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at St Jude's

11th-19th JUNE 2005



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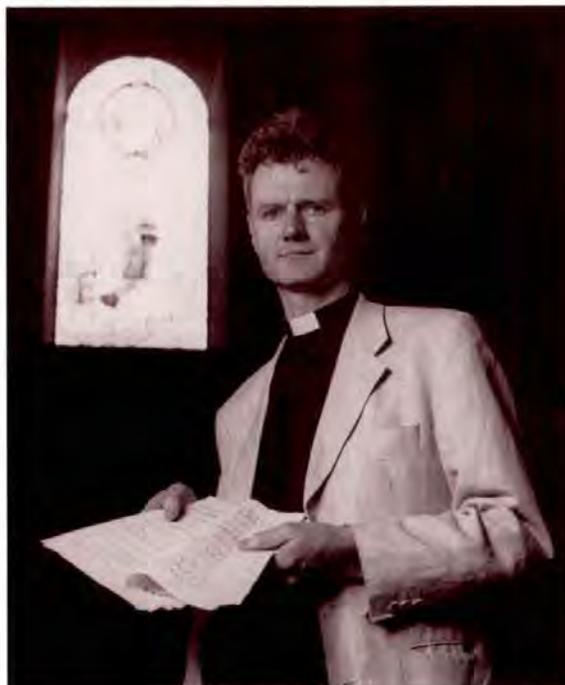
Proms at St Jude's

Hon President's Message of Welcome

Welcome to Proms at St Jude's 2005. This souvenir programme gives you full details of all of this season's events. Once again we present for you a rich variety of music from some of the finest performers from this country and abroad. The concerts are given solely in aid of charity. Our costs are largely met by our sponsors and advertisers, and the proceeds from the sale of tickets and refreshments go to Toynbee Hall (75%) and The North London Hospice (25%).

We are most grateful to our generous Friends, sponsors and advertisers and we thank them most sincerely for their help in making the Proms at St Jude's the success it has become. Where appropriate please use their services and let them know how much we appreciate their community support. We also give special thanks to our generous patrons for their help and encouragement.

All of this in a beautiful setting, with refreshments on offer at lunchtime in the church itself or outside, English weather permitting. In the evening do visit our refreshment tent, where drinks and sandwiches can be preordered for the interval. We hope you will enjoy this rich cultural week of concerts and we welcome you warmly to this journey through eight days of world-class performances.



The Reverend Alan Walker

Alan Walker

The Reverend Alan Walker

VICAR OF ST JUDE'S AND HON PRESIDENT OF THE PROMS AT ST JUDE'S

Proms Promenades

GUIDED WALKS: £5 (including refreshments and programme)

Participate in one of our three Proms Promenades - delightful guided walks through the architecturally renowned Hampstead Garden Suburb. Choose between the following:

Saturday 11th June - Gables & Glories with Chris Kellerman

Friday 17th June - Henrietta's Dream with Stephen Brookhouse

Saturday 18th June - The Artisans' Quarter with Stephen Brookhouse

...or why not try them all?

Tours depart from the Garden Suburb Gallery, at the Temple Fortune end of Hampstead Way, at 10.30am. They end at St Jude's Church in time for the free lunchtime recital.

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

Afternoon Tea

Friday 17th June - Tea at 3 in the Proms marquee

Musical entertainment provided by musicians from the Henrietta Barnett School.

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Proms Programme

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	7.45	GALA OPENING NIGHT The New Professionals with Rebecca Miller <i>conductor</i> and Danny Driver <i>piano</i>	7
SUNDAY 12th	7.45	CHORAL CONCERT Festival Choir and members of The New Professionals with Ronald Corp <i>conductor</i> , Emma Kirkby <i>soprano</i> , Grace Davidson <i>soprano</i> and Catherine Hopper <i>alto</i>	13
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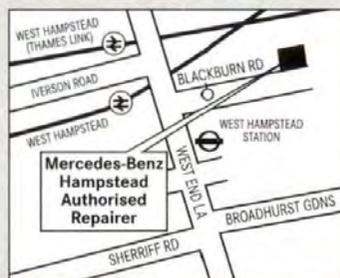


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Proms at St Jude's 12.45pm SATURDAY 11th June

Generously supported by Friends of Proms at St Jude's

The Bromley Youth Choir

The Bromley Youth Choir · Nicholas Chalmers *musical director* · Daniel Beach *piano*

PROGRAMME

ELGAR

Four songs from the *Bavarian Highlands*
Op. 27 (Words adapted by C. A. Elgar)

The Dance

False Love

Aspiration

The Marksmen

STANFORD

The Blue Bird

(Words by Mary E. Coleridge 1861-1907)

GEORGE SHEARING (b.1919)

Songs and Sonnets from Shakespeare

Live with me and be my love

When daffodils begin to peer

It was a lover and his lass

Who is Silvia?

Fie on sinful fantasy

Hey, ho, the wind and the rain

JOHN RUTTER (b.1945)

When Daisies Pied from *Birthday Madrigals*
(Words by Shakespeare vv. 1, 2 & Peele v. 3)

Calum Yule *Double Bass*

THE BROMLEY YOUTH CHOIR

The Bromley Youth Choirs were founded in September 1997 as the result of a coming together of two youth choirs, the Orpington Junior Singers and the Hawkwood Chamber Choir. Charles Vignoles, conductor at the time of the Hawkwood Chamber Choir, is responsible for the early development of the Bromley Youth Choir and he laid the foundations from which subsequent conductors have been able to build. Since 1997, the choir has gone from strength to strength performing major choral works: *Porgy and Bess* by Gershwin (1998), Britten's *War Requiem* (2000), and the Brahms and Mozart *Requiem*. It has undertaken several tours and won numerous major competitions. In the BYSC National Festival of 2001, the choir won the Outstanding Performance Award. Nicholas Chalmers became the conductor in January 2004 and they have since toured the West of England, sung in a mammoth performance of *The Armed Man* by Karl Jenkins in Rochester Cathedral (November 2004) and performed Harvey Brough's *Requiem in Blue* in the Fairfield Halls, Croydon (March 2005).

NICHOLAS CHALMERS

Nicholas Chalmers is the Director of Music at Westminster Abbey Choir School, Musical Director of the Bromley Youth Choirs and Musical Director of Second Movement (a London based music and drama production company). Born in 1977, Nicholas began his musical training as a chorister at Tewkesbury Abbey. After a year as Organ Scholar at Chichester Cathedral, Nicholas studied music at Oxford University where he was Organ Scholar of Lincoln College and conductor of the Oxford University Chamber Choir. After graduating, Nicholas spent a year as the Michael James Organ Scholar at St Paul's Cathedral, London. In August 2001, Nicholas moved to Lodi, Northern Italy, where he spent a year working with the choir of the cathedral and studying with the harpsichordist, Laura Bertani, at the Piacenza Conservatoire. Nicholas also acts as an accompanist to soloists and to groups such as Schola Cantorum of Oxford, the Laudate Chamber Choir and Tonus Peregrinus.

Nicholas has directed two productions as musical director of Hand Made Opera; *Le Nozze di Figaro* (2002) and *Il Barbiere di Siviglia* (2003). He has directed *Mozart and Salieri* by Rimsky-Korsakov with Second Movement in October 2004 and will direct their second production *Trouble in Tahiti* by Bernstein in June 2005. Nicholas directs the music at St. Jude-on-the-Hill, Hampstead Garden Suburb.



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Proms at St Jude's 7.45pm SATURDAY 11th June

Generously supported by the HGS Residents Association

Gala Opening Night

The New Professionals · Rebecca Miller conductor · Danny Driver piano

PROGRAMME

KODÁLY

Dances of Galánta

Lento - Andante maestoso

Allegretto moderato - Andante maestoso

*Allegro con moto, grazioso -
Andante maestoso*

Allegro - Poco meno mosso

Allegro vivace - Andante maestoso - Allegro

INTERVAL

BEETHOVEN

Symphony No. 3 *Eroica*

Allegro con brio

Marcia funebre: Adagio assai

Scherzo & Trio: Allegro vivace

Finale: Allegro molto -

Poco andante - Presto

SCHUMANN

Piano Concerto

Allegro affettuoso

Intermezzo: Andantino grazioso

Allegro vivace

THE NEW PROFESSIONALS ORCHESTRA



Founded in 1999, The New Professionals, made up of highly distinguished young artists, has quickly risen to prominence in the London music scene. Critically acclaimed for its innovative programming and dynamic musicianship, the ensemble frequently juxtaposes rarely performed 20th-century works with fresh interpretations of mainstream compositions and mixes various genres within a performance. The ensemble has appeared as guests at some of the UK's top venues including the Purcell Room at London's South Bank Centre; they have been resident with Pegasus Opera Company, and have performed at various UK festivals and concert societies. These include the Richmond Concert Society, Mayfair Concerts, Edinburgh University and the Battersea Arts Centre's Opera Festival, where they sold out their premiere opera production, *Pride and Fall*. The New Professionals has received awards from numerous UK Trusts and their debut CD, *Lou Harrison: for Strings* has just been released by Mode Records, funded by a competitive grant from the Aaron Copland Fund for Music. Highlights of their 2005 season include guest appearances at the Queen Elizabeth Hall, the City Music Society, Hampstead Parish Church and the Proms at St Jude's. Future plans include a second CD of the music of Aaron Jay Kernis, and a Festival of Korean Women Composers at the Royal Academy of Music.

'Definitely an ensemble to look out for.' **The Strad** 'Breathtaking and invigorating.' **Musical Opinion**

FROM ALAN BENNETT TO GAEL GARCIA BERNAL
FROM MIKE LEIGH TO MACKENZIE CROOK
FROM KATIE MELUA TO DAME JUDY DENCH



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 2005.



Ham & High

OUR ART'S IN THE RIGHT PLACE

Proms at St Jude's 7.45pm SATURDAY 11th June

THE NEW PROFESSIONALS ORCHESTRA*

Violins

Madeleine Easton *Leader*
Rosenna East
Jane Gordon
Tom Hankey
Anna Smith
Tom Gould
Keith Stanfield
Fenella Humphries
Amy Cardigan
Anna Cashell
Anna Wirdefeldt
Hayley Wolf

Violas

Vanessa McNaught
Jonathan Stone
Nicholas Bootiman
Helen Goatly

Cellos

Beate Altenburg
Louisa Tuck
Mara Miribung

Basses

Elena Hull
Kate Aldridge

Flutes

Katie Bicknell
Mary Owen

Oboes

Helen Barker
Michael O'Donnell

Clarinets

Peter Cigleris
Jordi Pons

Bassoons

Gareth Twigg
Molly Gibbs

Horns

Jo Greenberg
Evgeny Chebykin

Trumpet

Joe Sharp

Timpani

James Godfrey

*Please note that personnel was correct at the time of printing and is subject to change. For further information on any personnel in tonight's concert, please contact The New Professionals.

