the Chevalier des Grieux. Staying the night at an inn in Passy, on the way to Rouen, he comes across two wagon-loads of women, guarded by soldiers; he is told they are prostitutes, sentenced to transportation. One of them stands out as being of an evidently better class than the others. The soldier in charge points out a young man (Des Grieux) who has accompanied the convoy all the way from Paris. The narrator asks about the young woman (Manon). Des Grieux starts to tell his story and how she left her rich elderly lover for him, leading to her denunciation as a fallen woman.

The poignant intermezzo depicts the journey to Le Havre, where the convicts embark for Louisiana. Puccini prefaces it with an Italian paraphrase of a passage from Des Grieux's tale:

'I love her so passionately that she has made me the most unhappy man alive. I used every possible means in Paris to get her set free—petitions, intrigues, violence—nothing worked. And so I made up my mind to follow her, if need be to the ends of the earth.'

(transl. J M Cohen, Penguin Classics, 1949)

VERDI

From *La Traviata* (1853)

Soprano, with tenor: *È strano!... Sempre libera...* (finale of Act I)

Tenor: *Lunge da lei... De' miei bollenti spiriti!* (opening of Act II)

Ensemble: *Brindisi* (drinking song, from Act I)

In the first of these three extracts from *La Traviata* ('The Fallen Woman', based on *La Dame aux Camélias* by Alexandre Dumas fils), Violetta Valéry is hosting a party at her house in Paris. Alfredo Germont (whom she has not previously met) has just declared his love for her. Left alone after the guests have departed, she ponders on Alfredo's declaration. 'How strange it seems!' (*È strano!*) She wonders whether she dare allow herself to fall in love. Though strongly attracted to Alfredo, she persuades herself that it would be madness (*Follie! follie!*) to abandon the life she now leads as a fashionable courtesan. Trying to ignore Alfredo, whom she can hear singing below her balcony, Violetta declares her determination to live for the moment: 'Always free, I must frolic from one joy to another' (*Sempre libera deggio'io folleggiare di gioia in gioia*).

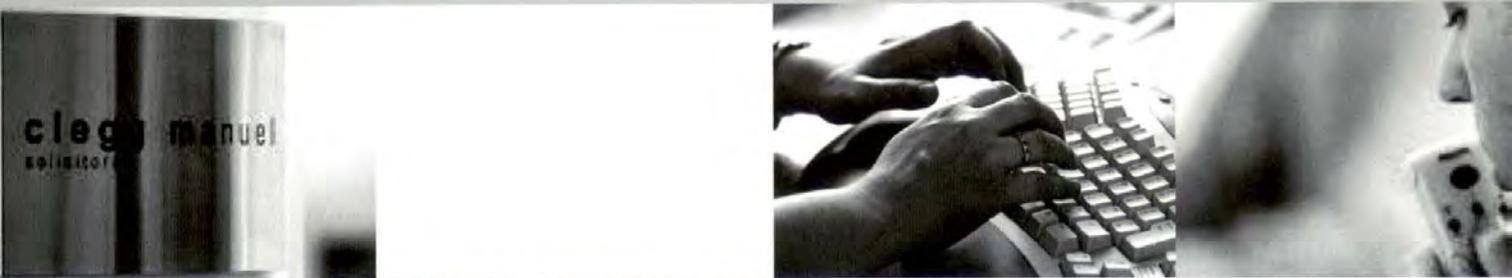
At the beginning of Act II we discover that Violetta has after all renounced the *demi-monde* and has spent three idyllic months with Alfredo at a country house near Paris. Alone in his study, he reflects on their great love for each other. 'I have no pleasure when I am far from her side' (*Lunge da lei per me no v'ha diletto*) he says; and in an aria he speaks of his boiling passions (*De' miei bollenti spiriti*), ending with the thought that it is like living in heaven (*Io vivo quasi in cielo*).

To conclude this evening's concert, we are back in Act I, with Violetta's party still in full swing. Alfredo is called upon to propose a toast, to which Violetta and the ensemble respond in rousing fashion.

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Proms at St Jude's

12.45pm MONDAY 19th June

Generously supported by Friends of Proms at St Jude's

Organ Recital

In the Free Church, on the Norman Beard organ, newly restored by Nicholson in 2003

Thomas Wilson · organ

PROGRAMME

JOSEPH BONNET

Variations de Concert, Op. 1

JOHANN SEBASTIAN BACH

*Concerto in C major BWV 594 after the
Concerto in D major Grosso Mogul RV 208*

by Vivaldi

Allegro

Recitativo, adagio

Allegro

FELIX MENDELSSOHN

Sonata No 3 in A major, Op. 65 No. 3

Con moto maestoso

Andante tranquillo

MARCEL DUPRÉ

Variations on Noël



THOMAS WILSON, organ

Thomas Wilson has been Assistant Organist at Westminster Cathedral since October 2004. In addition to working with the Cathedral choir, he has specific responsibility for music at non-choral services. He was previously Assistant Director and Organist for the choir of Ealing Abbey.

Thomas moved to London from New Zealand in 2003 to begin postgraduate studies in organ and musicology at the Royal Academy of Music where his research interests included the organ music of Dietrich Buxtehude and the choral music of J.S. Bach. Whilst at the Academy he won prizes for organ playing and improvisation and performed in several high profile concerts, accompanying cellist Stephen Isserlis at the Wigmore Hall and giving a concerto performance in Neresheim Abbey with the Royal Academy Baroque Orchestra.

Prior to moving to the United Kingdom Thomas was Organist and Director of Music at Wellington Metropolitan Cathedral. His work with the Cathedral Choir gained national attention through a busy schedule of services, recordings, broadcasts, tours and concerts, most notably during the Cathedral's Centennial Festival, during which he conducted performances of Bach's Mass in B minor and Bernstein's Chichester Psalms with the Wellington Sinfonia, as well as Poulenc's Organ Concerto with organist David Titterton. Under Thomas's direction, the choir toured Italy, singing at services and concerts in Rome and featuring as guest choir at the Epiphany Mass in St Peter's Basilica. His final engagement with the Cathedral Choir was New Zealand's first period-instrument performance of Monteverdi's 1610 Vespers, presented as a liturgical reconstruction.

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Paul Hudson, Managing Director



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Proms at St Jude's

12.45pm TUESDAY 20th June

Generously supported by Friends of Proms at St Jude's

Bomond Piano Trio

Tomoko Sasaki *violin* · Jesse Beaumont *piano*
Galiaskar Bigashev *cello*

PROGRAMME

MENDELSSOHN

Piano Trio No. 1 in D Minor, Op. 49

MOZART

Piano Trio in E Major No. 3, K. 542



THE BOMOND TRIO

The Bomond Trio was formed at Trinity College of Music in March 2005, comprising Tomoko Sasaki *violin*, Jesse Beaumont *piano* and Galiaskar Bigashev *cello*. The Trio won the First Prize in the Beethoven Piano Society of Europe Chamber Music Competition 2005 held at the Steinway Hall in London. In 2005, the Trio also won both the First Prize and Audience Prize in the annual Cavatina Chamber Music Competition at Trinity College of Music. The prize included a Pro Corda recital in Leiston Abbey.

A bursery from the Radcliffe Trust enabled the trio to attend Dartington International Summer School 2005 where they studied with the Israel Piano Trio and Emanuel Hurwitz. At Trinity, the Bomond Trio has received coaching from Derek Avis *cello* and Director of TCM, Roger Green *piano* and Deniz Arman Gelenbe *piano* of the Arman Trio, and Richard Markson *cello*.

The Trio has performed throughout England and North-West Wales. Forthcoming concerts take The Bomond Trio to perform in music clubs, theatres, art centres and churches in Surrey, Hertfordshire, Shropshire, Kent, Greater London, Lincolnshire, Cambridgeshire, Sussex, North West Wales and Jersey. 2006 summer festival appearances include the Shipley Arts Festival. Performances in London include St. Martin-in-the-Fields and St James's, Piccadilly.

TOMOKO SASAKI *violin*

Tomoko Sasaki studied at the Royal Academy of Music with Mayumi Fujikawa. In 2001 she won the The Niigata Classical Music Competition, First Prize and Special Prize. She has performed with different chamber groups in the All Saints Arts Centre in Lewes, Glasgow Arts Club and St Martins within Ludgate with players from the Royal Academy. In June last year, she performed the Fauré piano quartet in the Academy's Duke's Hall. She currently studies at Trinity College of Music with Mayumi Fujikawa.

JESSE BEAUMONT *piano*

Jesse Beaumont studied at Oxford University and Trinity College of Music in London. He has performed as concerto soloist in the Sheldonian Theatre and Eton School Hall with the Oxford Philharmonia Orchestra and as a soloist in prestigious venues around the UK, including St Martin-in-the-Fields and Lauderdale House. After winning the John Longmire Piano Prize for Liszt Transcriptions at Trinity College of Music, he received an invitation to play for the Liszt Society. He is currently studying with Douglas Finch at Trinity College of Music.

GALIASKER BIGASHEV *cello*

Galiasker Bigashev studied in Tashkent Conservatoire in Uzbekistan before winning both the Soloist and Chamber Laureates for Middle-Asia and Kazakhstan Region, and the Soloist Laureate for the Middle-Asian Republics. He worked as Solo and Principal Cellist for the Cairo Symphony Orchestra and has toured with the Natal Philharmonic Orchestra, Tashkent Philharmonic and Opera House Orchestras and the Egypt Chamber Orchestra. He was awarded a full scholarship to study with Natalia Pavlutsкая in 2003 at Trinity College of Music, where he won the Leonard Smith Duo competition, the J & A Beare Competition for Classical Concerto and the Vivian Joseph Cello Scholarship.

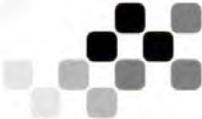
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WOLFGANG AMADEUS MOZART (1756-1791)

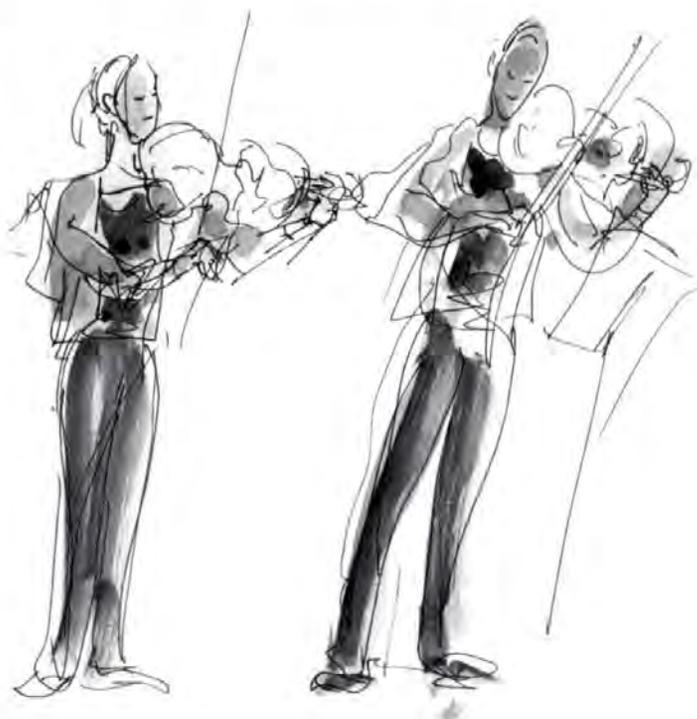
Piano Trio No. 5 in E Major, K. 542

Allegro

Andante Grazioso

Allegro

Mozart's piano trios have traditionally occupied a less exalted position in his chamber music output compared to, say, the quartets, quintets and indeed some of the violin sonatas. This is a pity, for they contain some of his sunniest and most relaxed music. Typically, with Mozart, such works - all written within two years of each other - date from a period of great personal stress and unhappiness. The years 1786-88, despite being some of his most productive, also saw his rapid descent into debt, and the death of his father Leopold. In one of Mozart's begging letters to friend and fellow mason Michael Puchberg, dated June 1788, he wrote, 'If you would be so kind, so friendly, as to lend me the sum of one or two thousand gulden for a period of one or two years, at suitable interest, you would be doing me a most radical service!'. At the bottom, he adds 'P.S. When are we to have a little music at your house again? - I have written a new trio!' This Trio No. 5 in E, also dated June 1788, immediately preceded three symphonies. It is a masterpiece in this group of works and reaches a level of mastery of form and texture that places them in a league of their own in Mozart's output for this combination of instruments. The basic structure of his eight piano trios, or 'Terzette' as he called them, is that which he inherited from Haydn: a three-movement work in which the piano is the dominant instrument. The violin essentially doubled the right-hand part while the cello shadowed the left. It is only with Beethoven that the piano trio starts to have equality in the writing between all three instruments. Beethoven would then set the model for all 19th century composers including Mendelssohn.



FELIX MENDELSSOHN (1809-1847)

Piano Trio No. 1 in D Minor, Op. 49

Molto allegro agitato

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Mendelssohn wrote his first of two piano trios in 1839. It was an immediate success and has proved to be one of his greatest and most substantial works. It was praised by the critic Schumann in his review in the pages of the 'Neue Zeitschrift für Musik' saying, "This is the master trio of our age, as were the B flat and D major trios of Beethoven and the E⁷ trio of Schubert in their times. It is an exceedingly fine composition which will gladden our grandchildren and great-grandchildren for many years to come". It comprises four movements: the opening *Allegro Molto* is a movement of symphonic proportions. The cello's great opening theme would seem leisurely if it were not for the piano's agitated chords underneath it - the effect is like a great liner sweeping through choppy seas. The brilliance of the piano writing reaches a climax in the final pages of the movement, which Mendelssohn marks 'assai animato'. There is a frequent comparison between the lovely 2nd movement and the composer's *Song without Words*. Interestingly the second melody to appear in this movement, which is in the minor key, is the same melody as the descending line which the violin played at the return of the opening theme in the first movement. The *Scherzo* 3rd movement is reminiscent of the overture from the composer's *A Midsummer Night's Dream*. The motif flits constantly from instrument to instrument, as if the fairies were at play. It is difficult to imagine that even the great Mendelssohn would have performed the *Scherzo* at his own metronome marking of 120 beats per minute. The *Finale* 4th movement is full of virtuosity and dash. However, unexpectedly the cello launches into another of Mendelssohn's sweeping melodies. After more cascading piano writing, it would seem as if the end is approaching, but the singing cello theme breaks through again, leading to a final climax, which brings together the virtuoso and lyrical elements of the movement.

Mendelssohn came from a wealthy family of bankers in Berlin. Both he and his sister Fanny were child prodigies - similar to Mozart and his sister Nannerl. He wrote 12 string symphonies between the ages of 12 and 14. As well as composing, he concentrated on a busy concert life as conductor of the Leipzig Gewandhaus Orchestra at the age of 26. He also founded the Leipzig Conservatoire appointing his friend Schumann as head of composition. Not only an important concert administrator and director, he was also multi-lingual, a fine poet and painter, as well as an organist and a violinist. The composer Hubert Parry said of him, "He squeezed as much work into his short life as most men get into a life of twice the length...". He unfortunately died aged 38 from a series of strokes after visiting his sister's grave, who had also died of a stroke earlier that year. Schumann was a pallbearer at his funeral.



2007 SUBURB CENTENARY

Hampstead Garden Suburb will be celebrating its 100th birthday next year and the Residents Association is in the course of planning an exciting programme of events:

2 MAY

GRAND CENTENARY LAUNCH CEREMONY

to commemorate the cutting of the first sod for the Suburb's first house in Hampstead Way. Children will line the ceremonial route. Inauguration of Horticultural Society's new floral bed.

6-9 JUNE

COMMEMORATIVE PAGEANT IN LITTLEWOOD

Processions from Central Square.

16-24 JUNE

PROMS AT ST JUDE'S

Provisional programme includes John Lill, Noriko Ogawa, Owain Arwell Hughes, Humphrey Lyttleton, Barbican Piano Trio, Natalie Clein.

17 JUNE

BIG BIRTHDAY PARTY ON CENTRAL SQUARE

Bring your own picnic.

24 JUNE

SUBURB FESTIVITIES IN GOLDERS HILL PARK *(courtesy of the City of London)*

Brass and jazz bands, Zippo Circus Clowns, Morris Dances, nature trail.

11-12 JULY

GARDEN CITIES CONFERENCE

THROUGHOUT THE YEAR

Other Local Events to Include:

- Children's Parties and Fetes
- Horticultural Events including visit by BBC Gardeners' Question Time
- Exhibition on Suburb's past and present in the Church Farmhouse Museum
- Walks
- Bike Ride from Letchworth Garden City, via Welwyn Garden City
- Memorabilia and Souvenirs
- Films and DVD's
- Fireworks
- Sporting events
- Henrietta Barnett School Choral Society and Spring Concert
- Other local schools events
- Edwardian Music Hall
- Screen on the Square
- Centenary Religious Services
- Opera Weekend

Make sure you receive your copy of the Centenary Brochure, which should be available in September or October this year. Please see Suburb News for further details, or contact David Littaur, Chairman, HGS Celebrations Committee on 020 8731 6755, email celebrations@hgs.org.uk

Proms at St Jude's

7.45pm TUESDAY 20th June

Generously supported by The John S Cohen Foundation

The Fibonacci Sequence

Jack Liebeck *violin* · Yuko Inoue *viola* · Andrew Fuller *cello*

Duncan McTier *double-bass* · Christopher O'Neal *oboe* · Julian Farrell *clarinet*

Richard Skinner *bassoon* · Stephen Stirling *horn* · Kathron Sturrock *piano*

PROGRAMME

STRAUSS

Till Eulenspiegel einmal anders! for violin, double-bass, clarinet, bassoon and horn

MOZART

Quartet in F for oboe, violin, viola and cello, K. 370

Allegro

Adagio

Rondeau: Allegro

ROSSINI

Duetto in D for cello and double-bass

Allegro

Andante molto

Allegro

INTERVAL

THE FIBONACCI SEQUENCE

The Fibonacci Sequence was founded in 1994 by its artistic director, pianist Kathron Sturrock. It has the reputation of being one of the foremost chamber ensembles in Britain, with quality and high profile players giving programmes of imagination and variety, and making full use of the range and versatility of the chamber music repertoire. Following its February concert at Symphony Hall, the ensemble joined the Fine Arts Quartet in Germany where it performed concerts with them in Aachen. It also gave concerts at Schloss Ahaus and gave performances at the prestigious Bagno series in Steinfurt. In March, they performed at the Royal Albert Hall for the children's opera project *Darwin's Dream* by Graham Treacher. Following its Proms at St Jude's performance, the ensemble will be playing at the Thaxted and Fishguard Festivals later in the summer.

The Fibonacci Sequence has a busy recording schedule: CDs of chamber music by Ned Rorem for Naxos, and John McCabe for Dutton Epoch have been released to glowing reviews. The ensemble has initiated an exciting project of a series of chamber music CDs for the recording company Deux-Elles. *Harp*[†] appeared last year and *The Bassoon CD* has just become available. Further CDs featuring oboe and horn are next in line. The group is named after Leonardo of Pisa, the great mediaeval mathematician, commonly known as Fibonacci. The series of numbers named after him occurs throughout the natural world in the most extraordinary way, in petals of flowers, branches of trees and in many more complex ways. The relation of the numbers to each other has a direct connection with the Golden Section, held by many to determine the most harmonious proportions in art and music.

'Dazzlingly good chamber ensemble...exuberantly expressive, intimate style...gorgeously idiomatic playing'

The Times

'No praise can be too high for the Fibonacci Sequence's polished and dashing committed performances'

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JACK LIEBECK *violin*

Jack Liebeck was born in 1980 in London. From 1989-1999 he attended the Purcell School of Music and then the Royal Academy of Music where he studied with Professor Mateja Marinkovic, graduating in 2003. Jack's first public appearance was for BBC Television, aged ten, when he played the role of young Mozart. Performing in concertos and recitals since the age of eleven, Jack's appearances have taken him to Armenia, Belgium, France, Holland, Italy, Malaysia, Norway, Poland, Portugal, Singapore, Sweden, Switzerland, Taiwan, Turkey, the USA and Yugoslavia. Jack has appeared in many major venues across the UK including the Barbican Centre, Symphony Hall and Royal Festival Hall. Since the age of fourteen, Jack has made concerto debuts with many acclaimed orchestras including the Nieuw Sinfonietta

Amsterdam, the Hallé, the Royal Liverpool Philharmonic, the London Philharmonic, the English Chamber, the Bournemouth Symphony, the Lausanne Chamber and the Royal Scottish National Orchestras.

YUKO INOUE *viola*

Winner of the 17th Budapest Viola Competition, Yuko Inoue has performed as soloist throughout Europe and Japan and with many orchestras, including the Hungarian State Philharmonic, the Hallé Orchestra and the Netherlands Chamber Orchestra, and performs frequently with Britain's most eminent string quartets and chamber ensembles. Her new CD, *Romanze – the Romantic Viola*, with pianist Kathron Sturrock, was voted one of Classic CD magazine's 'Choices of the Month' in August 2000 and attracted praise with similar enthusiasm from The Strad, Gramophone and Amazon. Miss Inoue is a professor at the Royal Academy of Music in London and she gives masterclasses throughout Europe and Japan. Miss Inoue plays on a viola by J.B.Vuillaume.



ANDREW FULLER *cello*

Andrew Fuller is Principal cellist with the Royal Philharmonic Concert Orchestra, the New Queen's Hall Orchestra and the Primavera Chamber Orchestra, with whom he also appears as soloist. He was Associate Principal Cello with the Royal Philharmonic Orchestra from 1990 – 1997. Andrew was a founder member of the York Piano Trio from 1987 to 1990; since then he has been a guest with many chamber groups including the Brindisi Quartet, the Coull Quartet and the 4th Dimension String Quartet. He is also much in demand as Guest Principal Cellist with orchestras including the Royal Philharmonic, the Hallé and the Royal Liverpool Philharmonic Orchestra. He has recorded several CDs for Dutton Records, two of which featured as Editor's Choice in The Gramophone.

DUNCAN MCTIER *double bass*

Since winning the Isle of Man International Double Bass Competition Duncan McTier has appeared in major festivals and concert halls throughout Europe and Japan as a recitalist and as soloist with many orchestras, including the Concertgebouw Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the Lausanne Chamber Orchestra, the Sjaellands Symphony Orchestra and the BBC Scottish Symphony Orchestra. Often

described in the press as 'The Paganini of the Double Bass', his CDs include Maxwell Davies' *Strathclyde* concerto no.7, and *Tarantella, Capriccio and Sonata*, with Kathron Sturrock.



CHRISTOPHER O'NEAL *oboe*

Christopher O'Neal is principal oboe with the Orchestra of St. John's Smith Square and co-principal oboe with the London Mozart Players. He is a member of the Elysian Wind Quintet and appears as guest principal with all the major orchestras in this country. He has played as soloist in Italy, Germany, Holland, Denmark, Spain, Bulgaria and the USA. He has recorded Mozart's *Sinfonia Concertante* with the English Sinfonia and Sir Charles Groves for Hyperion, and he has made CDs for Pickwick and Chandos.

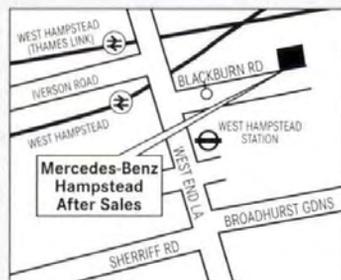
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Proms at St Jude's

7.45pm TUESDAY 20th June

JULIAN FARRELL *clarinet*

Julian Farrell studied the clarinet at the Royal College of Music and at The Akademie für Musik und Darstellende Kunst in Vienna. He entered the profession in 1971, achieving early recognition as one of London's foremost clarinetists, and playing with most of the leading orchestras and ensembles. He currently plays as principal clarinet with The Academy of St Martin-in-the-Fields (a position he has held since the early 1980s) and with the Orchestra of St John's Smith Square, often appearing as a soloist with both these orchestras. He is a regular broadcaster, and has several CDs to his name. Recent releases include a recording of English wind music with the Elysian Wind Quintet for Chandos, several CDs with the Fibonacci Sequence and a critically acclaimed recording of the Mozart Clarinet Quintet with the Delme String Quartet. He has been on the staff of the Guildhall School of Music and Drama since 1985.

RICHARD SKINNER *bassoon*

Richard Skinner leads a varied musical life. In addition to his work with the Fibonacci Sequence, he divides his time between chamber groups such as Lontano and the Almeida Ensemble. He gave the first performance of Joseph Horowitz' bassoon concerto, and recently worked closely with John Williams as a soloist on the 'Harry Potter and the Philosopher's Stone' soundtrack album. In 2002, he joined with the English String Quartet for their 'London Festival of Chamber Music.' Richard also works as an orchestral player and is a member of the Academy of St Martin-in-the-Fields. Future plans include tours to Germany and USA.

STEPHEN STIRLING *horn*

Stephen Stirling is a renowned chamber musician and soloist. He has played concertos with the Academy of St Martin-in-the-Fields, the City of London Sinfonia, and the Chamber Orchestra of Europe. In addition to the Fibonacci Sequence he is a member of several chamber ensembles including Endymion and Capricorn with whom he has made numerous CDs and appearances on radio and television. Recent engagements included concertos at the Barbican, Royal Festival Hall and on BBC Radio 3. His CD of Mozart's horn concertos on the Classic FM label receives frequent broadcast performances on Classic FM radio. New projects include a concerto commission from Gary Carpenter.

KATHRON STURROCK *piano*

Kathron Sturrock was twice the winner for the best pianist at the Sofia International Opera Competition. After these awards, she was invited to work for several years with Elisabeth Schwarzkopf in her Master Classes throughout Europe. She is a founder member and Artistic Director of the chamber ensemble The Fibonacci Sequence, and records frequently for BBC Radio 3. As a soloist, she has appeared with the BBC Scottish Symphony Orchestra and the BBC Concert Orchestra, making her Proms debut in 1994, and has recorded CDs for Chandos, Gamut, Pickwick, Sain, ASV, Black Box and Hyperion records. In September, she takes up a teaching position at the Royal College of Music, London.