REBECCA MILLER

Rebecca Miller is Assistant Conductor of the Jerusalem Symphony Orchestra, Founder and Artistic Director of The New Professionals, and conductor at both Kingston University and the Junior Department of the Royal Academy of Music.

Born in California, she completed her studies at Oberlin Conservatory (piano), and Northwestern University (conducting) and moved to London in 1999. She was the Paul Woodhouse Junior Fellow in Conducting at the RCM for 2 years, where she prepared orchestras for Bernard Hatink, Andrew Litton and Sir Roger Norrington and was Assistant Conductor at the Benjamin Britten International Opera School. In 2002, she conducted a composer portrait of Anthony Payne at the BBC Proms, and has conducted the Bamberger Symphoniker, the Berlin Kammerphilharmonie, the Lithuanian National Symphony Orchestra, and the Kharkov Philharmonic. She has participated in Master Classes with Jorma Panula, Marin Alsop, and Sir Colin Davis and the London Symphony Orchestra, and most recently was invited to be Assistant Conductor on a recording of Chausson's *Le Roi Arthur* with Telarc and the BBC Symphony Orchestra.

She has been invited as the Assistant Conductor at The Bard Festival next summer, and will be conducting orchestras in Israel, Bombay and Korea during 2005. Her debut CD, *Lou Harrison: For Strings* has just been released in November by Mode Records.



DANNY DRIVER

Winner of Royal Overseas League Competition Keyboard Award, and first prizewinner at the BBC Radio 2 Young Musician of the Year competition, Danny Driver firmly established himself in London with an acclaimed Wigmore Hall debut recital in 2001. He has since performed extensively across the UK, appearing regularly at major London venues such as the Queen Elizabeth Hall, Purcell Room and Fairfield Hall, and performing concertos with, among others, The New Professionals and the BBC Concert Orchestra. Internationally he has given recital and concerto performances in Israel (including the Felicja Blumental International Festival), the USA (California, Michigan, and New York), and also appearances in Germany, Norway, Italy, the Netherlands, India and South America.

Most recent awards include first prize at the Brant International Piano Competition (Birmingham, 2004) and a special prize at the Scottish International Piano Competition (Glasgow, 2004), both leading to recital invitations during 2006. Other future engagements include recitals at the Wigmore Hall, the Bridgewater Hall (Manchester Middy Concerts) and Richmond Concert Society.

Born in 1977, Danny Driver studied the piano with Alexander Kelly and Piers Lane while simultaneously gaining a first class degree at Cambridge University. Subsequently he was awarded a full scholarship to study with Irina Zaritskaya at the Royal College of Music, and graduated with distinction having won several prizes and a coveted Junior Fellowship that enabled him to complete his studies privately with Maria Curcio.





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ZOLTÁN KODÁLY (1882–1967)

Dances of Galánta (1933)

Lento - Andante maestoso

Allegretto moderato - Andante maestoso

Allegro con moto, grazioso - Andante maestoso

Allegro - Poco meno mosso

Allegro vivace - Andante maestoso -

Allegro molto vivace

At the turn of the nineteenth century, the work of Cecil Sharp, Vaughan Williams and others in researching, collecting and rearranging British folk music was paralleled by similar work in Hungary. The leading figures in this movement were Zoltán Kodály and Bela Bartók, born within a year of each other and lifelong friends. Together they collected hundreds of folk songs and dances from all over Hungary (which then included much of what is now Romania), uncovering an astonishingly rich musical heritage, much of it unknown to members of the Austro-Hungarian public accustomed to the kind of 'Hungarian' (alias 'gypsy') music popularised by Haydn, Liszt, Brahms, Strauss Jr, Lehár, Kálmán *et al.* Kodály and Bartók made extensive use of authentic folk music in their compositions—both in straightforward transcription and in more subtle and complex ways.

The village of Galánta is today in Slovakia but was part of Hungary when Kodály lived there as a boy between 1885 and 1892. At that time there was a long-established gypsy band in the village: this band had been so well known that in 1804 a book of dances 'by various gypsies from Galánta' was published in Vienna. Kodály used material from the collection for his own *Dances of Galánta*, in which he invoked the spirit and virtuosity of the gypsy band.

ROBERT SCHUMANN (1810–1856)

Concerto for Piano and Orchestra in A minor, Op 54 (1845)

Allegro affettuoso

Intermezzo: Andantino grazioso

Allegro vivace

After his marriage to Clara Wieck in 1840, Schumann turned his energies to writing for the orchestra; before that he had written almost exclusively for the piano. After the first two of his four symphonies he produced a *Fantasie for Piano and Orchestra in A minor*. The latter was never heard in public, but in 1845 Schumann composed two further movements for the *Fantasie* to form the *Piano Concerto* as we now know it. Clara Schumann was soloist at its first performance in Dresden (when Mendelssohn was conductor) and at many subsequent performances.

Schumann declared that the orchestra would be much more than a 'mere spectator' in this concerto. Although the soloist has many opportunities to shine, the orchestra is

cleverly balanced and interwoven with the solo passages. Instead of a full-scale orchestral introduction the piano begins with a brief flourish; the woodwind and horns then play a wistful theme, which is to become the basis of the whole first movement and is later recalled at the opening and close of the finale, giving a cyclical character to the concerto. The first-movement cadenza is the composer's own: Schumann was wary of soloists spoiling the concerto with an empty show of virtuosity. The romantic *Intermezzo*, as its title implies, provides a bridge between the two more substantial movements.

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No 3 in E flat 'Eroica', Op 55 (1805)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo & Trio: Allegro vivace

Finale: Allegro molto - Poco andante - Presto

In February 1805 a critic wrote about 'an entirely new symphony by Beethoven written in a completely different style. This composition, extremely difficult to perform, is in reality a lengthy, daring and wild fantasia. It lacks nothing in the way of startling and beautiful passages, in which the energetic and talented composer must be recognised; but it often loses itself in lawlessness.' This new work was the *Eroica*, Beethoven's third symphony, which had just been given its first performance at a private concert promoted by two wealthy Viennese bankers.

Following the first public performance two months later, the same reviewer suggested that Beethoven could bring more light, clarity and unity to the work if he would only agree to shorten it somewhat (which he did not). The symphony was indeed a long one by the standards of the time—probably the longest a Viennese audience had ever been required to sit through—and the composer himself suggested that it should always be played near the beginning of a concert, before the audience had become too tired.

Of the four movements, the second is (unusually) a funeral march and the fourth a set of variations on a theme from Beethoven's ballet *The Creatures of Prometheus*. The inspiration for the symphony was Napoleon Bonaparte, whose rise to fame Beethoven had watched with interest and admiration. He originally told his publisher that the symphony was to be entitled 'Bonaparte'. In the event it was published under the title *Sinfonia Eroica*, Beethoven having by then become disillusioned with Napoleon's decision to declare himself emperor. Legend has it that on hearing the news Beethoven was so incensed that he tore the title page from the manuscript, saying 'Now he too will trample on the rights of man and indulge only his ambition'.

Thomas Radice



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Emma Kirkby *soprano* · Grace Davidson *soprano* · Catherine Hopper *alto*

PROGRAMME

HANDEL

Arrival of the Queen of Sheba

Gloria **Grace Davidson** *soprano*

Laudate Pueri Dominum

Emma Kirkby *soprano*

CORELLI

Concerto Grosso Op. 6, No. 4

Adagio - Allegro

Adagio - Vivace

Allegro

INTERVAL

VIVALDI

Gloria **Emma Kirkby, Grace Davidson** *sopranos*,
Catherine Hopper *alto*

RONALD CORP

Ronald Corp is Musical Director of the New London Orchestra, the London Chorus, the New London Children's Choir and the Highgate Choral Society. He works regularly with the BBC Singers and has conducted concerts with various orchestras including the BBC Scottish Symphony Orchestra, the Royal Scottish National Orchestra and the Leipzig Philharmonic Orchestra. He has recorded extensively for Hyperion, including award-winning discs of British Light Music Classics and music by Satie, Prokofiev, Milhaud and Gabriel Pierne. Recent discs include works by Sullivan's *The Golden Legend*, *The Prodigal Son* and the operetta *The Contrabandista*.

His list of compositions is extensive and includes choral cantatas *And all the trumpets sounded*, *Laudamus*, *A New Song*, *Mary's Song* and *Adonai Echad*, as well as a Piano Concerto, *Cornucopia* and *Kaleidoscope*. He has written many other works for children, numerous songs and a recent a cappella work commissioned