Julian Farrell



Richard Skinner



Stephen Stirling



Kathron Sturrock



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RICHARD STRAUSS (1864–1949)

***Till Eulenspiegel einmal anders!* ('Till Eulenspiegel—another version!')** for clarinet, horn, bassoon, violin and double-bass

Arranged by Franz Hasenöhr!

Richard Strauss's enduringly popular tone poem 'Till Eulenspiegel's Merry Pranks' (1894–95) describes the largely fictitious escapades of a 14th-century German peasant, depicted as a symbolic anti-hero. The gentle theme at the beginning leads us into the world of 'Once-upon-a-time', followed by the swaggering entry of the horn portraying Till himself. The storyline follows a series of incidents where Till makes a thorough nuisance of himself, upsetting stalls in a market place, masquerading as a priest, and picking an argument with a group of scholars, until at last he is arrested for his misdemeanours and tried, condemned to death and hanged. Happily for the listeners the 'Once-upon-a-time' theme now returns to reassure us that this is just a fantasy and that the real Till in fact died peacefully in his bed. The original orchestration is scored for nearly a hundred instruments so it is amazing that this version (subtitled *Grotesque musicale*) for merely five (albeit virtuoso) players has kept its quintessential character. The so-called arranger Hasenöhr! ('bunny's ears') may be Strauss's own joking pseudonym.

WOLFGANG AMADEUS MOZART (1756–91)

Quartet in F for oboe, violin, viola and cello, K 370 (1781)

Allegro

Adagio

Rondeau: Allegro

Friedrich Ramm was the oboist in the orchestra of the Prince Elector in Munich. Contemporary composers waxed lyrical about him: 'One of the finest living virtuosos of the instrument' (Gerber). 'Nobody can as yet produce the beautiful, round, gentle and pure tone of the oboe, combined with the resounding depth in the *forte* so excellently as he can. Moreover, he plays with a delicacy, an ease, an expression which are enchanting, and treats the instrument with a cleverness and practical skill which few oboe-players possess, and has a very tender rendition of the Adagio, at the same time also knowing how to put spirit and fire into the performance should the effect and the enthusiasm so require' (Lipowsky). This was in a town famous for its wind-playing: Mozart was writing *Idomeneo* at the time and composed several showpieces for the woodwind soloists. He met Ramm in 1781 and was inspired by his virtuosity to write this Oboe Quartet.

GIOACCHINO ROSSINI (1792–1868)

Duetto in D for cello and double-bass (1824)

Allegro

Andante molto

Allegro

At the time when this *Duetto* was composed it was the custom in London for the wealthy to hold musical evenings to which senior members of the Philharmonic Society or King's Theatre Orchestra were invited, and it was probably for such an occasion that the piece was written. The banker and politician Sir David Salomons, who commissioned the work, must also

have been an accomplished amateur cellist. Sir George Smart, a leading conductor of the time, wrote in his diary: 'I dined in the City at Mr. Salomons' to meet Rossini, who made himself most agreeable. He had been paid by Salomons £50 to compose a piece to be played by Salomons and Dragonetti, the great double-bass player'. The Duetto is a delightful example of a work whose primary aim is to charm and entertain.

Adapted from a note by Rodney Stafford by kind permission of Yorke Edition.

INTERVAL

MICHAEL HAYDN (1737–1806)

Divertimento in C major for oboe, viola and double-bass, P. 98

Allegro

Menuet

Aria: Adagio

Menuet

Andante (Theme and Variations)

Presto

As court musician and concert master in Salzburg, Michael Haydn (younger brother of the famous Joseph Haydn) left behind excellent works in many different fields, including church music. He was a colleague of Leopold Mozart and knew the young W A Mozart well. (He even wrote the introduction to Mozart's Symphony No 37 in G, K 444.) Reflecting contemporary taste, Michael Haydn wrote much occasional music (suites, divertimenti, etc) for entertaining social gatherings. This *Divertimento in C* was conserved in manuscript in the archives of the Mozarteum in Salzburg and the Lambach monastery.

LUDWIG VAN BEETHOVEN (1770–1827)

Quintet in E flat for piano, oboe, clarinet, horn and bassoon, Op.16 (1796)

Grave – Allegro ma non troppo

Andante cantabile

Rondo: allegro ma non troppo

Beethoven was renowned as a virtuoso pianist when he wrote this quintet and used it not only to display his fiery temperament and fine technique but also to display his amazing gifts for improvisation, taking full advantage of the many opportunities for cadenzas. The quintet is full of brilliance and good humour: the fun-loving side of Beethoven is often forgotten in the overall picture of suffering and intensity so often associated with his character, but before the trials of deafness assailed him he was very fond of a practical joke. An account by his contemporary Ignaz Ritter von Seyfried describes a harrowing experience of page-turning for Beethoven in a performance of the C minor Concerto, during which he was mercilessly teased by the master: 'My anxiety amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.' Beethoven is said to have used this quintet as a vehicle for practical jokes, pretending to come to an end of a cadenza only to set off again when the other musicians were getting ready to join in. Whether they too laughed heartily is not clear.

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

Generously supported by Friends of Proms at St Jude's

Trio Orfeo

Minat Lyons *cello* · Madeleine Mattar *piano* · Ramon Wodkowski *clarinet*

PROGRAMME

ANDRÉ MESSAGER
Solo de Concours

SIR ARTHUR BLISS
Pastoral

CLAUDE DEBUSSY
Cello Sonata
Prologue, lent
Modérément animé
Finale, animé

JOHANNES BRAHMS
Clarinet Trio in A minor, Op. 114
Allegro
Adagio
Andantino grazioso
Allegro



MINAT LYONS *cello*

Minat is currently a Foundation Scholar at the Royal College of Music, where she studies with Alexander Boyarsky. Winner of the fifth Antonio Janigro Violoncello Competition. Minat's solo activities have included performances at Wigmore Hall and the Queen Elizabeth Hall, as well as concerts across Europe. Minat has performed for Lithuanian National Radio, and has an invitation to give a live concert for Radio France this July. In addition to her solo work, Minat is a committed chamber and orchestral musician and recently performed with the Bochmann and Sacconi String Quartets. She plays regularly with the Royal Philharmonic Orchestra and London Concert Orchestra. Minat plays on a fine Amati cello, on generous loan from the Royal College of Music.

MADELEINE MATTAR *piano*

As a soloist and chamber musician, Madeleine performs widely in this country and abroad. After broadcasting for Radio 3's 'Young Artists' Forum', she received an invitation to record her Début Recital and to perform live on 'In Tune'. Televised performances include Howard Goodall's 'Big Bang' series on Channel 4. During her postgraduate studies at the Guildhall School of Music and Drama, she won the Concert Recital Diploma (Premier Prix) and was the piano finalist in the Gold Medal Competition held in the Barbican Hall. Subsequently, she studied at the Paris Conservatoire with Jean-Claude Pennerier. She has received the advice of pianists such as Murray Perahia and Stephen Kovacevich. Successes in the competitive field include the First Prize at the Incorporated Society of Musicians' Piano Competition and Second Prize at the Concours International de Piano Médoc-Aquitaine.



RAMÓN WODKOWSKI *clarinet*

Ramón currently holds the David Bowerman Junior Fellowship at the Royal College of Music. Born in the United States, Ramón studied at the Cleveland Institute of Music and Yale University School of Music, before his keen interest in the English clarinet tradition brought him to the Royal College of Music where he gained his Artist Diploma last year and was awarded the prestigious Frederick Thurston Prize. His principal teachers have been Richard Hosford, Franklin Cohen, and David Shifrin. Ramón has performed with orchestras, including the London Symphony and Royal Philharmonic, under conductors such as Gergiev, Haitink and Boulez, and gives regular solo and chamber recitals.

The members of Trio Orfeo have been playing together in various combinations since 2001.



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Proms at St Jude's 7.45pm WEDNESDAY 21st June

Generously supported by the Jacqueline and Michael Gee Charitable Trust

Celebrity Piano Recital

Freddy Kempf *piano*

PROGRAMME

BEETHOVEN

Piano Sonata in B flat, Op. 106 *Hammerklavier*

Allegro

Scherzo: Assai vivace

Adagio sostenuto

Largo – Allegro – Prestissimo – Allegro risoluto

INTERVAL

FREDDY KEMPF *piano*

Freddy Kempf has become one of the most important young artists on the world stage today. He has worked with major conductors and distinguished conductors and he is building a reputation as a serious, sensitive and profoundly musical artist. The Daily Telegraph wrote, 'Kempf has the maturity and musicality with which to harness his gifts to artistic ends. He has the fearless exuberance of youth. He is prepared to take risks, a readiness that brings spontaneous combustion to his playing; but he has sensitivity, too.'

He came to public attention when he did NOT win the Tchaikovsky Piano Competition in Moscow in 1998: this provoked protests from the audience and an outcry in the Russian press. He has since performed at the very highest level, including most recently with the Philadelphia Orchestra and Sawallisch, St Petersburg Philharmonic Orchestra and Temirkanov, CBSO and Oramo, San Francisco Symphony and Tortelier, Rotterdam Philharmonic and Marcello Viotti and a complete Beethoven cycle with the Royal Philharmonic Orchestra and Daniele Gatti. His recent recitals have taken him to London, Milan, Paris and Tokyo.

He records exclusively for BIS Records, for whom he has recorded recital discs of Beethoven, Chopin, Liszt, Prokofiev, Rachmaninov and Schumann. In 2001, he won the accolade of Best Young British Classical Performer in the prestigious Classical Brit Awards.

CHOPIN

Ballade No. 1 in G minor, Op.23

Piano Sonata No. 3 in B minor, Op. 58

Allego maestoso

Scherzo: molto vivace

Largo

Finale: presto, non tanto

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Schubert: Fantasia; Ravel: Mother Goose; Stravinsky: Petrouska

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Proms at St Jude's 7.45pm WEDNESDAY 21st June

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata in B flat, Op. 106 ('Hammerklavier') (1817–18)

Allegro

Scherzo: Assai vivace

Adagio sostenuto

Largo – Allegro – Prestissimo – Allegro risoluto

The *Grosse Sonate für das Hammerklavier* (the German name for the pianoforte), which Beethoven dedicated to his pupil Archduke Rudolph of Austria, marked his emergence from a period of relative inactivity as a composer. The Congress of Vienna of 1814-15, when the crowned heads of Europe and their entourages assembled in the Imperial capital to decide the future of post-Napoleonic Europe, was the high water mark for Beethoven from the point of view of Viennese popular acclaim. His compositions were applauded by large audiences, and he received in person the commendations of royal dignitaries.

But there was a darker side to this period of fame. In the spring of 1814 Beethoven appeared for the last time in public as a pianist (except as an accompanist), in performances of the *Archduke Trio*. By now, his deafness was almost total and his works began increasingly to reflect a withdrawal into an inner world. His personal life at this time was much affected by the death of his brother and the bitter struggle with his sister-in-law over the guardianship of his nephew Karl – a dispute which went on for several years. On top of this, his general health deteriorated in 1817 and he was unable to take up an invitation from the Philharmonic Society of London to visit London and to compose two symphonies.

In the midst of these tribulations it is remarkable that Beethoven found the energy to write ('in distressful circumstances', as he put it) the colossal *Hammerklavier* sonata and to start sketching the first movement of the Ninth Symphony (which was not to be completed until 1824).

Beethoven himself described the *Hammerklavier*, by far the largest of his piano sonatas and unperformed in his lifetime, as 'a sonata that will keep pianists busy when it is played 50 years hence' – a fairly accurate prediction, for apart from Liszt, Clara Schumann and Hans von Bülow, few pianists were to take on the challenge of this remarkable work before the last decades of the 19th century.

The *Hammerklavier* is beyond the reach of most amateur pianists; its relative unfamiliarity and the cerebral nature of much of the writing can challenge the listener. And yet in some respects the *Hammerklavier* is more traditional in structure than Beethoven's other late sonatas: it follows the classical pattern of four movements, including a scherzo; but within that framework Beethoven takes daring liberties with conventional musical form. The first movement, with its heroic opening theme, is characterised by striking shifts of key, with frequent juxtapositions of B flat major with B minor, and highly contrasting thematic material. The Scherzo is Viennese in spirit and provides clues to Beethoven's influence on Schubert; less conventionally, it is twice interrupted by *prestissimo* passages in common time, one of them with a short cadenza. The magnificent Adagio (the longest slow movement in Beethoven) has episodes, marked *con grand' espressione*, which uncannily foreshadow the language of Chopin, especially that of the Nocturnes; the common influence is without doubt Italian opera. The fiery fugue finale is of exceptional technical difficulty.

INTERVAL

FREDERIC CHOPIN (1810–1849)

Ballade No 1 in G minor, Op. 23 (1831–35)

The term 'Ballade', like 'Fantasia', has no precise musical meaning and was rarely used before Chopin wrote his four great works under this title. They have something in common – if only a degree of idiosyncrasy, which could be said to justify the unusual title. They all seem to have a kind of narrative character but do not follow any recognisable programme.

A number of commentators, including Schumann, have suggested that Chopin got the name 'ballade' from Adam Mickiewicz, the most influential of the Polish Romantic poets; he had used the term for some of his early narrative poems. Chopin and Mickiewicz moved in the same circles in Paris during the early 1830s; Chopin had a high regard for his compatriot and it seems plausible that he should have used a term already employed by Mickiewicz for pieces that were overtly romantic and narrative in nature.