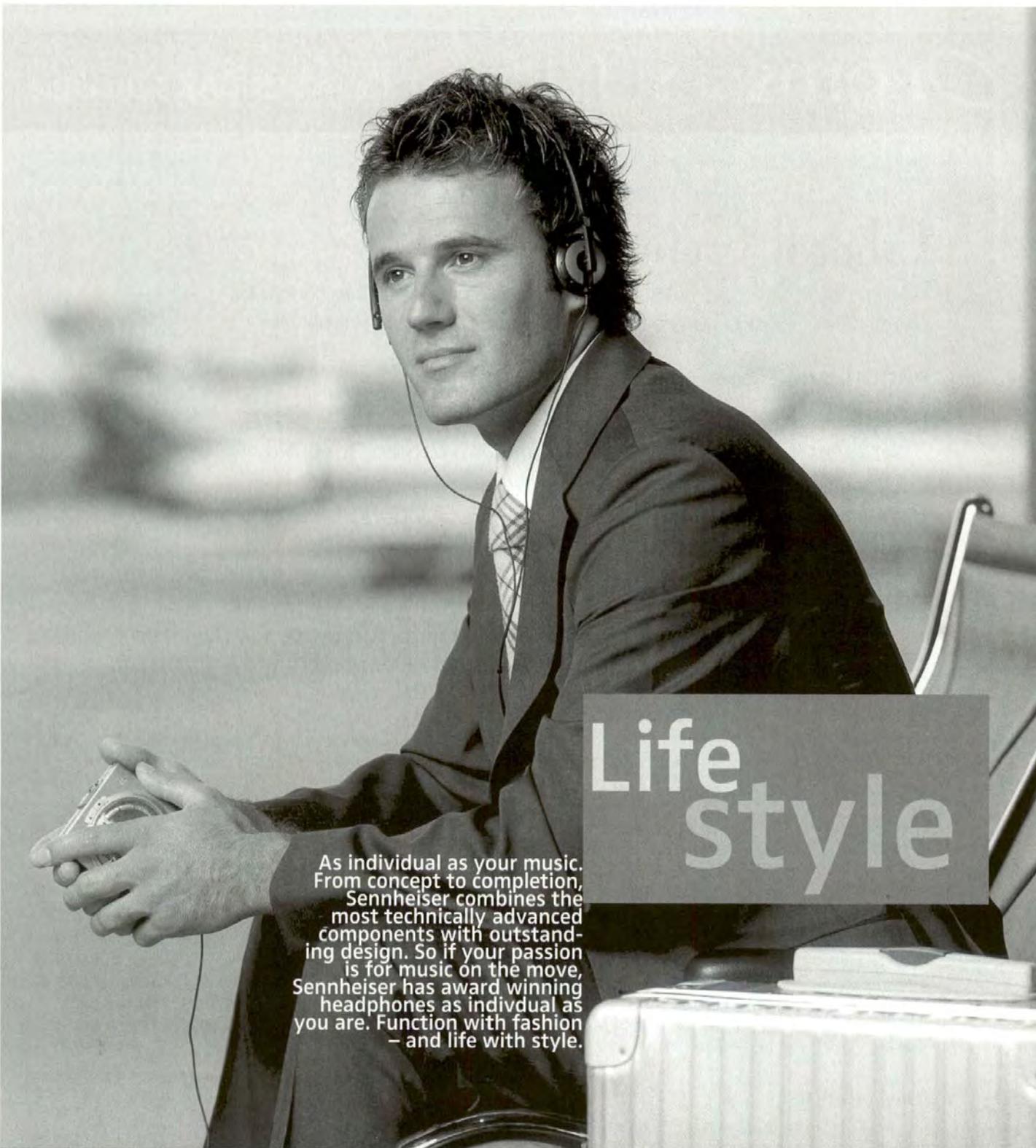
by the BBC for the BBC Singers - a setting of Matthew Arnold's *Dover Beach*. *Guernsey Postcards* was premiered by the Guernsey Camerata last year, and the London Chorus gave the first performance of *Forever Child*. His book *The Choral Singer's Companion* has become an established work of reference.

EMMA KIRKBY

Originally, Emma Kirkby had no expectations of becoming a professional singer. As a classics student at Oxford and then a schoolteacher, she sang for pleasure in choirs and small groups, always feeling at home most in Renaissance and Baroque repertoire. She joined the Taverner Choir in 1971 and in 1973 began her long association with the Consort of Musicke. Since then she has built long-term relationships with chamber groups and orchestras, in particular London Baroque, Freiburger Barockorchester, L'Orfeo Barock Orchester (of Linz), Orchestra of the Age of Enlightenment, The Academy of Ancient Music, the Purcell Quartet, the Palladian Ensemble and Florilegium.

To date, she has made over a hundred recordings, from sequences of Hildegard of Bingen to madrigals of the Italian and English Renaissance, cantatas and oratorios of the Baroque, works of Mozart, Haydn and JC Bach. Recent recordings include: Handel operatic arias for Hyperion; Bach wedding cantatas for Decca; and several projects for BIS including the first recording of the newly-rediscovered *Gloria* by Handel and *Chanson d'amour* – songs by the American composer Amy Beach. In 1999 Emma was voted Artist of the Year by Classic FM listeners, and in November 2000 received the Order of the British Empire.





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GRACE DAVIDSON

Grace began her musical training at the junior Guildhall, studying singing with Mollie Petrie. In 1997 she won a Scholarship to the Royal Academy of Music where she graduated in 2001 and continued her postgraduate studies until 2003. She won the Helen Eames Prize for early music, third place in the Concordia/AESS English Song Competition and was a finalist in the London Handel Competition 2003.

Grace now studies with Nicholas Powell and enjoys singing a wide range of Oratorio, Lieder, French and English songs. She performs as a soloist and in consorts both in Britain and abroad, most regularly with the groups The Sixteen (with whom she has just recently recorded the Allegri *Miserere*), Tenebrae, the Monteverdi Choir, the English Concert Ex Cathedra and Polyphony.

Recent highlights have included Handel's *Gloria* with the Lancashire Sinfonietta, Haydn's *Saint Cecilia* Mass at Stationers' Hall, Couperin's *Leçon de Ténèbre* at St Paul's Cathedral, Charpentier's *Jonathan and David* (with Emanuelle Haim and the Orchestra of the Age of Enlightenment). She has also just performed and recorded (Harmonia Mundi) Biber's *Missa Christi Resurgentis* with the English Concert, conducted by Andrew Manze, at the Wigmore Hall and at the Bath Festival.

Forthcoming solo engagements include Handel's *Dixit Dominus* and Belinda in *Dido and Aeneas* with The Sixteen, Vivaldi's *Gloria* and *Dixit Dominus* with Tenebrae and the English Concert in the UK and Portugal and Purcell's *Odes* with Sir John Eliot Gardiner in London and Paris.

CATHERINE HOPPER

Catherine Hopper studied Music at the University of Leeds and the Franz Liszt Hochschule in Weimar, Germany. Having graduated with Honours, she is now a postgraduate student at Royal Academy of Music, studying with Elizabeth Ritchie and Jonathan Papp.

She made her professional debut aged 13 as 'First Boy' in *The Magic Flute* at Covent Garden. Opera roles have included Aninku in Hans Krasa's *Brundibar* for Mecklenberg Opera and BBC-TV, Lenka in the British première of Dvořák's *The Stubborn Lovers* and Octavian in excerpts from Strauss's *Der Rosenkavalier* in the Cheltenham Music Festival. Excerpts at the Royal Academy include Lucretia in Britten's *Rape of Lucretia*, Dorabella in *Così fan Tutte*, Giove in *La Calisto* and Cenerentola in Rossini's *Cenerentola*.

Recent credits include a performance of Schoenberg's *Pierrot Lunaire* as part of the recent Max Festival. Oratorio has included Durufflé Requiem, Schutz *Christmas Story* and Charpentier *Messe de Minuit*. Catherine has taken part in Masterclasses with Thomas Hampson, Udo Rhineman, Paul Kiesgen and Julian Pike. Future engagements include *Le Nozze di Figaro* at Garsington. In September Catherine will continue her studies at RAM on the Opera course. She is grateful to The Dorset Foundation and Josephine Baker Trust for their sponsorship.



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GEORGE FRIDERIC HANDEL (1685–1759)

The Arrival of the Queen of Sheba, from Solomon (1748)

This busy Sinfonia for two oboes and strings opens the third Act of Handel's oratorio *Solomon* and heralds the arrival of King Solomon's eagerly awaited guest.

Gloria for Soprano and Orchestra (c 1707)

Gloria in excelsis Deo

Et in terra pax

Laudamus te

Gratias agimus tibi

Domine Deus

Qui tollis peccata mundi

Quoniam tu solus sanctus

Cum Sancto Spiritu

In March 2001 news got round of a remarkable discovery. A previously unknown work by Handel had been discovered in the library of the Royal Academy of Music in London. Handel was a meticulous librarian of his own works, which he bequeathed to his copyist. Most of the autographs ended up in the British Library and the Fitzwilliam Museum, Cambridge. Somehow this setting of *Gloria in Excelsis Deo* escaped inclusion in Handel's personal collection and hence remained unknown to scholars and musicians for nearly 300 years.

The *Gloria* can be dated to Handel's early years in Rome, since it has several features in common with the *Laudate Pueri* written during the same period (next item in tonight's programme) and with an earlier version of that work which Handel wrote shortly before leaving Hamburg in 1706.

Clearly written as a showpiece for coloratura soprano (possibly a *castrato*), it is an important addition to the Handel catalogue. It is divided into the usual liturgical sections, several of which are distinctly operatic in character—a foretaste of Handel's celebrity in this field.

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, misere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum sancto Spiritu in gloria Dei Patris. Amen.

Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

Laudate Pueri Dominum for Soprano, Chorus and Orchestra, HWV 237 (1707)

Laudate pueri (soprano and chorus)

Sit nomen Domini (soprano)

A solis ortu (chorus)

Excelsus super omnes (soprano)

Quis sicut Dominus (chorus)

Suscitans a terra (soprano)

Qui habitare facit (soprano)

Gloria Patri (soprano and chorus)

Handel's manuscript is dated 'Rome, 8 July 1707', a few months after the composition of his first important Roman liturgical work, *Dixit Dominus*. It was in fact Handel's second setting of this psalm (No 112 in the Vulgate, No 113 in the King James Bible)—one of the five psalms which (along with the *Magnificat*) are prescribed for the celebration of Vespers. The first version was a solo cantata for soprano, two violins and continuo, written in Hamburg a year or so earlier. For Rome Handel added a five-part chorus and provided a more opulent orchestral accompaniment (two each of oboes, violins and violas, and continuo).

i) *Laudate, pueri, Dominum: laudate nomen Domini.*

Praise the Lord, O ye servants of the Lord, praise the Name of the Lord.

ii) *Sit nomen Domini benedictum, ex hoc nunc et usque in saeculum.*

Blessed be the Name of the Lord from this time forth and for evermore.

iii) *A solis ortu usque ad occasum, laudabile nomen Domini.*

From the rising of the sun unto the going down of the same the Lord's name is to be praised.

iv) *Excelsus super omnes gentes Dominus, et super coelos gloria ejus.*

The Lord is high above all nations, and his glory above the heavens.

v) *Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in coelo et in terra?*

Who is like unto the Lord our God, who dwelleth on high, who humbleth himself to behold the things that are in heaven, and in the earth?

vi) *Suscitans a terra inopem, et de stercore erigens pauperem.*

He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill.

vii) *Ut collocet eum cum principibus, cum principibus populi sui.*

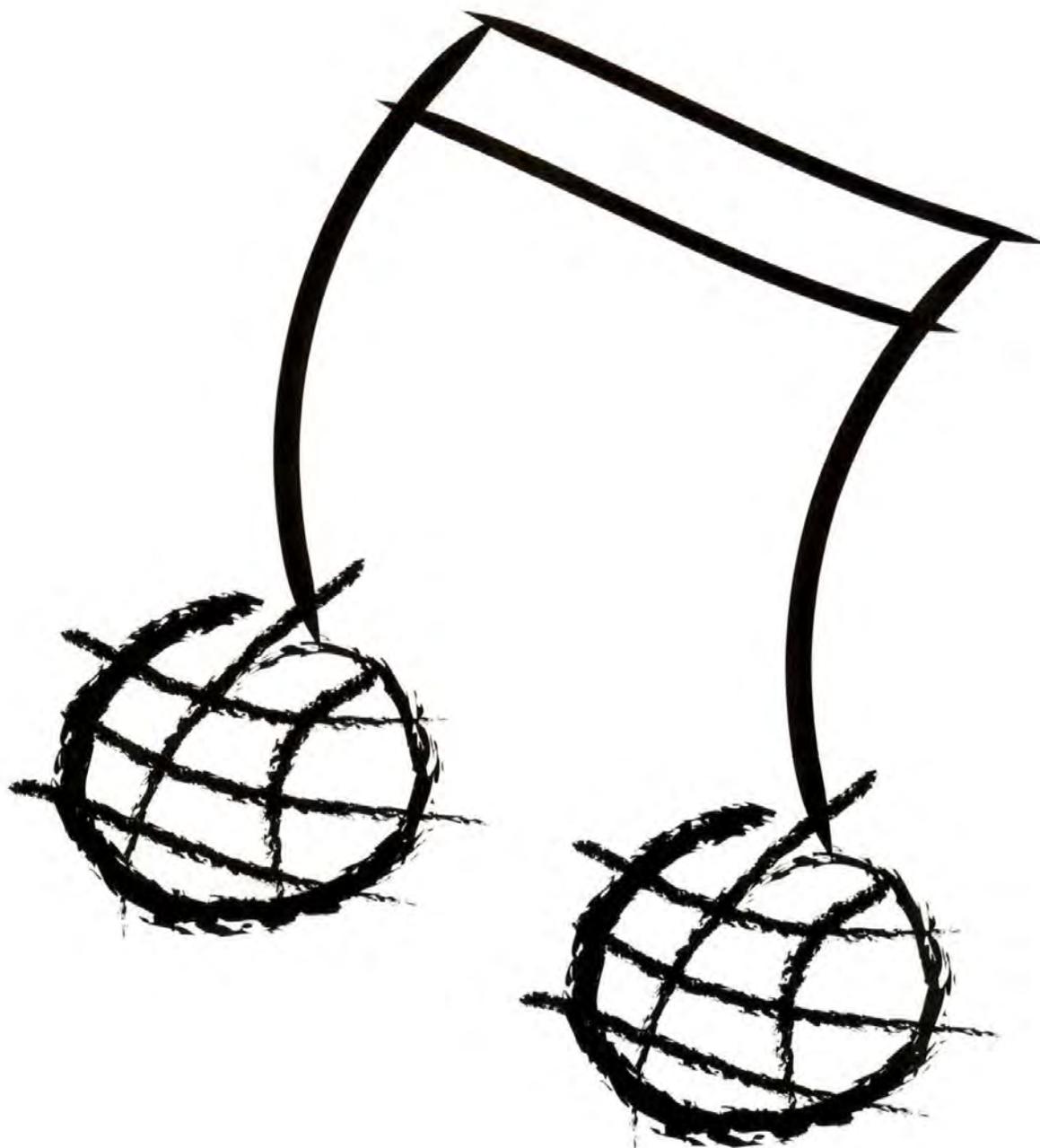
That he may set him with princes, even with the princes of his people.

viii) *Qui habitare facit sterilem in domo, matrem filiorum laetantem.*

He maketh the barren woman to keep house, and to be a joyful mother of children.

ix) *Gloria Patri et Filio et Spiritui Sancto; sicut erat in principio et nunc et semper, et in saecula saeculorum, Amen.*

Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now and ever shall be, world without end, Amen.



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ARCANGELO CORELLI (1653–1713)

Concerto Grosso in D, Op 6 No 4 (c 1708)S

Adagio - Allegro

Adagio - Vivace

Allegro

Arcangelo Corelli was born in Bologna and was active from 1675 in Rome, where he directed (as a virtuoso violinist) the orchestras of important musical patrons of the day, including the exiled Queen Christina of Sweden and Cardinals Pamphili and Ottoboni. He took the solo part in his own string concertos, which followed the pattern of *concertino* (two violins and cello) alternating with *concerto grosso* (the larger ensemble of musicians)—the latter term giving this form its generic name. Visitors to Rome were enthusing about Corelli's concertos as early as the 1680s, but it was only in 1708 that he decided to revise them for publication, to follow his five previously published sets of chamber music. By the time they were finally published in 1714, Corelli was already dead.

The twelve concerti grossi are masterpieces of classical balance, contrapuntal skill and melodic beauty. No 4 is in three movements. After four bars of simple introduction, the two violin soloists begin a *moto perpetuo*-style semiquaver chase, which continues throughout the rest of the movement. The second movement opens with a mysteriously pulsating sequence of *Adagio* chords, hinting at a melody without quite stating it. The movement closes with a sprightly *Vivace* above a running bass line. The final movement opens with the *concertino* group playing a lively triple-time gigue. After some clever use of antiphonal effects between the two violins, the movement pauses before rushing to its end with a passage of arpeggiated string writing, creating a fanfare-like effect.

ANTONIO VIVALDI (1678–1741)

Gloria in D major for two Soprano and Alto soloists, Chorus and Orchestra, RV 589 (c 1708)

Gloria in excelsis Deo (chorus)

Et in terra pax hominibus (chorus)

Laudamus te (two sopranos)

Gratias agimus tibi (chorus)

Propter magnam gloriam (chorus)

Domine Deus, Rex coelestis (soprano)

Domine Fili unigenite (chorus)

Domine Deus, Agnus Dei (alto and chorus)

Qui tollis peccata mundi (chorus)

Qui sedes ad dexteram (alto)

Quoniam tu solus sanctus (chorus)

Cum Sancto Spiritu (chorus)

Apart from the fact that he was the eldest of six children of a violinist in the orchestra of St Mark's, Venice, little is known of Vivaldi's early life. A novice from the age of 15, he entered the full priesthood in 1703, when he began service with the Conservatorio della Pietà, an orphanage for girls in Venice which placed special emphasis on musical education and had an excellent choir and orchestra. His first duties were as a violin teacher, but he was also to compose a good deal of music for the orphanage, including some Lenten oratorios.

Vivaldi's growing reputation as a composer received a notable boost with the publication in 1711 of *L'estro armonico*, 12 concertos for one, two or four solo violins. The fame of this collection spread abroad, not least to Germany, where J S Bach copied and arranged several of them. Vivaldi from then on spent much of his time writing operas and travelling throughout Italy to supervise their production, whilst retaining his links with the Pietà.

Although Vivaldi's popular reputation rests largely on his numerous instrumental compositions (notably the *Four Seasons*), his vocal music is of considerable importance. The boundaries between the Church and secular society were flexible in the 18th century, and it is therefore not surprising that Vivaldi—an ordained priest—should have excelled as a composer of both operas and sacred music. Ever since its first modern revival in Siena in 1939, this setting of the *Gloria* has been by far the most popular of Vivaldi's choral works.

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Violin Recital

Silvia Crastan *violin* · Ricardo Peñalver *piano*

PROGRAMME

POULENC

Sonata for *Violin and Piano*

Allegro con fuoco

Intermezzo

Presto tragico

LILI BOULANGER

Nocturne et Cortège

FRANCK

Sonata for *Violin and Piano*

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso



SILVIA CRASTAN

Silvia Crastan was born in Basle. She studied in Switzerland with the violinists N. Chumachenco, C. Romano and U. Lehmann and obtained the national teaching and concert diplomas. Additional experience includes masterclasses with V. Pikaisen and W. Wilkomirska. In 1995 she was invited to the European Mozart Academy in Crakow. Notable awards are a 3rd prize in the Swiss National Youth Competition and the International Youth Competition of Stresa, Italy.

Scholarships from the Dienemann-Stiftung and the Fond Suri funded further study in London at the Guildhall School of Music with Ifra Neaman from 1999 to 2001. Since 2001, she has built up a growing following for her London recitals and solo appearances; she is also in demand on the Suburb as a teacher of the violin.

Silvia performed as a recitalist in the UK in the St Lawrence Jewry August Festival; St Martin-in-the-Fields; Bristol Cathedral; Lotherton Hall, Leeds and Strathclyde University, Glasgow. She has appeared in Italy, Mexico, Switzerland, the Netherlands and Germany. In June 2004, she gave six concerts with the Fumasoli Trio on a Baltic

Cruise. She plans to perform Mendelssohn's Violin Concerto with the North London Philharmonia in November, and Lennox Berkeley's Violin Concerto with the Camerata Schweiz in 2006.

RICARDO PEÑALVER

Ricardo Peñalver was born in Linares, Spain in 1969. At the age of 7 he began his piano career under the direction of M^{re} Francis Salazar. Between the ages of 12 and 16, he received piano tuition from Professor Carmen Flores (teacher of the famous late pianist Rafael Orozco). He finished his Professional Piano Grade in the Conservatoire of Córdoba and his Superior Piano Grade in Madrid, with Almudena Cano, one of Spain's most eminent teachers, obtaining the highest marks in both cities. In 1990 he won a scholarship from the Spanish Foreign Office to study in the Fine Arts School of Prague with Jan Panenka, one of the Czech Republic's top teachers and pianists. In 1992 he studied in the Musik Akademie of Basel (Switzerland) with Laszlo Gyimesi after obtaining a grant from the Southern Government of Spain.

When he was only 11 years old, Ricardo won the Marisa Montiel piano competition, and reached the final national stage when he was 20. He has performed as a soloist, a member of a chamber music ensemble and with orchestras, in Spain, England, the Czech Republic, Italy and Mexico.

As well as participating in masterclasses with Jan Wijn and Estéban Sánchez, he has conducted a number of choirs in addition to teaching the piano. He is currently living in England, where he continues his professional career as a performer, teacher and choir conductor. His study of the philosophy of L. Ron Hubbard has helped him to acquire a new and deeper understanding of music.