The G minor *Ballade* was first sketched in 1831 and finally published in 1836. It has two complementary themes, in G minor and E flat major, which from quiet beginnings burst out into passionate and triumphant song. A final return to G minor brings the work to a dramatic and tumultuous close.

CHOPIN

Sonata No 3 in B minor, Op. 58 (1844)

Allegro maestoso

Scherzo: molto vivace

Largo

Finale: presto, non tanto

In 1844, Chopin suffered a downturn in his health and personal life: his relationship with George Sand began to fall apart, his father died, and composing became increasingly difficult. Nevertheless, he managed to complete his third piano sonata, one of the finest works of his final years. Apart from the posthumously published first sonata (which he wrote in his teens) he had previously composed only one major work in this form – the B flat minor sonata of 1839.

In some respects, the earlier sonata was more adventurous than its successor, with its heavyweight scherzo, funeral march and headlong finale for two hands in unison. For the later work Chopin reverted to more traditional models; in fact it is his first major work in conventional sonata form (followed only by the cello sonata). He adopted the form favoured by Beethoven and Schubert, the opening and slow movements balanced by a relatively lightweight scherzo and a substantial finale.

Chopin rises, however, above the constraints of form. The sonata is to be enjoyed for its unending stream of melody and elegant planism, undistracted by its formal structure. The noble first movement illustrates how daringly innovative Chopin's harmonies could be, profoundly influencing later romantic composers, notably Liszt and Wagner (one can even get a foretaste of *Tristan*). The work is full of reminders that we are listening to the composer of the Nocturnes, Scherzos, the *Berceuse* and the *Barcarolle*.

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Proms at St Jude's 12.45pm THURSDAY 22nd June

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Kesh Piano Duo

Esther Sofaer · Heejung Kim

PROGRAMME

RAVEL

Mother Goose Suite

Pavane de la Belle au bois dormant
(Pavane of the sleeping beauty)

Petit Poucet (Tom Thumb)

Laideronnette, Imperatrice des Pagodes
(Empress of the Pagodas)

Les entretiens de la Belle et de la Bête
(Beauty and the beast)

Le jardin féerique
(The enchanted garden)

STRAVINSKY

Three movements from *Petrouchka*

Danse russe (Russian dance)

Chez Petrouchka (Petrushka's room)

La semaine grasse (The Shrovetide fair)

SCHUMANN

Bilder aus Osten

(Pictures from the East) 6 Impromptus

BRAHMS

Hungarian Dances

Selection

THE KESH PIANO DUO

Since meeting as students at the Royal Northern College of Music where they were both students of Renna Kellaway, the friends Esther Sofaer and Heejung Kim began playing together professionally as a piano duo in 2002. They are able to draw inspiration from their extensive studies both in the UK and abroad. Their diverse repertoire encompasses the standard classical works as well as contemporary genres. As Park Lane Artists, they made their Wigmore Hall debut in November 2005. They have performed twice in the Purcell Room, the first time as part of the Kenneth Leighton Anniversary celebrations, the second time with a programme of contemporary works in the presence of the composers. They recently made their debuts at St Martin-in-the-Fields and St Johns, Smith Square.

Other concert highlights have included two substantial tours of the UK and appearances at the Chichester Festival, Edinburgh Festival Fringe, Deal Festival, Sounds New Festival and Lake District Summer Music Festival. The duo made their debut in Latvia in the summer of 2005.



Esther Sofaer and Heejung Kim

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Proms at St Jude's 12.45pm THURSDAY 22nd June

ESTHER SOFAER *piano*

Born in Edinburgh in 1977, Esther began giving concerts at a young age. Early music studies were at the Rubin Academy of Music in Jerusalem, St Mary's Music School in Edinburgh and Chetham's School of Music, Manchester. She gave her concerto debut at the age of thirteen with Mozart's Piano Concerto in D minor at the Reid Hall, Edinburgh. In 1995, after winning scholarships to all four English music colleges, Esther entered the Royal Northern College of Music where she studied under the guidance of Renna Kellaway. While at the RNCM, she won the prestigious Alfred Clay prize for piano and scholarships from the Countess of Munster and the Musicians' Benevolent Fund, a Sir James Caird Travelling Scholarship and a South-East Award for Advanced Study.

From 1999 to 2002 Esther was a student of Matthijs Verschoor and Marcel Baudet at the Conservatorium Van Amsterdam where she gained the Postgraduate Diploma in Professional Performance. Esther enjoys a busy concert career as a soloist and chamber musician, having played in concert halls all over the UK. Recent recitals abroad have included concerts in Spain and Israel. Concerts in The Netherlands have been in Dronten as part of the 'Concertino' Piano Recital Season, Bergen, in the Holland Music Sessions and Amsterdam where she featured twice in the Summer 'Uit Markt' Festival of the Arts. In 2001, Esther took part in the Bach Seminar, Leipzig.

HEEJUNG KIM *piano*

Born in Seoul, Heejung moved to the UK at the age of eleven to continue her musical training. In 1995, she commenced her studies at the Royal Northern College of Music under the guidance of Renna Kellaway. Whilst at the RNCM Heejung won all the major piano prizes including the prestigious Margaret Tudor-Evans Prize and the Catherine Little scholarship. Her postgraduate studies were generously funded by the Musicians' Benevolent Fund and the Else and Leonard Cross Charitable Trust. Further studies include masterclasses at the IMS Prussia Cove with Ferenc Rados and at the Accademia Chigiana in Siena. In August 2000, she won a scholarship, which enabled her to take up residence at the Banff Centre for the Arts in Canada.

Heejung has given solo and ensemble recitals all over the country in venues such as the Bridgewater, Fairfield and Liverpool Philharmonic Halls and at music festivals including Lichfield, Duffield and Peterborough as well as the Lake District Summer Music. Recent engagements include a series of chamber music concerts in the North of England with her chamber group, the Lynton Ensemble with whom she has made a CD of music by Haydn, Dohnányi and Martin. Heejung has broadcast on BBC3 Radio as part of 'MacMillan in Manchester' Series and on Lyric FM as part of the Irish Chamber Orchestra Festival. A growing interest in the performance of contemporary music has led to working with composers such as Hans Werner Henze and James Macmillan. Heejung gave the critically acclaimed UK Première performance of John Corigliano's work *Chiaroscuro*, a soundscape for two pianos tuned a quarter-tone apart.



The Steinway concert piano used for this performance is supplied and maintained by Jacques Samuel Pianos (020 7423 8818)



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Proms at St Jude's

7.45pm THURSDAY 22nd June

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Sacconi String Quartet

Ben Hancox *violin I* · Hannah Dawson *violin II* · Robin Ashwell *viola* · Cara Berridge *cello*

PROGRAMME

GYÖRGY KURTÁG

Six Moments Musicaux, opus 44

Invocatio

Footfalls

Capriccio

In memoriam György Sebök

Rappel des oiseaux

Les Adieux (in Janáček's Manner)

WOLFGANG AMADEUS MOZART

String Quartet in D, K. 575

Allegretto

Andante

Menuetto: Allegretto e Trio

Allegretto

INTERVAL

FRANZ SCHUBERT

String Quartet in D minor, D. 810 *Death and the Maiden*

Allegro

Andante con moto

Scherzo: Allegro molto

Presto

SACCONI QUARTET

First prizewinners in the Trondheim International String Quartet Competition, the Sacconi Quartet is now acknowledged as one of the finest young string quartets in the country, since its formation at London's Royal College of Music in 2001. Last season they made their debuts at both the Wigmore Hall and the Purcell Room, and won the Kurtág Prize at the Bordeaux International String Quartet Competition. The quartet won first prize in the Royal Overseas League chamber music competition, and is currently giving performances around the UK as part of both the *Tillett Trust Young Artists' Platform* and the *Tunnell Trust* schemes. Recently they won second prize in the London International Competition.

This season the quartet has made its debut in Aldeburgh, at the Lincoln International Chamber Music Festival, and at numerous festivals and concert societies across the country. They have collaborated with the Chillingirian Quartet, Wihan Quartet, Tim Boulton, Laurence Power and Raphael Wallfisch in quintet, sextet and octet concerts. Next autumn they will perform three complete cycles of the Mozart string quartets and quintets with Simon Rowland-Jones. The quartet has twice taken part in the International Musicians' Seminar at Prussia Cove, where they studied with Gabor Takacs-Nagy, and they continue to draw much inspiration from masterclasses with the Wihan Quartet at Pro Corda.

The Sacconi Quartet pursues a keen interest in education work, and has a programme of recitals in London schools in collaboration with the CAVATINA Chamber Music Trust. They hold the Leverhulme Junior Fellowship at the Royal College of Music, through which they offer guidance and support to the many RCM quartets. They make regular visits to schools, hospitals and other community venues on behalf of Live Music Now! and the Wigmore Hall, and were Ensemble in Residence on the National Young Pianists' Week in Uppingham. The name *Sacconi Quartet* comes from the outstanding twentieth-century Italian violin craftsman and restorer Simone Sacconi, who wrote *The Secrets of Stradivari*, an indispensable reference book for violinmakers.





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GYÖRGY KURTÁG (b. 1926)

Six Moments Musicaux, Op. 44

Invocatio

Footfalls

Capriccio

In memoriam György Sebök

Rappel des oiseaux

Les Adieux (in Janáček's manner)

At the 2005 Bordeaux String Quartet Competition, one of the prizes on offer was for the best performance of a new piece written specially for the occasion – György Kurtág's *Moments Musicaux*. The Sacconi Quartet won that prize. The title of Kurtág's piece recalls Schubert, but it is no good looking for Schubertian charm in these six concentrated, weighty miniatures. The first, 'Invocatio', juxtaposes three kinds of music: a tangle of leaping gestures, interspersed with knotted, close-set dissonance; a momentary invocation of the medieval 'hoquetus', a form in which the melody jumps from voice to voice; and a brief chorale. The second movement, 'Footfalls', pads with sinister delicacy, occasionally pausing in mid-step. Kurtág adds in English the marking 'as though someone is coming'. The third movement, 'Capriccio', is like those delicately dissonant waltzes you get in the late music of Anton Webern (one of Kurtág's heroes) but raised to the 'nth power'. The fourth movement, written in memory of Kurtág's friend György Sebök, is a beautiful example of Kurtág's ability to conjure strangeness from familiar things, in this case from simple common chords. The fifth movement has another of Kurtág's teasing titles: 'Rappel des Oiseaux' ('A reminder of birds'); it leads you to expect an affinity with Olivier Messiaen's 'bird' pieces, but whereas Messiaen's birds are gaudy and loud, these are spectral and quiet. The last piece, 'Les Adieux' ('in Janáček's manner') is a series of wispy farewells, which stammers gradually into silence.

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WOLFGANG AMADEUS MOZART (1756–91)

String Quartet in D major, K. 575 (1789)

Allegretto

Andante

Menuetto: Allegretto

Allegretto

In the spring of 1789 Mozart was invited by his pupil and patron Prince Karl Lichnowsky to accompany him on a journey from Vienna to Berlin, visiting Prague, Dresden and Leipzig en route, where Mozart picked up various minor engagements. Although financially disastrous, the journey was a success musically; in Leipzig and Berlin Mozart was able to study works of J S Bach, which inspired him to make increasing use of counterpoint in his last works. He also spent time at the court of King Friedrich Wilhelm II of Prussia in Potsdam, where he began work on a set of string quartets, dedicated to the King (himself a cellist). Only three of a projected six were actually completed.

The first of the so-called 'Prussian Quartets', in D major, starts with an *Allegretto* opening movement of great subtlety. The

theme is given to the first violin and echoed by the viola, with the cello not coming in until the ninth bar but later playing an important part. There is much interweaving of individual lines, enriching the sonata-form structure of the movement. The A major *Andante* has the violins in octaves, shadowed by the viola a third below, all marked *sotto voce*, developing into a charming interplay between the instruments. The Minuet starts with the violins in thirds; the second half opens with a strong statement in unison. The G major Trio introduces a cello melody in the treble register, and it is the cello again that similarly opens the *Allegretto* last movement, accompanied by the viola and echoed by the violins in octaves. A triplet figure on the cello is imitated by the viola, followed by antiphonal exchanges between the violins. Much of the writing in this movement is in canon, with snatches of the opening tune recurring throughout.

INTERVAL

FRANZ SCHUBERT (1797–1828)

String Quartet in D minor, D. 810 ('Death and the Maiden') (1824)

Allegro

Andante con moto

Scherzo

Presto

Schubert wrote over 30 chamber works for various combinations of instruments, but it was the string quartet that he regarded as his highest achievement in this field. The so-called 'Death and the Maiden' quartet was one of two written in February 1824 but not published until 1831, after Schubert's death; there is no clear record of any public performance in the composer's lifetime. The work owes its title (which is not on the manuscript) to the slow movement, which is a set of variations on a theme from Schubert's 1817 song 'Der Tod und das Mädchen'.

The allegro opens with a powerful rhythmic call to attention, after which the first subject continues energetically with prominent use of triplets. The gentler second subject is played by the violins in thirds; this gradually becomes more and more agitated, with scurrying semi-quavers on the first violin. The development and recapitulation end with a strenuous fugue-like section. A long held note on the cello then leads to the coda, which speeds to a climax before ending quietly.

In the *andante con moto* movement the 'Death and the Maiden' theme provides perfect material for the set of five variations, consisting as it does of a simple repeated rhythmic pattern, with little melodic or harmonic movement, which leaves ample scope for varied musical decoration and expressive content. The scherzo is full of fierce dotted rhythms and syncopation, complemented by a slower and more graceful trio. The *presto* finale is driven by a frenetic intensity throughout, building up to a final headlong *prestissimo*, which brings this remarkable work to a close.

Thomas Radice



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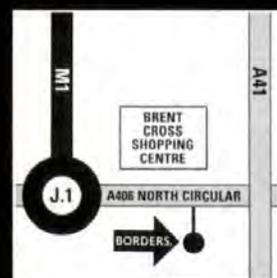
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Proms at St Jude's

12.45pm FRIDAY 23rd June

Generously supported by Friends of Proms at St Jude's

Children's Concert – Building an Orchestra

Members of the Southbank Sinfonia

PROGRAMME

ROBIN HOLLOWAY

Melody with Echo

Duet for horn and trumpet

MOZART

Eine Kleine Nachtmusik

String quartet

LIGETI

Six Bagatelles

Wind quintet

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Improvisation on *O When the Saints Go Marching In*

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Kate Aldridge *double-bass*

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Laura Smith *flute*
Jennie-Lee Keetley *oboe*
Richard Russell *clarinet*
Simon Davies *bassoon*

Brass Family

Christopher Lund *horn*
Cameron Todd *horn*

Percussion Family

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Proms at St Jude's

7.45pm FRIDAY 23rd June

Generously supported by Michael Gerson Investments Ltd

Jazz Night

Trinity Big Band . Bobby Lamb *musical director*

TRINITY BIG BAND

Trinity College of Music Big Band has an international reputation and continues to win acclaim for its performances, CD recordings, tours and regular festival appearances across the world, including the USA, Ireland, Germany and France. The Big Band also performs regularly at all the major UK music festivals, such as Cheltenham and, most notably, at Henley, where they plan to make their 24th visit this year. Their repertoire comprises a wide range of styles from Swing to more contemporary Big Band music, in particular original compositions and arrangements by their Director, Bobby Lamb.

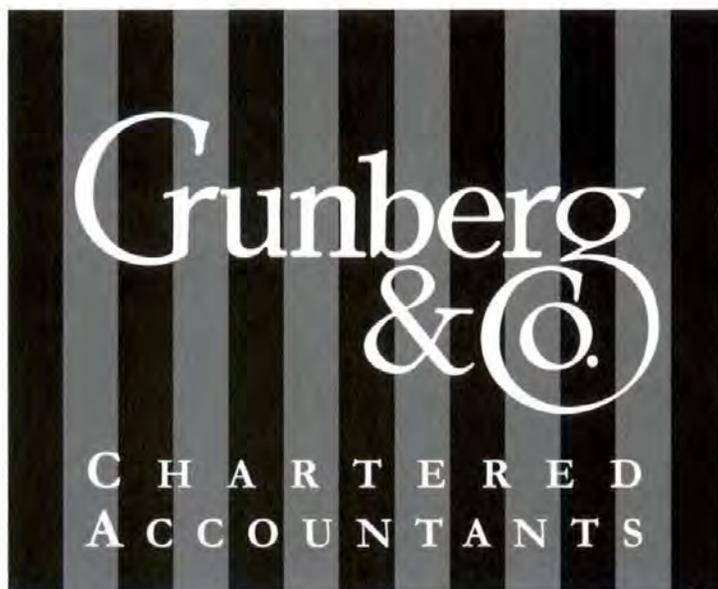
The Big Band's legendary recording of *Cuban Fire*, directed by Bobby Lamb, was an international success and features top British jazz artists - Gerard Presencer, Pete King and Mark Knightingale. Many of the current West End session musicians came through Trinity Big Band, under the direction of Bobby Lamb

BOBBY LAMB

As well as pursuing a career as a composer, arranger and conductor, Cork born Robert Lamb is one of the world's best-known trombonists. He spent three years with the great Woody Herman and played with Stan Kenton, Buddy Rich and Charlie Barnet. As a composer, Bobby has won the *Ivor Novello Award*, the *French Blue Ribbon Award* and the most recent *American Emory Remington Award*. Bobby has performed on over 6,000 broadcasts for the BBC, has made frequent television appearances on the BBC and stations throughout Europe and features in over 200 major films.

He has worked with famous artists such as Frank Sinatra, Sammy Davis Jr., Bing Crosby, Placido Domingo, Ella Fitzgerald, Billie Holiday and Barbra Streisand. Robert has been a guest conductor with RTE since 1970. The RTE has made a film based on his *Dublin City Suite*, as well as a major film on his life. Since his appointment as Director of Jazz Studies at Trinity College of Music in 1980, he continues to be an inspiration to the young musicians at Trinity, with an enthusiasm fuelled by his vast musical experience.





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Proms at St Jude's 12.45pm SATURDAY 24th June

Generously supported by Friends of Proms at St Jude's

Voces8 – Gibbons to Gershwin

Rachel Major soprano · Rachel Coward soprano · Daniel Keating-Roberts counter-tenor
Barnaby Smith counter-tenor · Thomas Cockett tenor · Robin Bailey tenor
Paul Smith baritone · Dingle Yandell bass/baritone

PROGRAMME

GIBBONS

O Clap your Hands

TALLIS

If ye love me

VICTORIA

O Quam Gloriosum

LOTTI

Crucifixus

RHEINBERGER

Abenlied

HOLST

Nunc Dimittis

PARRY

My Soul there is a country

SPIRITUAL

Joshua fit the battle of Jericho

Steal Away

Didn't my Lord deliver Daniel

WEELKES

As Vesta Was

GIBBONS

The Silver Swan

PEARSALL

Lay a Garland

Blue Moon

Let's do it

Yesterday

Danny Boy

Short People

The Continental

I got rhythm

I'm a train

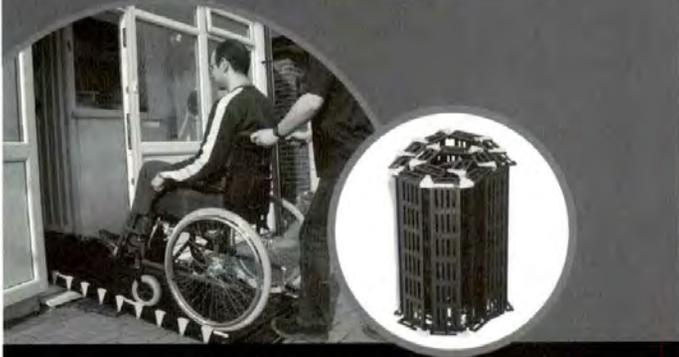




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Proms at St Jude's 12.45pm SATURDAY 24th June

Voces8

The *capella* octet, Voces8, is formed of a group of young singers from in and around London. The group, whose singers study at institutions including the Royal Academy of Music, Royal College of Music, Guildhall School of Music and Drama and Royal Holloway, has been singing together since the summer of 2005. Its repertoire is extensive, ranging from early 13th century polyphony right through to 20th century pop songs. As well as performing this diverse array of music, a number of members of Voces8 also arrange songs for the group to sing.

It was in Italy that Voces8 achieved their first major success, winning two international awards at the 44th International Choral Grand Prix in Gorizia for Best Jazz Act and the Audience Prize for Best Performance. Following on from this success, the group performed in a series of showcases in London and Nottingham in September 2005, and made a brief but popular appearance at the UCL Graduation Ceremonies. Also in September 2005, the group went into the recording studio and spent a day working on a debut album, which first appeared in December of that year. The album, called *Step into the Light*, contains a variety of light arrangements of jazz standards, showtunes, Beatles numbers and music by Gilbert & Sullivan.

Performance venues to date have included Weston Park, the Banqueting House, the National Portrait Gallery, Gibson Hall, Pinewood Studios, St Mary's, Nottingham, St Mary's, Brighton and outside the Tate Modern during the Frost Fair 2005 – an event attended by over 400 Santas! Future dates include concerts at Shoreditch Town Hall as part of the 'This Isn't For You' series (four stars, Evening Standard), the Foundling Museum, Museum of London, the QEII Hall and festivals including the Bilericay Festival and a trip to the Czech Republic. The group is also planning a UK concert tour for November/December 2006. Voces8 leads performance masterclasses for both corporate clients and students. They have worked with the New London Children's Choir, PwC, Serco, the Crown Group, and KIMAL plc. Future plans include an energiser with 500 delegates from the Department of Culture, Media and Sport and a residency at Our Lady's Convent School, Loughborough.

Aside from performing with Voces8, several members of the group are beginning promising solo careers in classical performance and opera. In November 2005, four of them took lead roles in the staged production of Handel's *Rodellinda*. All of the performers receive private singing tuition, and are delighted to have Ronald Corp as their Artistic Consultant. The singers, who have studied with Dominic Aldis and Ian Shaw at the Royal Academy of Music, also work on their ensemble jazz performance. They are planning to collaborate with Gwilym Simcock, who won the BBC Jazz Musician of the Year 2005 at the age of only 24.



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Proms at St Jude's

7.45pm SATURDAY 24th June

Generously supported by Waitrose

Choral Concert

North London Chorus accompanied on period instruments · Murray Hipkin conductor
Sally Silver soprano · Valerie Reid mezzo-soprano · Amos Christie tenor · Graeme Danby bass

PROGRAMME

MATTHEW KING

The Season of Singing – World Première
for soprano and mezzo-soprano soloists, choir
and classical orchestra.

A Song of Spiritual Creatures (John Milton)

A Song of Byrds (E.E. Cummings, William Byrd,
William Shakespeare)

Laughing Song in Phrygian Mode
(William Blake)

A Song (without and with accompaniment)
(Robert Herrick, D.H. Lawrence)

A Song of Love (Song of Songs)

Sally Silver soprano,

Valerie Read mezzo-soprano

INTERVAL

MOZART

Requiem K. 626

Introitus: Requiem

Kyrie

Sequenz

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis Maledictis

Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Communio

Lux Aeterna

Sally Silver soprano,

Valerie Reid mezzo-soprano

Amos Christie tenor, **Graeme Danby** bass



North London Chorus

Proms at St Jude's

is proud to present
a spectacular one-off late autumn event

A Russian programme

featuring Rachmaninov, Stravinsky, Chesnokov & Tchaikovsky

TENEBRAE

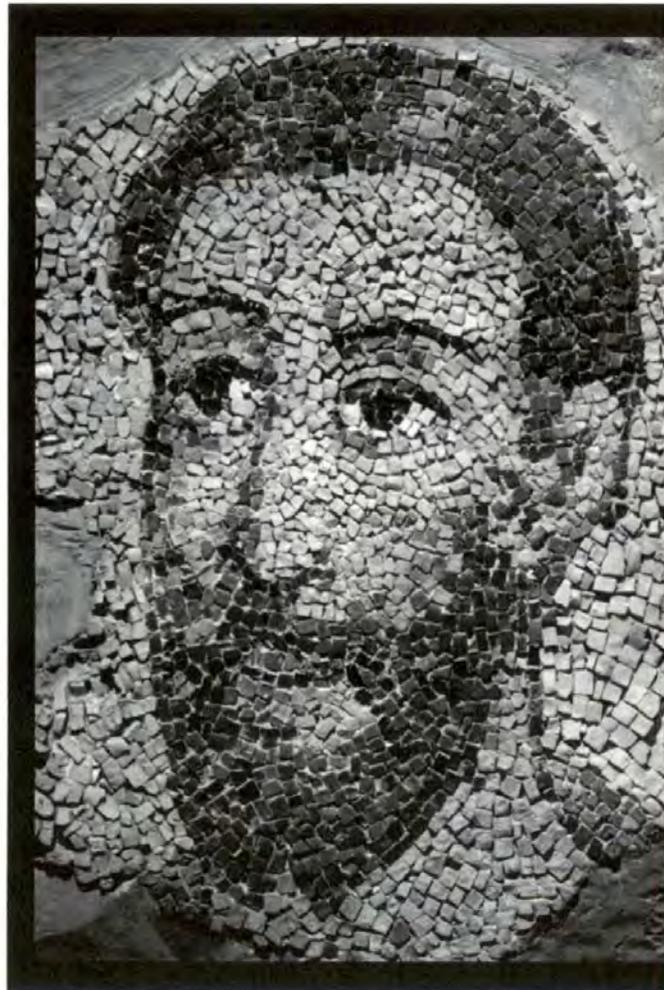
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'A radiant meditation, a revelation of the subtlety of Rachmaninov's music.' The Guardian



North London Chorus
Mendelssohn - St. Paul

Sat 2 December 2006,
7.30pm.

St. James's Church,
Muswell Hill

Proms at St Jude's

7.45pm SATURDAY 24th June

NORTH LONDON CHORUS

North London Chorus (NLC) met as The Hill Singers for the first time on 28 October 1976 and, under the direction of Alan Hazeldine, gave its first concert on 10 December 1977. Since then, NLC has established a reputation as a versatile amateur choir, performing a broad range of choral works drawn from the 16th to the 21st centuries.