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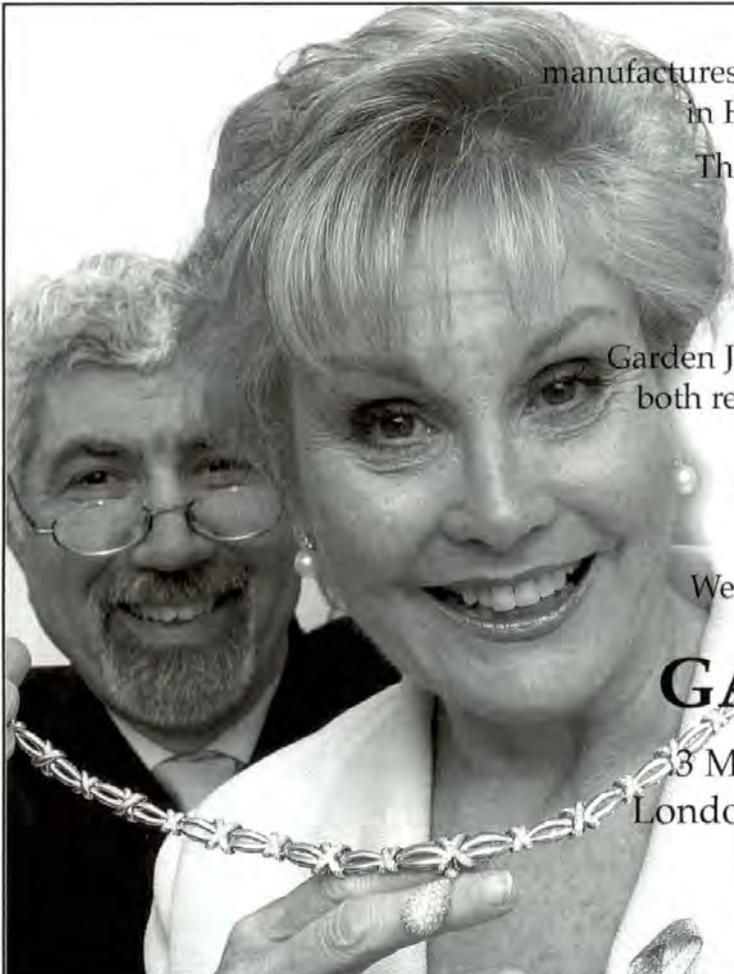
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Proms at St Jude's 12.45pm TUESDAY 14th June

FRANCIS POULENC (1899-1963)

Sonata for Violin and Piano

Allegro con fuoco

Intermezzo

Presto tragico

Poulenc was largely self-taught. Notwithstanding the individuality of his style, like so many other French composers of that generation, he fell under the influence of Igor Stravinsky and the eccentric Erik Satie. In the twenties, Poulenc was a member of 'Les Six', an informal association of young French composers who wanted to divorce both Impressionism and Germanicism from French Music, and employ elements of popular music (Vaudeville). His Violin Sonata, completed in 1943 and revised in 1949 (in memory of the Spanish writer Federico Garcia Lorca and dedicated to the Violinist Ginette Neveu) was his 4th attempt in that genre. Although he was unsure of the composition's merit, he kept it for performance and it became a big success. Listeners will relish the numerous contrasting elements, frequent changes of tempo and the expressive melodies and harmonies.

LILI BOULANGER (1893-1918)

Nocturne et Cortège

At the start of Boulanger's musical career, she was guided by her father Ernest Boulanger (Professor at the Conservatoire de Paris) and sister Nadia Boulanger (who was perhaps the most influential composition teacher of the 20th century). Lili was the first woman to win the 'Prix de Rome' in 1913, with her cantata *Faust et Hélène*. This gave her the opportunity to spend some time in the Villa Medici in Rome. Lili was in fragile health all her life and she died at the young age of 24, suffering from a variety of conditions we now identify as Crohn's disease. Nevertheless, during her short life she composed about two dozen works. *Nocturne* (1911) and *Cortège* (1913) are two magical little pieces with beautiful Impressionist harmonies and Spanish flair.

CÉSAR FRANCK (1822-1890)

Sonata for Violin and Piano

Allegretto ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso

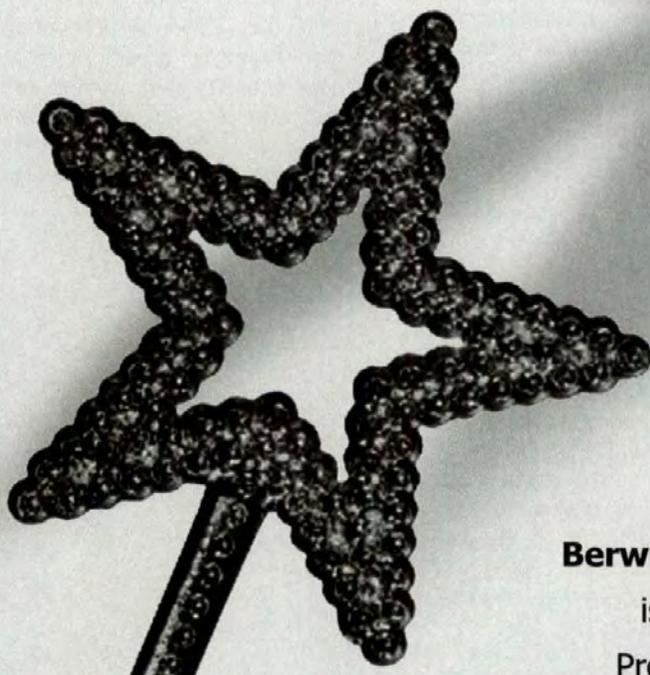
Born in Liège of German parents, Franck was intended by his father for a career as a piano virtuoso. But it was only later on that he discovered his true vocation as an organist at St. Clotilde in Paris, where he demonstrated his outstanding improvisatory skills. He started composing in his 40s and his achievements are evident, especially in the symphonic, chamber and keyboard works. It is in these areas of composition that he is regarded as one of the most distinguished French musicians.

In his Violin Sonata (1886), features of his mature style can be heard: preoccupation with counterpoint and traditional forms (for example, sonata form), rich chromaticism (indebtedness to Wagner), variants of one or two motifs, and cyclic use of thematic material that connects the movements. His melodies tend to be small in range; they are accompanied by thick harmonies and very widely-spread chords on the piano.

Silvia Crastan



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Celebrity Piano Recital

Nikolai Demidenko *piano*

PROGRAMME

CLEMENTI

Sonata Op. 12, No. 1

Presto

Larghetto con espressione

Allegretto (Theme and 11 variations)

CHOPIN

Fantaisie-impromptu Op. 66

3 Rondos

Op. 1

Op. 16

Op. 73

INTERVAL

CHOPIN

Polonaise Op. posth.

Andante Spianato & Grand Polonaise Op. 22

LIZST

3 Hungarian Rhapsodies

No. 12

No. 13

No. 14



NIKOLAI DEMIDENKO

Nikolai Demidenko studied at the Moscow Conservatoire with Dmitri Bashkirov. A medallist in the 1976 Concours International de Montreal and 1978 Tchaikovsky International Competition, he made his British debut in 1985 with the Moscow Radio Symphony Orchestra. A visiting professor at the University of Surrey, he has been resident in the UK since 1990 and was proud to receive British citizenship in 1995.

Nikolai Demidenko's frequent Wigmore Hall recitals have included his six-part series entitled *Piano Masterworks*, which won a Royal Philharmonic Society Award. He also appears regularly in both the London International Piano series at the Royal Festival Hall and the Great Performers series at the Barbican Concert Hall. In June 1999, the Barbican Concert Hall and the Cité de la Musique in Paris invited him to take part in an innovative project performing Beethoven's *Diabelli Variations* with the Twyla Tharp Dance Company. The success of this collaboration led to an invitation from the Los Angeles Performing Arts Center for Nikolai Demidenko to perform

Beethoven's *Hammerklavier* Sonata with the Twyla Tharp Dance Company in June 2001. He returned to the Barbican's Great Performers series in October 2004 with an all-Beethoven programme, which included the *Diabelli Variations*.

Current and forthcoming appearances include recitals in Brisbane; Charlottesville, Virginia; Hong Kong; Liverpool and Manchester, and performances at the festivals of Bastad; Bayreuth; Canterbury; Duszyniki; Newbury Spring; Petworth; Schwetzingen; Swansea and Windsor. As well as a UK tour with the Russian State Symphony Orchestra, he plays with the Bournemouth, Halle, São Paulo, Singapore and Spanish National Symphony, and the Auckland, Royal Liverpool, Oslo and Warsaw Philharmonic Orchestras.

Ongoing highlights for Nikolai Demidenko are his performances with the St Petersburg Philharmonic and Yuri Temirkanov at the Philharmonic Hall Berlin; Teatro Colón, Buenos Aires; Glasgow Royal Concert Hall; Barbican Concert Hall, London; Bridgewater Hall, Manchester; Santa Cecilia, Rome and the Great Hall of St Petersburg.

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MUZIO CLEMENTI (1752–1832)

Piano Sonata in B flat Op12 No 1 (1782)

Presto

Larghetto con espressione

Allegretto (Theme and 11 variations)

Clementi tends to be associated with piano studies (in particular his celebrated series *Gradus ad Parnassum*) and with elementary pieces considered suitable for beginners. He enjoyed a European reputation as one of the finest teachers of his day, numbering among his pupils John Field and J B Cramer. As a composer he was both ambitious and innovative: arguably he was the first one to exploit the piano's special qualities and to break away from the traditions of harpsichord writing, of which traces still remained in the later keyboard works of Haydn and even in some of Mozart (Clementi's younger contemporary by four years). Beethoven thought highly of Clementi; as a composer he learnt much from Clementi's piano sonatas, and as a teacher prescribed their daily practice to his nephew.

Born in Rome, Clementi was a young prodigy at the keyboard when, at the age of 14, a wealthy English patron took him under his wing and arranged for him to receive a general and musical education in England. After a successful career as a widely-travelled performer, teacher and composer, he turned his energies at the age of 60 to piano manufacture in London and died at Evesham, Worcester, 20 years later.

This relatively early sonata (published in 1784) already displays many technical and stylistic features which Beethoven would have admired and, indeed, imitated in his own piano writing. For instance, in the first movement Clementi makes much use of hand-crossing, the left hand switching between extreme registers while the right hand plays an accompanying figure (cf the finale of the *Waldstein* Sonata); octave scales; double trills; and melodic phrases played below trills with the same hand.

The short second movement is Mozartian in character, but the finale (in the form of a theme and variations) looks forward to Beethoven. The tempo remains constant throughout—the variations simply repeating the theme in ever more decorated or varied clothing. If this seems tame when compared to some sets of variations by Mozart and Beethoven, Clementi nevertheless injects a touch of eccentricity by adding an extra bar in the second half of the theme and each variation—an echo-like repeat of bar 5—which upsets the conventional pattern of eight-bar phrases.

FREDERIC CHOPIN (1810–1849)

Fantaisie-Impromptu in C sharp minor, Op 66 (1835)

Surprisingly for a work which has become such a favourite, Chopin's *Fantaisie-Impromptu* was not published until six years after his death, in 1855. The main material (marked *allegro agitato*) consists of right-hand semiquavers, with the tune sometimes at the top and sometimes at the bottom of the hand, superimposed on rolling triplets in the left hand. The contrasting *moderato cantabile* section is a flowing melody in the major. The opening music is resumed (now *Presto*), but at the last moment the *cantabile* tune is briefly resumed in the left hand, bringing the piece to a tranquil conclusion in the major.

INTERVAL

Three Rondos

Op 1 in C minor (1825)

Op 16 in E flat major, with Introduction in C minor (1832)

Op 73 in C major (1828)

In these three Rondos, along with the next two items in the programme, we hear the youthful Chopin as a budding virtuoso pianist-composer. Although containing many hints of emerging genius, they seem a far cry from the profoundly poetic style of Chopin's mature compositions. But they shed an interesting light on his artistic development.

Although we know of several earlier compositions, going back to the age of seven, the Op 1 Rondo was Chopin's first published work, written when he was only fifteen. It was dedicated to Madame Linde, wife of the Rector of the Warsaw Lyceum, where Chopin was a pupil. The Op 16 Rondo, with its dramatic quasi-operatic introduction, is stronger stuff, sharing some of the heroics of the *Grande Polonaise* of 1830. The last of the three, Op 73, is another teenage work; shortly after its composition Chopin arranged it for two pianos, in which form it seems to have enjoyed considerable success.

Polonaise in D minor, Op 71 No 1 (1825)

The polonaise, which took its French name in the 17th century, had its origins in a stately Polish folk dance of a processional nature with choral elements. Later it became fashionable in aristocratic circles outside Poland as a purely instrumental dance form, and joined the company of the stylised dance movements (*allemande*, *courante*, *sarabande* etc) which feature in much western European music of the baroque period. In Poland itself the polonaise acquired distinctly nationalist overtones, particularly with the country's loss of independence after the Napoleonic Wars; and from the early 1800s it re-emerged as an art form, usually for piano. Two of Chopin's teachers wrote pieces in this genre. This early essay in the form survived in a copy kept by Chopin's father and was published posthumously.



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Andante Spianato and Grande Polonaise Brillante, Op 22 (1830–1835)

By 1830 Chopin had written number of works for piano and orchestra and was well known as a public virtuoso, rivalling Liszt. His orchestral technique has often been dismissed as immature and unimaginative, but its critics have perhaps not taken sufficient account of the fact that he never intended the orchestra to provide more than a backdrop to the soloist. His aims, therefore, were quite different from those of Mozart or Beethoven. Nowhere is this more true than in the case of the *Grande Polonaise*—so much so that it has long been acceptable to play it as a solo piece. The original piano passages are entirely self-sufficient (the bass line, for instance, is present throughout and not dependent on the orchestra). All that is needed for solo performance is a piano reduction of the orchestral *tutti*, which serve merely as bridge passages.

Of the two elements which make up the work, the Polonaise was the first to be written, in 1830. It was the last of his compositions with orchestra and can be said to represent the high-water mark of his contribution to the brilliant style of piano writing so much in vogue at the time. Five years later he added the opening *Andante spianato* ('smooth'), for piano alone, which he composed specially for a performance of the Polonaise at one of his by then rare public appearances on the concert platform.



FRANZ LISZT (1811–1886)

Hungarian Rhapsodies (1853)

No 12 in C sharp minor

No 13 in A minor

No 14 in F minor

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

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

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

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Piano Recital

Nicola Eimer *piano*

PROGRAMME

BACH

Prelude & Fugue in D minor

SCHUBERT

2 Impromptus D 935

No. 3 in B flat - Theme & Variations

No. 4 in F minor - Allegro Scherzando

CHOPIN

3 Mazurkas Op. 50

No. 1 in G major

No. 2 in Ab major

No. 3 in C# minor

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NICOLA EIMER

British pianist Nicola Eimer received her Master's degree from the Juilliard School in New York, having been awarded a Fulbright Scholarship to study with Joseph Kalichstein. Previously, she studied at the Royal Academy of Music with Christopher Elton, where she graduated with first class honours, as well as being awarded the Dip RAM. During her studies, she received generous support from the Countess of Munster Musical Trust. At the Royal Academy of Music, Nicola has held both the Meaker and the Hodgson Fellowships.

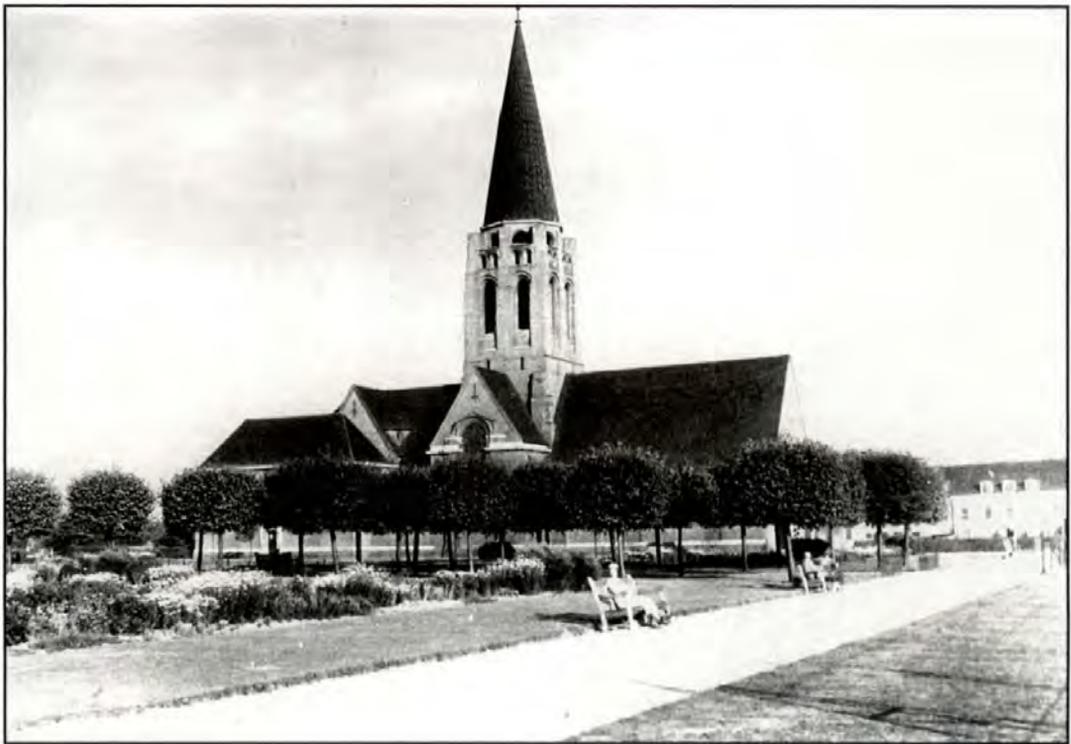
Nicola has performed as a concerto soloist at the Barbican, Wigmore Hall and the Purcell Room, and she recently made her concerto debut with the City of London Sinfonia, in a performance of Beethoven's 2nd Piano Concerto. She has given solo recitals at the Purcell Room, Harrogate, Honiton Stratford and Buxton Festivals, and recently appeared in the Saint-Saens Festival at Wigmore Hall.

A major prize-winner at both the Dudley and John Lill Piano Competitions, and a finalist at the 2003 YCAT auditions, Nicola was selected for the 2003 Tillet Trust Young Artists Platform, making her solo Wigmore Hall debut in December 2004. Nicola regularly performs with the Eimer Piano Trio with whom she won the 2002 Royal Over-seas League Competition, and the Barenreiter Prize in the ARD Competition in Munich. In March she made her debut with the English Sinfonia in a performance of Beethoven's 4th Concerto.



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Endellion String Quartet

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

PROGRAMME

HAYDN

Quartet Op. 42

Andante ed innocentemente

Menuet & Trio

Adagio cantabile

Finale: Presto

MOZART

Quartet K 464

Allegro

Menuetto & Trio

Andante

Allegro non troppo

INTERVAL

BEETHOVEN

Quartet Op. 131

Adagio non troppo

Allegro vivace

Allegro moderato

Andante molto cantabile

Presto

Adagio quasi andante



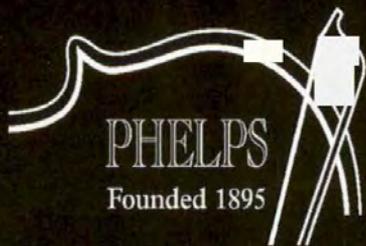
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ENDELLION STRING QUARTET

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Formed in 1979, the Endellion String Quartet is renowned as one of the finest quartets in the world. Over the years, their schedule has included regular tours of North and South America and concerts in Australasia, the Far East, the Middle East, South Africa and every West European country. Everywhere, the Endellion String Quartet 'sets the audience ablaze' (Daily Telegraph) and captivates concertgoers with a remarkable rapport, 'playing to each other with a sense almost of discovery, communicating to the audience on a level of unusual intimacy' (The Guardian).

In Britain, the Endellion String Quartet has appeared at nearly all of the major series and festivals and is regularly broadcast on BBC radio and television. It gave the 25th anniversary concert of the first ever St John's, Smith Square BBC lunchtime broadcast, repeating the original programme given by the Amadeus Quartet, it has appeared at the Proms, and it has been featured in the week-long programmes 'Artist of the Week' and 'Artists in Focus'. Its presence in London has been marked by several series both at the South Bank and Wigmore Hall, where the Quartet were Artistic Directors of several 'Quartet Plus' series. They have



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picture of inlaid cello by Narelle Freeman

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worked with guest artists including members of the former Amadeus Quartet, Sir Thomas Allen, Joshua Bell, Michael Collins, Steven Isserlis, Mitsuko Uchida and Tabea Zimmermann.

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

The Endellion String Quartet has been Quartet in Residence at Cambridge University since October 1992, and undertook two short-term residencies at the Massachusetts Institute of Technology (MIT) in the USA. They have been Associate Quartet of the Royal Northern College of Music since 2001; and have just begun a Residency at The Venue, Leeds, the country's newest chamber hall.