NLC's recent concerts have included sell-outs at St. James's, Muswell Hill in January 2006 (Bach *Mass in B Minor*) and, in April 2005, an ambitious programme of Puccini and Stravinsky at artsdepot, which was awarded four stars in the *Ham and High*. In June 2005, the choir's concert of baroque music with Denise Leigh (winner of Channel 4's *Operatunity*) and a period orchestra was also awarded four stars, and led to an invitation to perform in this year's Proms at St Jude's.

In 2005, NLC was proud to welcome renowned soprano Janis Kelly as its patron. Janis's recent roles at English National Opera include Romilda in Handel *Xerxes* and Pat Nixon in John Adams' *Nixon in China*. Her performing debut with the choir was in April 2006, when she sang Britten *Les Illuminations* and Fauré *Requiem* in a concert at St Michael's, Highgate which also included Holst *The Hymn of Jesus* and Finzi *Lo, The Full, Final Sacrifice*, and featured Finchley Children's Music Group. Janis has brought her inspirational energy directly to the choir, regularly running singing sessions at our workshops.

Murray Hipkin inherited the Musical Directorship in 2003. He has considerable experience of both choral music and opera. His enthusiasm and skills as teacher and conductor have enabled the choir to flourish and develop an exciting and ambitious programme of ongoing and future performances.

NLC is a friendly choir and, as well as preparing for concerts, organises a range of related activities, including an annual residential weekend, at least one annual one day workshop, sectional rehearsals, regular social events and visits to concerts and the opera.

Further information about NLC can be found at www.northlondonchorus.org.uk



MURRAY HIPKIN *conductor*

Murray Hipkin *conductor* studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of ENO (1983–8) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and Opera Brava (as Musical Director). Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème* and *The Rake's Progress*, and worked extensively as Senior Répétiteur (his productions have included the complete *Ring*) and assistant conductor. He has conducted *La bohème* (Surrey Opera, Opera Box), the UK première of Salieri's *Falstaff*, Haydn's *La vera costanza* (Bampton Classical Opera), and, for English National Opera, *The Pirates of Penzance* and the 20th Anniversary performances of Jonathan Miller's production of *The Mikado* starring Lesley Garrett. He assisted John Adams and conducted on location for the award-winning Channel 4 film *The Death of Klinghoffer*. In 2002, he accepted an appointment as Musical Director of North

London Chorus, where his most recent concerts include Fauré's *Requiem* and Holst's *The Hymn of Jesus*, Bach's *Mass in B Minor* and Buxtehude's *Membra Jesu nostri*.

SALLY SILVER *soprano*

The Irish/South African soprano Sally Silver lives in London. She has sung the Mozart and Brahms *Requiems* for the North London Chorus, Mahler *Lieder eines fahrenden Gesellen* and Mozart *Exsultate Jubilate*. As a regular concert artist, she has performed as a soloist with the BBC Symphony Orchestra, London Symphony Orchestra, Kensington Symphony Orchestra, Cambridge Sinfonia, Norwich Philharmonic Orchestra, Hitchin Symphony Orchestra, Johannesburg Philharmonic Orchestra & Orchestre de Pau, Pays de Béarn in France. Her repertoire extends from Monteverdi to the 21st century and she has most recently performed the Strauss *Four Last Songs* and premièred *The Portrait of Emily* by John Simon in South Africa. Future operatic engagements include Olympia, Antonia and Giulietta in *Tales of Hoffmann* for Opéra de Rennes and for the Nationale Reisoper. She has sung the roles of Violetta *La traviata*, and Gilda for the Opera de Metz. She has taken part in a BBC live broadcast of *Three Songs from Gitanjali* at the Spitalfields festival and performed in Beethoven 9th Symphony with Orchestre de Pau, Pays de Béarn.



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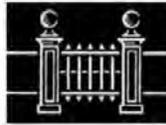
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Proms at St Jude's

7.45pm SATURDAY 24th June

VALERIE REID *mezzo-soprano*

Valerie Reid was born in Fife and studied with Pat McMahon at the Royal Scottish Academy of Music and Drama in Glasgow. A varied opera and concert career has seen Valerie sing in Hong Kong, Turin, St Petersburg, Paris, Monte Carlo, Salzburg, Beijing, Geneva and Luxemburg. British engagements include Mercedes *Carmen*, Second Lady *The Magic Flute*, Third Nymph *Rusalka*, Grimgerde *Die Walküre* for English National Opera, Dorabella *Così fan Tutte*, Cherubino *The Marriage of Figaro* and Charlotte in *The Grand Duchess of Gerolstein* for Scottish Opera. Future plans include *Elijah* in St Heller, *Dream of Gerontius* in St Albans Abbey, concerts with the English Sinfonia and further recordings with the Northern Sinfonia.

AMOS CHRISTIE *tenor*

Amos Christie trained on English National Opera's Baylis performance skills course, the Knack, directed by Mary King. Amos made his professional debut at the Royal Opera House, Covent Garden as First Nobleman *Lohengrin*. Since then he has sung the title role *Werther*, *Camille Merry Widow*, Duke *Rigoletto*, Rodolfo *La Bohème*, title role *Faust* and Don José *Carmen* for companies including Opera Holland Park, English Touring Opera, Opera Theatre Company Ireland and Carl Rosa. He has covered Ferrando *Così fan tutte* for English National Opera. Other roles include Belmonte *Die Entführung aus dem Serail*, Loge *Das Rheingold*, for the Wagner Society, Nemorino *L'elisir d'amore*, and Acis *Acis and Galatea*. Other productions include *Don Giovanni*, *Euryanthe* and *Iphigénie en Aulide*. Amos' work on the concert platform spans the oratorio repertoire. He made his Wigmore Hall debut in 2004 as The Soldier *Der Kaiser von Atlantis*. This year he made his recital debut at Aldeburgh.

GRAEME DANBY *bass*

Graeme Danby was born in County Durham. He studied singing at the Royal Academy of Music in London with Canadian Baritone Bruce Boyce and has achieved recognition as one of the foremost bass soloists in Europe. As Principal Bass at English National Opera, he has performed over forty different roles from Sarastro in *Magic Flute*, Don Basilio in *The Barber of Seville* to Pooh Bah in *The Mikado*. As Guest principal at The Royal Opera House, Covent Garden, Graeme has appeared in the *The Magic Flute*, *La Traviata*, *La Fanciulla del West* and the World Première of Lorin Mazel's *1984*. His plans include *Semele* in Ghent and Antwerp, *Sir John in Love*, *Xerxes*, *Salome*, *La Traviata*, *The Marriage of Figaro* at ENO, *The Tempest*, *Tosca* at Covent Garden, *Rigoletto* at Holland Park, *The Dream of Gerontius* in St Albans Abbey and the Glasgow Royal Concert Hall and Verdi's *Requiem* in the Barbican Concert Hall.

MATTHEW KING *composer*

Matthew King graduated in Music from York University, where he was a founder member of *Jane's Minstrels*. He has written extensively for extremely diverse and often unorthodox ensembles. In 1992, his Chamber Opera *The Snow Queen* was premiered with Jane Manning in the title role. After its London première at the Q.E.H. in 1994, it was described as 'clever, sharp and fresh, bursting with memorable melody' (The Independent). It was followed by another opera *Jonah* (1995), and an oratorio *Gethsemane* (1998) which was critically acclaimed. His community opera *On London Fields* (2004) received the 2005 Royal Philharmonic Society Education Award. Matthew's ongoing work in association with the Wigmore Hall continues in 2006 with a major new work called *Kings Wood Symphony*. Matthew is also collaborating with Jonathan Dove on a new cantata about the Holocaust to be performed in July 2006. His works have been broadcast on the BBC and internationally. Matthew is a composition professor at Guildhall School of Music & Drama. In July 2005, a new work was commissioned by North London Chorus; called *A Season For Singing*, it receives its world première at the Proms at St Jude's.



Valerie Reid



Amos Christie



Graeme Danby



Matthew King

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I do like to listen to a prom, prom, prom,
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Tiddley-om-pom-pom!*

(No singing along except on the last night)



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Proms at St Jude's

7.45pm SATURDAY 24th June

MATTHEW KING (b. 1967)

The Season of Singing (2006) – World Première

A Song of Spiritual Creatures John Milton

A Song of Byrds E.E. Cummings, William Byrd, William Shakespeare

Laughing Song in Phrygian Mode William Blake

A Song (without and with accompaniment) Robert Herrick, D.H. Lawrence

A Song of Love (Song of Songs)

This is the World Première of Matthew King's new work for chorus, soprano and mezzo-soprano soloists and classical orchestra, commissioned by North London Chorus. As the title suggests, it is a work that engages reflexively with singing itself, as both topic and resource. The structure takes the form of an arch of five movements each of which sets verbal texts, most of which are poetic in various ways, either about singing or in the form of song. The first and last movements balance each other: both are written using the B flat 'acoustic' mode with common themes, and both have Biblical associations, but of different kinds. Milton's text in the first movement (A Song of Birds) is deeply spiritual in character, whereas the excerpt from the Song of Songs in the fifth movement (A Song of Love) is a beautifully simple, ancient love lyric.

There is a similar balance between the second and fourth movements: both combine moods of eccentricity with regret; both are Madrigal-like in character and combine early-with late-modern texts. The second movement (A Song of Byrds) gives William Byrd's singing instructions to the male voices, while the women sing passages from two Shakespearean lyrics about birdsong. The two soloists, meanwhile sing passages from two of the late poems of E.E. Cummings, about the relation between singing and talking and about a robin's song.

The fourth movement contrasts unaccompanied singing of two Herrick couplets, one each by male and female voices, leading into an unaccompanied duet of a setting of D.H. Lawrence's poem, 'The Piano', before the two songs are finally brought together.

The pivot of the work is its third movement, 'Laughing Song in Phrygian Mode', a scherzo-like combination of several melodies combined to provide a setting for one of William Blake's 'Songs of Innocence'.

Full interpretative notes and text for 'The Season of Singing' will be included in a supplement to this programme, which will be available on the night.

INTERVAL

W.A. MOZART (1756-1791)

Requiem K. 626

Completed by Franz Sussmayr, revised by Duncan Druce

Introitus: Requiem

Kyrie

Sequenz

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis Maledictis

Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

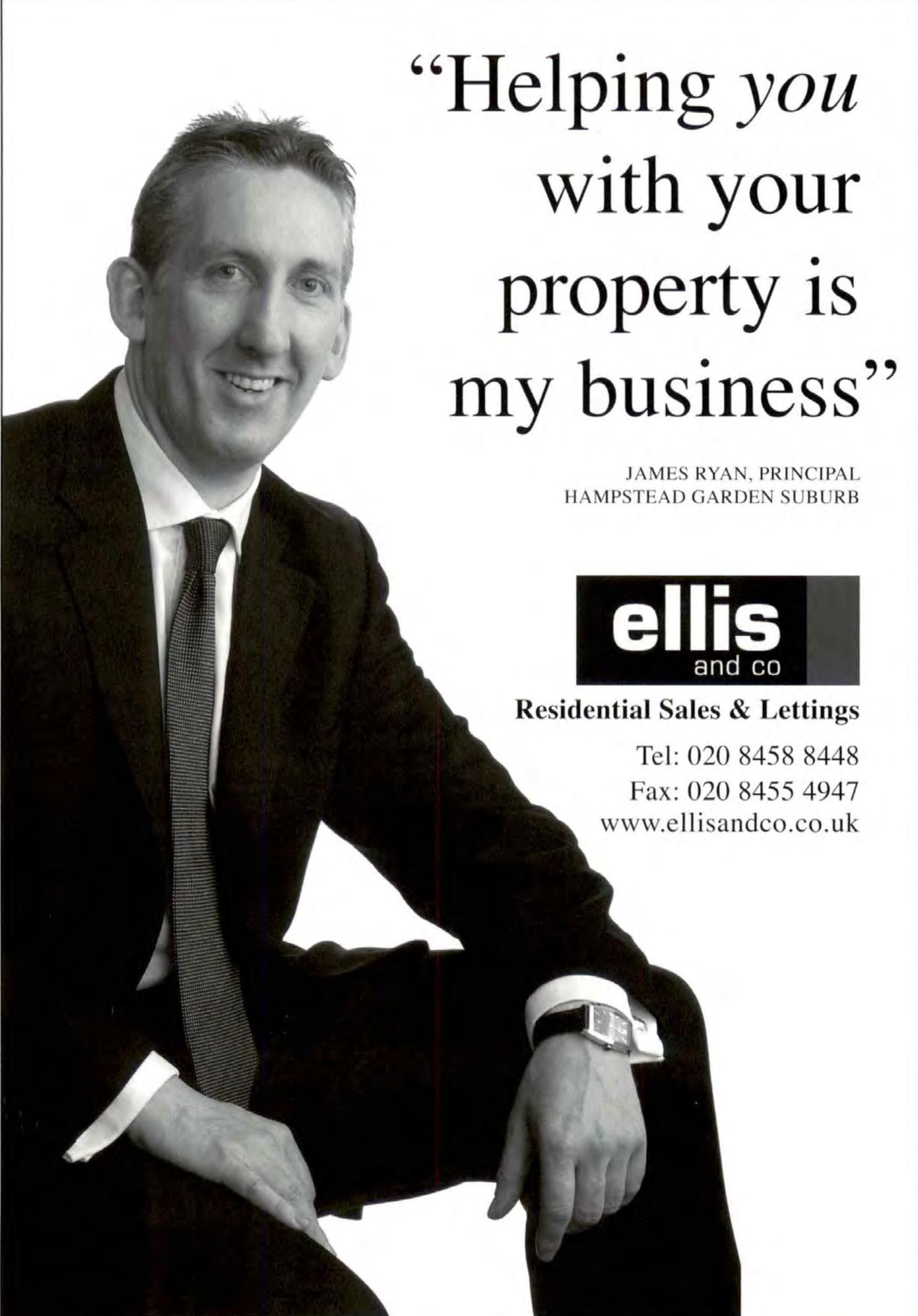
Communio:

Lux Aeterna

The *Requiem* Mass was Mozart's final work. Commissioned in June 1791 by Count Franz Walsegg of Stuppach, Mozart became so consumed with it that he is reported to have fainted several times whilst working on it, and was convinced that he was writing it for his own funeral. It is a tragic irony that, despite his efforts on it, the *Requiem* remained substantially incomplete at the time of his early death, after a short illness on December 5. Constanze later wrote that Sussmayr was at his bedside, 'the well-known *Requiem* lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it, when he was gone. His last movement was an attempt to express with his mouth the drum passages.'