The Endellions have given a cycle of all the Beethoven quartets at Wigmore Hall and many other venues. Just after the completion of their 25th Anniversary year they began, in January 2005, to record the cycle for Warner Classics, who plan to release two discs per year for four years.

'It is not only the brilliance, intensity and coherence of their interpretation which engages and impresses the listener, but also their absolutely individual rhythmic, vibrant and thoughtful approach.'

Frankfurter Allgemeine Zeitung



RICHARD HOLT

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JOSEPH HAYDN (1732–1809)

Quartet in D minor Op 42, Hob III 43 (1785)

Andante ed innocentemente

Menuet & Trio

Adagio cantabile

Finale: Presto

With one exception, Haydn's mature string quartets were composed (or planned, in the case of the last three) as sets of six. The exception is this single quartet. Apart from the date of composition, nothing is known of its origins or inspiration. Some commentators have linked it with a letter which Haydn wrote in 1784 to the Viennese publisher Artaria, in which he mentioned that he was working on 'three very short quartets of only three movements; they are intended for Spain'. But this one, though short, has four movements; the others apparently never materialised. The quartet was brought out by the rival publishing house of Hoffmeister, who preferred to print works singly, rather than in sets, and who may possibly have commissioned it from Haydn.

The Op 42 Quartet may be less ambitious than other works of Haydn from the same period, but it is beautifully shaped and scored. In contrast to the relaxed, restrained character of the opening movement (in keeping with its superscription 'innocentemente') and the small-scale minuet and trio, the *Adagio* slow movement has a rich sonority and impressive thematic development. The finale is fugal in character and notable for its economy of expression.

WOLFGANG AMADEUS MOZART (1756–1791)

Quartet in A major, K 464 (1785)

Allegro

Menuetto & Trio

Andante

Allegro non troppo

Of the two dozen or so string quartets which Mozart wrote, the set of six known as the 'Haydn Quartets' deserve to be considered the *chefs-d'œuvre*. Their inspiration came from Mozart's friendship with Haydn, whom he first met in 1781 when living in Vienna. The two men would meet to play chamber music together.

In 1782 Haydn published his Op 33 set of string quartets, generally recognised as the first true masterpieces of the genre. The works were revolutionary—far more intense and dramatic than other chamber music of the time. Moreover, Haydn now apportioned the melodic material equally among the instruments, which meant that four equally accomplished players were needed. The quartets made a striking impression on Mozart. He resolved to adapt Haydn's new

principles to his own music, and between 1782 and 1785 he wrote and dedicated to Haydn a series of six quartets. Apart from paying homage to the older master his main motive in writing them was self-educational. "I have learned from Haydn how to write quartets", he said.

Mozart's quartets were first performed at a pair of concerts in January and February 1785. Haydn was present at both concerts and afterwards told Mozart's father, "Before God and as an honest man I tell you your son is the greatest composer known to me in person or by name. He has taste and, what is more, the greatest knowledge of composition." The A major Quartet was the fifth to be written. In common with others in the series, Mozart follows Haydn's example in using counterpoint and fugal elements to give the music new complexity and interest.

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)

Quartet in C sharp minor, Op 131 (1826)

Adagio non troppo

Allegro vivace

Allegro moderato

Andante molto cantabile

Presto

Adagio quasi andante

Allegro

After the first performance of the Ninth Symphony in May 1824 Beethoven wrote no more orchestral music. His major compositions for the piano had come to an end with the Diabelli variations in 1823; only a handful of Bagatelles and other short pieces remained to be published. From now until his death in March 1827 he devoted himself entirely to works in a single medium—the string quartet. This activity was in fulfilment of a commission which he had received in 1822 from Prince Nikolai Golitsin, an amateur cellist and music lover from St Petersburg, to write 'one, two or three quartets'.

The C sharp minor quartet was the first of the three written for the Prince. It is really a string quartet in one movement. Its separate sections pause only momentarily before the stream of music resumes. In this forward-looking work Beethoven achieved an 'arch form' (a form which fascinated Bartók), in which a central movement (in this case the *Andante* set of variations) is flanked by outer movements which balance each other in key and thematic material. The design was revolutionary in its day. The quartet was said to be the composer's favourite work.

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Nonesuch Orchestra

Nonesuch Orchestra · Christopher Dawe *conductor* · Emanuel Salvador *violin*
David Worswick *violin* · Charley Brighton *euphonium*

PROGRAMME

VIVALDI

The Four Seasons Op. 8

No. 1 Spring

No. 2 Summer

MOZART

Romanze *arr. euphonium and strings*

JOE MISERENDINO

Summer Celebration *for euphonium and strings*

TCHAIKOWSKY

Waltz from Serenade for Strings

TONY OSBORNE

Frère Jazzer *for orchestra and audience!*

CHRISTOPHER DAWE

Christopher Dawe, Conductor was a chorister at Durham Cathedral, and choral scholar at St John's Cambridge. He studied composition in Cambridge and Manchester and won the Ricordi Prize for conducting at Trinity College of Music. In 1995 he founded the highly-regarded Anton Bruckner Choir and Orchestra, whose repertoire includes an annual Bach performance. Equally at home in choral and orchestral works, he worked as Assistant Conductor of the internationally acclaimed Budapest Festival Orchestra under Ivan Fischer in 1999/2000.

Since his return to London, Christopher has made his BBC Television debut at the South Bank and assisted Mark Elder at the Halle. Conductor of the Brockham Choral Society near Dorking since 1998 and Grange Choral Society of Bournemouth since 2001, Christopher was appointed conductor of Morley Chamber Orchestra in 2002 and Director of the Dorking Camerata in 2003. He took over as Music Director of the Nonesuch Orchestra in September 2004.

EMANUEL SALVADOR

Emanuel Salvador is one of the finest exponents of the new generation of young Portuguese violinists. After studying at the Artave Professional School in Portugal he went to London's Guildhall School of Music and Drama and later to the Royal College of Music to complete a two-year Master's Course with Felix Andrievsky. Throughout his studies he has been awarded numerous prizes, including a Gulbenkian Foundation scholarship and the Isolde Menges Prize at the RCM.



DAVID WORSWICK

David Worswick was born in Liverpool in 1983. He began his musical life with piano lessons at the age of six and took up the violin a year later, inspired to do so after hearing a recording of Jascha Heifetz playing Tchaikovsky's violin concerto.

David studied at the Royal Northern College of Music Junior School and Chetham's School of Music before moving to London. He is currently in his final year at the Royal Academy of Music, under the tutelage of Professor Lydia Mordkovich.

He was the winner of the inaugural 'Delius Prize' sponsored by the Delius Society and Delius Trust and was the only British representative selected to take part in the 50th edition of the International 'Premio Paganini' Violin Competition in Genoa, Italy.

David has performed widely throughout the UK and Europe. His most recent concerts have taken place at Conway Hall in London, in Reid Hall as part of the Edinburgh Fringe Festival and at the Musée de Préhistoire de Nemours in France, as well as those for the Delius Society and the UK Shostakovich Society.

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CHARLEY BRIGHTON

Charley began playing the euphonium at the age of 11. On leaving school he played solo euphonium with many championship brass bands, including the famous Sun-Life Stanshawe Band in Bristol.

In 1996 he was awarded the trophy for 'The Most Outstanding Euphonium Player' in the London rounds of the National Brass Band Championships.

Looking for new sounds, he embarked on a wind band career as soloist and conductor with the BBC Elstree Concert Band based at London's Maida Vale Studios, and with the Buckinghamshire Symphonic Winds. In April of 2000, he visited France with the Burnham Concert Band as soloist and conductor, as guests of the l'orchestra d'Harmonie de Lezay.

In May of 2001 he joined the music team at St. Mary's Parish Church in Slough, Berkshire, and undertook an extensive solo recital programme that now boasts 17 concerts, playing 98 pieces of music by 74 different composers from 12 different countries, 40 of which were premiers.

In November of 2004 he signed a contract with Willson Band Instruments of Flums, Switzerland, as a performing artist on the 2900 Euphonium, a model which he has endorsed for over 10 years. You can visit his web site at: www.euph9.freemove.co.uk



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The Nonesuch Orchestra is particularly grateful to the Sheena Booth Music Trust for sponsoring postgraduate violin students for the 2004/5 season.

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SYDNEY

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ANTONIO VIVALDI (1678 – 1741)

The Four Seasons Op.8

The Four Seasons is the first of a set of twelve violin concertos, published in 1725 under the title *The Contest of Harmony and Invention*, and is probably the best known of all Vivaldi's works. It can be regarded as an early example of programme music. The original score includes lines of sonnets, presumed to have been written by the composer himself, to describe each musical section.

No.1 Spring (*la Primavera*)

Solo Violin: Emanuel Salvador

Allegro: Spring has come, and joyfully the birds welcome it with cheerful song, and the streams at the breath of zephyrs flow swiftly with sweet murmurings. But now the sky is cloaked in black, and thunder and lightning announce themselves. When they die away, the little birds turn afresh to their sweet song.

Largo e pianissimo sempre: Then on the pleasant flower-strewn meadow, to the gentle rustle of the leaves and branches, the goatherd rests, his faithful dog at his side.

Allegro: (appropriately set to the rhythm of a jig) To the rustic bagpipes' gay sound, nymph and shepherd dance beneath the fair spring sky in all its glory.

No. 2 Summer (*l'Estate*)

Solo Violin: David Worswick

Allegro non molto: In the torrid heat of the blazing sun, man and beast alike languish, and even the pine trees scorch. The cuckoo raises his voice and, soon after, the turtle-dove and finch join in song. Sweet zephyrs blow, but the fierce north wind intervenes. The shepherd weeps - anxious for his fate from the harsh menacing gusts.

Adagio: He raises his weary limbs from rest in fear of the lightning, the furious thunder and the angry swarms of gnats and flies.

Presto – tempo impetuoso d'Estate: Alas, his fears are justified, for furious thunder irradiates the heavens, bowing down the trees and flattening the crops.

WOLFGANG AMADEUS MOZART (1756 – 1791)

Romanze from Horn Concerto No. 3

Solo euphonium: Charley Brighton

Romanze is the 2nd movement of the 3rd Horn Concerto in Eb and Charley Brighton has adapted it for euphonium.

JOE MISERENDINO

Summer Celebration for euphonium

Solo euphonium: Charley Brighton

Joe lives in Pennsylvania, USA. He wrote his *Music of the Seasons* for Charley Brighton in 2003. *Summer Celebration* is the fourth movement of the suite and this version with string orchestra receives its premiere today.