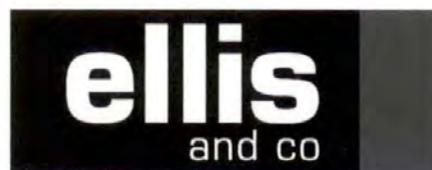
Mozart had orchestrated completely the *Introitus: Requiem aeternam*, and written out in full the vocal parts and *basso continuo* of the *Kyrie*, and of the *Dies Irae* and *Confutatis* in the *Sequenz*, for which he had also written the first eight bars for vocal parts and *basso continuo*, with the first two bars notated for violins and viola. Of the *Offertorium*, only the vocal parts and *basso continuo* had been fully written out, with the remainder occasionally notated. For the *Sanctus*, *Agnus Dei* and *Communio*, it is probable that there were sketches for vocal parts and *basso continuo*, but these have not survived. Thus, Mozart himself was responsible for the work only up to the first eight bars of the *Lacrimosa*, the remainder having been completed after his death by Sussmayr, who had been both pupil and close collaborator during his last year.

Despite having referred, whilst working on it with him, to Sussmayr's understanding of the *Requiem* as like that of 'a duck in a thunderstorm', it seems clear that Mozart intended that he should complete it. Without question, his completion of the beautiful and justifiably renowned *Lacrimosa* alone makes the work a fitting valediction for Mozart and goes some way to redeeming the irony that it was Mozart's own death that prevented him completing it himself.



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Proms at St Jude's

7.45pm SATURDAY 24th June

Introitus: Requiem

Requiem aeternam dona eis, Domine,
Lord, grant them eternal rest,
et lux perpetua luceat eis.
And let perpetual light shine on them.
Te decet hymnus, Deus, in Sion,
You are praised, God, in Zion,
et tibi reddetur votum in Jerusalem.
And homage will be paid to you in Jerusalem.
Exaudi orationem meam,
Hear my prayer,
ad te omnis caro veniet.
To you all flesh will come.
Requiem aeternam dona eis, Domine,
Grant them eternal rest, Lord,
et lux perpetua luceat eis.
and let perpetual light shine on them.

Kyrie

Kyrie, eleison.
Lord, have mercy on us.
Christe, eleison.
Christ, have mercy on us.
Kyrie, eleison.
Lord, have mercy on us.

Sequenz

Dies Irae

Dies Irae, dies illa
Day of wrath, day of anger
Solvat saeculum in favilla,
will dissolve the world in ashes,
teste David cum Sibylla.
as foretold by David and the Sibyl.
Quantus tremor est futurus,
Great trembling there will be,
quando iudex est venturus,
when the Judge descends from heaven,
cuncta stricte discussurus!
to examine all things closely!

Tuba Mirum

Tuba mirum spargens sonum
The trumpet will send its wondrous sound
per sepulcra regionum,
throughout earth's sepulchres,
coget omnes ante thronum.
and gather all before the throne.
Mors stupebit et natura,
Death and nature will be astounded,
cum resurget creatura,
when all creation rises again,
judicanti responsura.
to answer the judgment.
Liber scriptus proferetur,
A book will be brought forth,
in quo totum continetur,
in which all will be written,
unde mundus iudicetur.
by which the world will be judged.
Judex ergo cum sedebit,
When the judge takes his place,

quidquid latet, apparebit,
what is hidden will be revealed,
nil inultum remanebit.
nothing will remain unavenged.
Quid sum miser tunc dicturus?
What shall a wretch like me say?
quem patronum rogaturus,
Who shall intercede for me,
cum vix justus sit securus?
when the just ones need mercy?

Rex Tremendae

Rex tremendae majestatis,
King of tremendous majesty,
qui salvandos salvas gratis,
who freely saves those worthy ones,
salve me, fons pietatis.
save me, source of mercy.

Recordare

Recordare, Jesu pie,
Remember, kind Jesus,
quod sum causa tuae viae;
my salvation caused your suffering;
ne me perdas illa die.
do not forsake me on that day.
Quaerens me, sedisti lassus,
Faint and weary, you have sought me,
redemisti crucem passus;
redeemed me, suffering on the cross;
tantus labor non sit cassus.
May such great effort not be in vain.
Iuste iudex ultionis,
Righteous judge of vengeance,
donum fac remissionis
grant me the gift of absolution
ante diem rationis.
before the day of retribution.
Ingenisco, tamquam reus:
I moan, as one who is guilty;
culpa rubet vultus meus;
owning my shame with anguish;
supplicanti parce, Deus.
suppliant before you, Lord.
Qui Mariam absolvisti,
You, who absolved Mary,
et latronem exaudisti,
and listened to the thief,
mihl quoque spem dedisti,
give me hope also.
Preces meae non sunt dignae,
My prayers are unworthy,
sed tu, bonus, fac benigne,
but, good Lord, have mercy,
ne perenni cremer igne.
and rescue me from eternal fire.
Inter oves locum praesta,
Provide me a place among the sheep,
et ab haedis me sequestra,
and separate me from the goats
Statuens in parte dextra,
guiding me to your right hand.

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Proms at St Jude's

7.45pm SATURDAY 24th June

Confutatis Maledictis

Confutatis maledictis,
When the accused are confounded,
flammis acerbis addictis,
and doomed to flames of woe,
voca me cum benedictis.
call me among the blessed.
Oro supplex et acclinis,
I kneel with submissive heart
cor contritum quasi cinis,
my contrition is like ashes,
gere curam mei finis.
help me in my final condition.

Lacrimosa

Lacrimosa dies illa,
That day of tears and mourning,
qua resurget ex favilla
when from the ashes shall arise,
judicandus homo reus.
all humanity to be judged.
Huic ergo parce, Deus,
Spare us by your mercy, Lord,
pie Jesu Domine,
gentle Lord Jesus,
dona eis requiem. Amen
grant them eternal rest. Amen.

Offertorium

Domine Jesu

Domine Jesu Christe, Rex gloriae,
Lord Jesus Christ, King of glory,
libera animas omnium fidelium
liberate the souls of the faithful,
defunctorum de poenis Inferni
departed from the pains of hell
et de profundo lacu.
and from the bottomless pit.
Libera eas de ore leonis,
Deliver them from the lion's mouth,
ne absorbeat eas tartarus,
lest hell swallow them up,
ne cadant in obscurum,
lest they fall into darkness.
Sed signifer sanctus Michael
Let the standard-bearer, holy Michael,
repraesentet eas in lucem sanctam,
bring them into holy light.
Quam olim Abrahae promisisti
Which was promised to Abraham
et semini ejus.
and his descendants.

Hostias

Hostias et preces tibi, Domine,
Sacrifices and prayers of praise, Lord,
laudis offerimus.
We offer to you.
Tu suscipe pro animabus illis
Receive them on behalf of those souls
quarum hodie memoriam facimus.
we commemorate today.

Fac eas, Domine,
And, let them, Lord,
de morte transire ad vitam,
pass from death to life,
quam olim Abrahae promisisti
which was promised to Abraham
et semini ejus.
and his descendants.

Sanctus

Sanctus, sanctus, sanctus, Dominus
Holy, holy, holy, Lord
Deus Sabaoth.
God of hosts.
Pleni sunt coeli et terra gloria tua.
Heaven and earth are full of your glory.
Osanna in excelsis.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Blessed is he that comes in the name of the Lord.

Agnus Dei

Agnus Dei, qui tollis
Lamb of God, who takes away,
peccata mundi,
the sins of the world,
dona eis requiem sempiternam.
grant them eternal rest forever.

Communio:

Lux Aeterna

Lux aeterna luceat eis, Domine,
Let eternal light shine on them, Lord.
cum sanctis tuis in aeternum,
as with your saints in eternity,
quia plus es,
because you are merciful.
Requiem aeternam dona eis, Domine,
Lord, grant them eternal rest,
et lux perpetua luceat eis,
and let perpetual light shine on them,
cum sanctis tuis in aeternum,
as with your saints in eternity,
quia plus es.
because you are merciful.

ACKNOWLEDGEMENTS: The Season of Singing was made possible by grants from the Ralph Vaughan Williams Trust and the Britten-Pears Foundation, for which NLC are extremely grateful.

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Proms at St Jude's

7.45pm SUNDAY 25th June

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Covent Garden Chamber Orchestra · Robert Max conductor · Mia Cooper violin · Jane Harrington soprano

PROGRAMME

J STRAUSS JR

Der Zigeunerbaron (The Gypsy Baron) Overture,
Op. 417

MENDELSSOHN

Violin Concerto in E minor, Op. 64
Allegro molto appassionato
Andante
Allegretto non troppo

INTERVAL

J STRAUUSS JR

Vergnügungszug (Excursion Train), Op. 281
Neue Pizzicato Polka, Op. 449
Frühlingstimmen (Voices of the Spring), Op. 410
Im Feuerstrom der Reben (In the fiery torrent of
the vines) from Act 2 of *Die Fledermaus*
Unter Donner und Blitz (Under Thunder and
Lightning), Op. 324

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

ELGAR

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



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Covent Garden Chamber Orchestra started as a non-professional orchestra in the 1980s and the first concerts took place in the Actors' Church, St Paul's Covent Garden, hence its name. CGCO has a regular season of concerts at St Paul's but also performs at other London venues, including St John's Smith Square and St George's Hanover Square.

The orchestra plays music from the Baroque period to the present day. Recent performances have included Handel's *Messiah*, symphonies by Haydn, Mozart, Beethoven, Schubert, Brahms, Tchaikovsky and Shostakovich; concerti by Kurt Weill, Korngold, Shostakovich, Barber, Nielsen and Copland; orchestral works by Bartók (*Music for Strings, Percussion and Celeste*), Stravinsky (*Dumbarton Oaks, Danses Concertantes* and *Pulchinelletta Suite*), Britten (*Serenade for Tenor, Horn and Strings*), Tippett (*Concerto for Double String Orchestra*) and Strauss (*Metamorphosen*).

Raising money for charity has always played an important part in the orchestra's activities: Robert Max and CGCO have given many concerts for the local charity Music Aid, with all proceeds going to 'Save the Children'. In April 2002 at St Paul's the programme included Prokofiev's *Peter and the Wolf* with Aled Jones as narrator and Robert Max conducting. All proceeds went to charitable funds administered by the friends of St Paul's Covent Garden. Tonight's concert marks a welcome return visit for the orchestra to the Proms at St Jude's where they have been regular visitors. CGCO has also made three visits to the Rye Festival of Music and the Arts.

Another regular activity of the Covent Garden Chamber Orchestra is its collaboration with Islington Choral Society. In January 2006 they both participated in a highly successful concert in Southwark Cathedral, performing a programme of Britten, Bernstein and a new commission by Will May.

Covent Garden Chamber Orchestra has a policy of inviting guest conductors and is delighted to be working again with Robert Max. Previous conductors have included Owain Arwel-Hughes, Brad Cohen, Laurence Cummings, Nicholas Daniel, David Drummond, Daniel Harding, William Lacey, Peter Stark, Benjamin Wallfisch and Howard Williams.

We welcome our two soloists tonight, Mia Cooper and Jane Harrington. They join a distinguished list of previous soloists, including Nancy Argenta, Nicola Baxter, William Bennett, Sarah-Jane Davies, Nikolai Demidenko, Steven Levine, Sergei Dukachev, Joy Farrall, Takane Funatsu, Emma Johnson, So-Ock Kim, James Kirby, Ralph Kirchbaum, Sophie Langdon, Colin Lawson, Gabrielle Lester, Richard Lester, Essi Lutfinen, Robert Max, Melinda Maxwell, Kathryn Price, Tamsin Waley-Cohen and Raphael Wallfisch.

COVENT GARDEN CHAMBER ORCHESTRA

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Videl Bar-kar
Eleanor Beaumont-Pepler
Hilary Birch
Tim Ellerby
Felicity Forster
Sam Greaves
Lydia Greeves
Sarah Howard
James Laight
Freya Morgan
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Judith Webster
Marc Wood

Viola

Edmund Barrett
Rowland Beddison
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Ben Norrington
Louise Lightwood
Don Thompson

Cello

Ben Irvine
Monika Bellgrau
Martin Chmielowski
Clare Parkholm
Alan Tait
Calan Lewis

Bass

Matthew Berry
Philip Chandler

Flute

Ruth Newman
Rachel Selvidge

Piccolo

Rachel Selvidge

Oboe

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Clarinet

Jill Anderson
Catherine Morphett

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Aidan Twomey
Rosanna Fairhead

Horn

Duncan Gwyther
Catherine Whalley
Roger Price
John Nock

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Graham Freeman
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Proms at St Jude's

7.45pm SUNDAY 25th June

ROBERT MAX conductor

Robert Max enjoys a colourful career as conductor, cellist and chamber musician and has conducted the Covent Garden Chamber Orchestra on many occasions including concerts in Covent Garden, at the St. Jude's Proms and in the Rye Festival. Since 2000, the Arad Philharmonic Orchestra and Choir in western Romania have invited Robert to conduct them each year and he has conducted the Oradea Philharmonic Orchestra. In 2001, he made the first of three annual visits to Tambov in Russia to conduct, give recitals and direct a weeklong chamber music academy. As a mark of gratitude for his work, the Rachmaninov Institute awarded him the title of Honorary Professor. Robert has also performed as soloist and conductor with the BBC Concert Orchestra and with the Kazakh State Symphony Orchestra in Almaty. He currently conducts the Symphony and String Orchestras at Royal Holloway, University of London and is Musical Director of the Oxford Symphony Orchestra. Robert's career as a solo cellist has taken him all over the UK, to the USA, Russia and many parts of Europe. As cellist of the Barbican Piano Trio for eighteen years, Robert has performed on four continents and recorded for ASV, Black Box, Dutton and Guildmusic. The Trio makes a speciality of performing Russian music and the complete piano trios of Beethoven. Robert coaches chamber music at MusicWorks and is principal cellist of the London Chamber Orchestra.

MIA COOPER violin

Mia Cooper was a pupil at Chetham's School of Music, Manchester before studying at the Royal Northern College of Music with Yossi Zivoni, where she won all the major chamber music prizes. Later she studied at the Paris Conservatoire. She spent five years as principal first violin of the Royal Philharmonic Orchestra, and now plays with many of London's orchestras and chamber ensembles, including the Academy of St Martin-in-the-Fields, the Chamber Orchestra of Europe, Barbican Trio, Schubert Ensemble, and Fibonacci Sequence. She has appeared as leader with the BBC National Orchestra of Wales, Royal Philharmonic Orchestra, City of London Sinfonia, Goldberg Ensemble, and City of Birmingham Symphony Orchestra. Mia is currently leader of the RTE Concert Orchestra in Dublin. Mia regularly participates in playing both violin and viola in chamber music festivals across the world, including most recently in Bombay, at Montigny and Bordeaux in France. She will be returning to Lithuania this summer for 10 presentations of *A Midsummer Night's Dream* where seven players will take part in both the acting and music performances.

JANE HARRINGTON soprano

Jane graduated in 2005 from the Royal Academy of Music opera course with a distinction. For her outstanding performance, she received the award of Dip RAM. Other awards and prizes include the AESS English song prize, the Thelma King award, the Dame Eva Turner scholarship and the Oxford Festival recital prize. She was also a finalist in the prestigious RAM Club prize. She studies with Elizabeth Ritchie. Her roles whilst training include Pamina *The Magic Flute* (conducted by Sir Colin Davis), Marina *School for Fathers* (conducted by Nicholas Braithwaite), Clarice *Il mondo della luna* and Rooster (cover) *The Cunning Little Vixen* (conducted by Sir Charles Mackerras). Other roles include Jano *Jenufa* (ETO) Madame Silberklang/Mrs Gobineau *The Impresario/The Medium* (Second Movement), Pamina *The Magic Flute* (English Pocket Opera), Fiordiligi (concert) *Così fan tutte* (Lambeth orchestra), Tatyana (concert) *Eugene Onegin* (Opera by Definition), Jazz trio *Trouble in Tahiti* (Second Movement), Cis *Albert Herring* (New Kent Opera). Jane's concert repertoire includes most of the standard oratorios. Recent performances have included Elgar *The Apostles* (Chichester cathedral), Mozart C minor mass (Eton Hall), Poulenc *Gloria* (Cadogan Hall), Finzi's *Dies Natalis* (Amersham Festival), Haydn *Nelson Mass* (Amersham Festival). She has sung with leading orchestras such as the London Philharmonic Orchestra, the Bournemouth Symphony Orchestra and recently broadcast live on BBC Radio 3. She will join Glyndebourne chorus this summer for their 2006 season.



Robert Max



Mia Cooper



Jane Harrington

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JOHANN STRAUSS JR (1825–99)

Overture: *Der Zigeunerbaron* ('The Gypsy Baron'), Op. 417 (1885)

The 'Gypsy Baron' was Strauss's largest and most ambitious excursion into the exotic world of Hungary, although the music remains firmly rooted in Viennese culture. From its very first bars the overture (a pot-pourri of themes from the opera) paints a scene from mid-18th century Hungary. A chromatic motif on unison strings is followed by a cymbal crash; then a few bars later, a clarinet solo recalls the famous Csárdás from *Die Fledermaus*. Ambiguous tonality evokes an oriental atmosphere, and an oboe solo (leading into the first real melody) is also exotic in mood. After that, the persistent duple metre, with frequent syncopation and alternation between major and minor, represents Strauss's best efforts to transport the listener away from the Viennese bourgeois salon.

FELIX MENDELSSOHN (1809–47)

Violin Concerto in E minor, Op 64 (1844)

Allegro molto appassionato

Andante

Allegretto non troppo

Mendelssohn first mentioned his idea of composing a violin concerto in July 1838 in a letter to his friend Ferdinand David, one of the leading violin virtuosos of the day. Much care was taken in its composition and the first performance was not given until March 1845, with David as soloist. The concerto enjoyed immediate and lasting success. Although classical in its musical language, the concerto in several respects broke with convention and had considerable influence on later composers.

Mendelssohn's radical approach is apparent immediately, as the usual orchestral opening is dispensed with and, after a mere handful of chords, the soloist comes in with the passionate and intense theme around which the movement is built. After an orchestral repeat of the theme, the soloist returns with arching arpeggios and repeated notes. These lead to low sustained notes above which the poignant second theme is heard, first in the woodwind and then taken up by the solo violin. Another unconventional touch is the way in which Mendelssohn places the first-movement cadenza just before the recapitulation of the main theme. Indeed, as the opening theme is heard again in the orchestra, the soloist is still weaving an intricate web of arpeggios around it.

The final cadence of the movement gives way to a sustained note on the bassoon, which leads without a break (another unusual touch) into the slow movement. This is notable for its beautifully lyrical melody, interrupted by a more agitated middle section. The Finale, again designed to follow without a break, has a short introductory section before the playful main theme bursts forth. From now until the end the movement is dominated by the sparkle and brilliance of the solo violin.

INTERVAL

JOHANN STRAUSS JR

Polka schnell: *Vergnügungszug* ('Excursion Train'), Op. 281 (1864)

Strauss composed this quick-polka for the Association of Industrial Societies' Ball held in the Redoutensaal in Vienna on 19 January 1864; inspiration came from the recent opening of a network of railway lines which made many excursions into the Austrian countryside possible. Strauss was not the first composer to write a piece celebrating the early days of the railway era. His father, for instance, had celebrated the opening of the first Austrian steam railway in November 1837 in the Viennese suburbs with his appropriately-titled waltz 'Eisenbahn-Lust Walzer' (Railway Fun Waltz). His brother Eduard also marked the opening of a new railway line with his own famous quick-polka *Bahn Frei*. The younger Johann's polka however stood out with its vividly descriptive use of the triangle imitating train bells and horns suggesting the train's chuffing noise.

Many of Johann Strauss's works commemorate travel in various modes; yet neither he nor his brother enjoyed long journeys. According to one anecdote Johann himself was terrified at the mere mention of the hanging precipices of the famous Semmering mountain railway in Lower Austria (constructed between 1848 and 1854 and now a UNESCO World Heritage Site); and later, during a trip to Boston by rail while on a concert tour of the United States, he is said to have told his wife that he would rather be killed than make another journey on the American railroad.

Neue Pizzicato-Polka, Op. 449 (1893)

This is one of a number of pieces in which Strauss exploited the comparative novelty of pizzicato playing by the full band of strings. It is an established favourite at the annual New Year's Day concert at the Musikverein, broadcast around the world.

Waltz: *Frühlingsstimmen* ('Voices of the Spring'), Op. 410 (1882–83)

This well-known work is being performed here in its original version—as a concert waltz with solo voice accompaniment. Its première took place at a grand matinée charity event at the Theater an der Wien and starred the famous coloratura soprano and member of the Vienna Court Opera Theatre Bianca Bianchi (née Bertha Schwarz).

Im Feuerstrom der Reben – 'In the fiery torrent of the vines' (the 'Champagne' Aria) from Act 2 of *Die Fledermaus* (1874)

Prince Orlofsky, a rich young Russian eccentric (whose androgynous nature is emphasised by Strauss's casting of the part en travestie) has invited the other characters in the opera to a party, in the course of which he sings a song in praise of champagne. Orlofsky is not central to the plot—in fact he appears only in the second of the three acts—but the party provides a backdrop to much of the intrigue and other goings-on, as well as a pretext for set-pieces like the Csárdás and the famous waltz tune of the Overture.

Polka schnell: *Unter Donner und Blitz* ('Under Thunder and Lightning'), Op. 324 (1868)

Another New Year's Day favourite, which needs no introduction. The percussion section have fun with the thunder and lightning effects.



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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. Apart from some student works, composition hardly featured in his life as a conductor of enormous energy and versatility. 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. In the somewhat humourless words of the author of the entry in the *New Grove*, the work has been 'long considered indispensable for the last night of the Prom season'. This tradition was already well established by the 1930s.

The concluding number, 'Rule, Britannia!', originated as part of the incidental music which Thomas Arne (1710–78) provided for a masque (*Alfred*), written to celebrate the anniversary on 1 August 1740 of the accession of the House of Hanover. Wood wrote:

I think of the days of the Great War when Rule, Britannia! was sung with a depth of feeling that brought tears to the eyes. Britain's navy meant something to us all in those days, for on it did our safety depend—and still does depend.

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.

SIR EDWARD ELGAR (1857–1934)

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

Elgar published five *Pomp and Circumstance* marches, of which the first four were all written during the decade 1900–10. They mark an unprecedented 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. The inspiration for the marches' common title came from Shakespeare:

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

Of the D major march (referring, of course, to the trio), Elgar wrote to his friend Jaeger of Novello's ('Nimrod' of the *Enigma Variations*) 'Gosh, man, I've got a tune in my head'; a few months later he played the piece to another friend ('Dorabella'), saying before he did so: 'I've got a tune that will knock 'em – knock 'em flat'. In this he was certainly right, although over time he found the tune's excessive popularity irksome.

The new King Edward VII was particularly taken with the trio section, and commissioned one A C Benson to fit words to it, so that it could serve as a coronation ode. Thus, with some alteration of its note values, the tune, which lies easily enough on instruments, became, more awkwardly, the chorus *Land of Hope and Glory*. Elgar was not very keen on the song; there is a recording of him starting 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.

Notes by Thomas Radice

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Proms at St Jude's



Toynbee Hall – an historical note

In 1873 a Church of England curate, 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.'

A side effect of the industrial revolution was the enormous increase in urban poverty and the associated miseries of squalid housing, ill health and high crime. The Barnetts worked tirelessly to address these problems but came increasingly to the conclusion that a new approach was needed. Their response was truly radical; 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. They would come 'to learn as much as to teach; to receive as much as to give'. Through educating the future leaders and opinion formers the Barnetts hoped to change society for the better. The Barnetts turned to the universities for support and as a recruiting ground. They found a warm response to their ideas at Balliol College, Oxford and then Wadham College, where an ethos of public service and reform had already been established.

Toynbee's location was at the heart of both Jewish and Irish immigrant communities and Toynbee residents quickly became involved in campaigning for ethnic minorities and, in the thirties, against the rise of fascism. Toynbee's position with one foot in the establishment and the other amongst the poor and emerging union and labour activists in the East End made it a natural go-between. The meeting which brokered the end of the 1926 General Strike is widely believed to have taken place at Toynbee.

The Barnetts did not restrict their activities to Toynbee Hall. They founded Whitechapel Art Gallery in 1901, believing that the poor of the East End should have access to the arts. Henrietta founded Hampstead Garden Suburb as an environment where working people could experience a high quality of life. Toynbee provided inspiration which started a worldwide settlement movement.

What Toynbee Hall Does

Toynbee Hall is a voluntary organisation which, for well over a hundred years has been helping people living in the East End of London – children and families, young people in trouble, socially isolated older people, those in need of financial or legal advice and those who wish to access both formal and informal educational opportunities.

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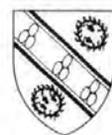
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