PYOTR ILYICH TCHAIKOVSKY (1840 – 1893)

Waltz from Serenade for Strings in C major Op.48

The *Serenade for Strings* was written in 1880, after his first four symphonies, the ballet *Swan Lake* and the opera *Eugene Onegin*. The composer himself regarded the *Serenade* as one of the finest things he had done up to that time.

The second movement, *Waltz*, is a lilting creation that bears eloquent testimony to the composer's love of things Viennese.

On the occasion of the first performance, a private one with a student orchestra, Tchaikovsky's former teacher Anton Rubinstein pronounced it his finest writing to date. The first public performance was given on 30 October 1881 in St. Petersburg. The appreciative audience demanded an encore of the *Waltz* movement, which has since become one of Tchaikovsky's best-known pieces.

TONY OSBORNE (B.1947)

Frère Jazzer

Tony Osborne was born in Slough in 1947 into a musical family. He played double-bass from the age of nine and began composing at 14, going on to study composition and double bass at the Royal Academy of Music. His output as a composer draws on his wide experience and interests, including classical, jazz, multi-ethnic, folk, pop and rock music. *Frère Jazzer* was written for the South Berkshire Music Centre String Gala in 2001 and the success of today's performance will depend on full audience participation.



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Alistair Cherry *guitar* · Mark Hodgson *bass* · Simon Lea *drums* · Paul Clarvis *percussion*



GWYNETH HERBERT

Gwyneth Herbert could have been many things; The new Joni Mitchel, a professional French horn player, a vet, classically-trained front woman with a live hip-hop outfit, a post-Spice Girls teen pop poppet, an actress, a drum and bass diva, a star in Poland, a really excellent waitress. Instead she became a singer; one of the most talked-about voices on the jazz circuit, a 22 year old veteran of countless hardscrabble gigs in shouty pubs, a vocalist who doesn't just sing other people's songs, she inhabits them, a songwriter who turns a love of literature and a passion for classic composition into beautiful, evocative and elegant numbers of her own, an artist who was a musician-in-waiting even before she was born. "My mum played me music in the womb," Herbert says with a grateful grin, "Stevie Wonder, Carole King, singer-songwriter stuff. Then when I was a baby my dad would sing me to sleep – Ray Charles, Paul Robeson – that's when my love of jazz was born."

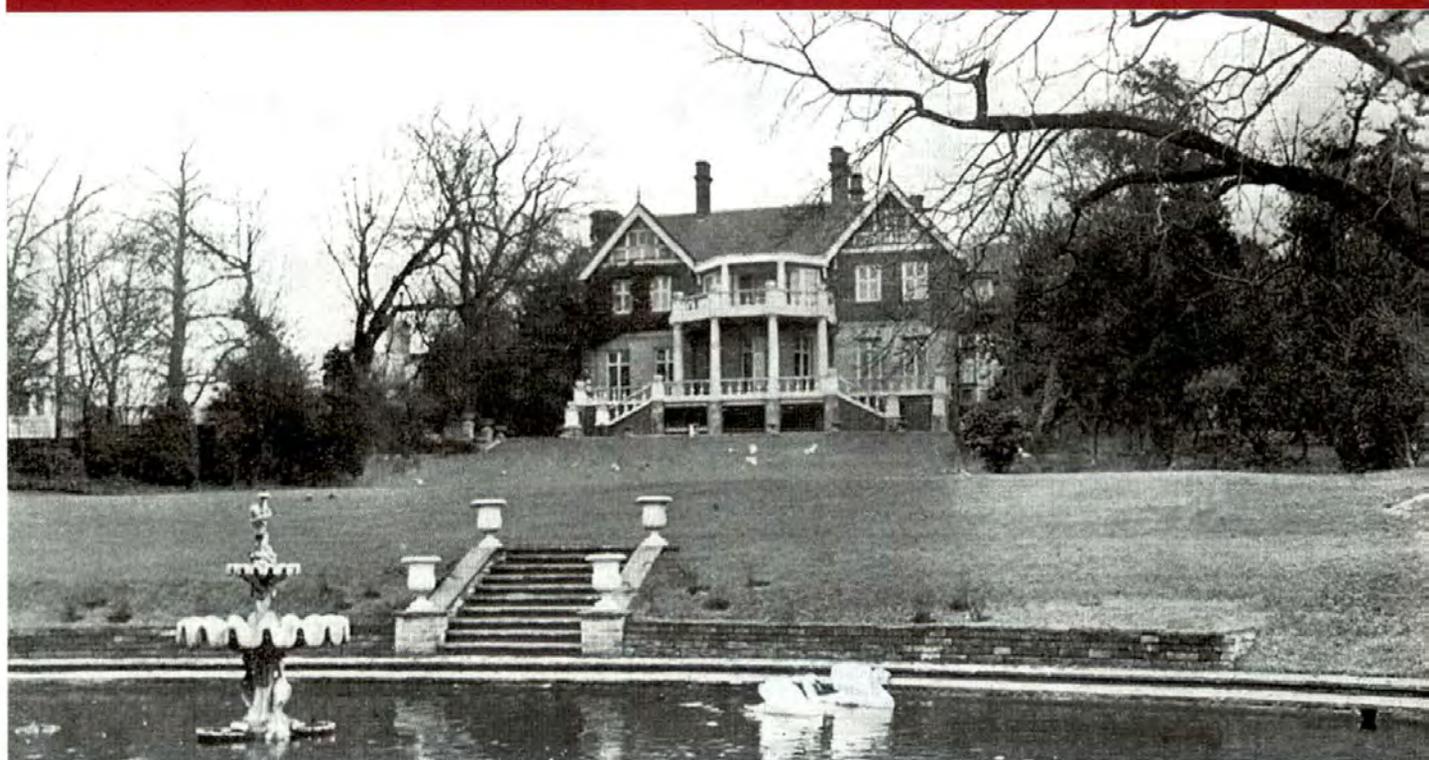
Herbert is a country girl who grew up in little villages in Surrey and Hampshire. Her childhood was surrounded by music. The first 'proper' song she wrote was called *Bramley Bugs' Walk*, composed on the piano's black notes when she was 5. If pushed (or slightly sloshed) she can still play it now. School was a succession of bands and orchestras. Aged 14, with the financial help of a youth music charity, she recorded a five-track demo of her own tunes at Trinity Studios in Woking. At sixth-form college in Alton, Hampshire, she began seriously singing jazz. It was amazingly musically oriented. As singer with a college jazz trio, Herbert played pubs and clubs around Hampshire.

She started at Durham University in autumn 1999, where she indulged her love of reading with a degree

in English but she always wanted to sing. At Durham her nascent musical career accelerated. She fell in with fellow student Will Rutter, a Wiltshire boy who had rebelled against his musician dad's love of folk music by teaching himself jazz guitar and getting stuck into Indie and Grunge. Rutter ran a weekly live music spot called Jam Night. They began writing and performing together, pounding the streets of the north-east in pursuit of café gigs for their jazz duo, Black Coffee. When they weren't accompanying serious cappuccino consumption on Newcastle's thriving bar scene, they were performing with live hip-hop band Lady G; there were soul revue-type gigs at student balls and collaborations with breakbeat DJs and aspiring drum and bass producers. In the summer holidays, Black Coffee sold themselves into cafés in Amsterdam, Paris and Edinburgh. It was wildly eclectic stuff, all part of the process of Herbert finding her voice and her direction. She learned to hold her own (and her drink) in front of rowdy, often disinterested audiences. She was on her way to becoming a mesmerising live performer.

What a couple of years it has been for Gwyneth Herbert. Just eighteen months ago she was still pretty much an unknown, having just released the album *First Songs* on a small Indy Jazz label. Now, she has signed to Universal, released her major label debut *Bittersweet and Blue* and has opened the London Jazz Festival with a sold-out concert at the QEH. Amazingly, it was only two years ago that Gwyneth, then 21, and her friend guitarist Will Rutter, moved to London. They rushed into the studio to complete the album *First Songs*,

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with Ian Shaw at the helm. The album, which features smartly chosen covers and jazz standards alongside Gwyneth's and Will's well crafted originals, won them rare praise. Clive Davis of the *Sunday Times* vowed 'If she's not a star soon I'll eat my CD player' and John Fordham of *The Guardian* declared Gwyneth 'as eloquently and dramatically emotional as Krall at her best'. Praise indeed for a young singer.

Summer 2004 saw Gwyneth back in the studio, with producer Pete Smith (Sting, Randy Crawford) recording her Universal debut, *Bittersweet and Blue*. Released to critical acclaim in September, the album features a broad mix of material, including three of Gwyneth and Will's poetic folk and soul influenced originals, including the beautiful title track (Will incidentally is very busy with his own project jazzy/hip-hop band, The Drop). For Gwyneth, the lyric is everything and she has eclectic taste. So Cole Porter rubs shoulders with Tom Waits, Janis Ian and Portishead and she can purr as well as roar, letting her beautiful tone luxuriate on the lyric.

On graduation, Herbert and Rutter decided to move to London, where the duo became a fixture at Bar Sia on Wimbledon Broadway. Their three-set Thursday nights became something of a draw across south London. Word began to spread about this preternaturally gifted singer. In February 2003, Herbert chanced her arm and door-stepped Peter Wallis, co-runner of the famed jazz joint Soho Pizza Express. Despite receiving upwards of 300 demos a month, he played the Black Coffee demo CD in his car that night. He was immediately smitten. He and his partner Kerstan Mackness didn't just want to give the unknown pair some gigs, they wanted to make an album with them.

First Songs was that album, released on Dean Street Records last October. It was at this point Black Coffee became Gwyneth and Will. The CD included Herbert/Rutter originals mingled with covers of songs by Bacharach and David (*Trains & Boats & Planes*) and the Gershwin's *I Was Doin' Alright*. *It's Getting Better* as sung by The Mamas and the Papas, was included as a favourite of Herbert's from her childhood. Jamie Cullum, with whom Herbert had become friends after seeing him perform at Soho Pizza Express, sang on

Herbert/Rutter's *Sweet Insomnia*. The jazz press loved it. Jazz FM and Radio 2's Michael Parkinson and Russell Davies were enthusiastic champions. The weekly Bar Sia gigs became even more packed. Soon Universal Classics & Jazz, home of Cullum, came to see what the fuss was about. Herbert was duly signed earlier this year, UCLJ reissued *First Songs*, and work promptly began on her first major label album. *Bittersweet and Blue* was recorded over the summer in west London. The wistful, hypnotic title track is a Herbert/Rutter composition about coming to terms with holiday romance. Herbert's turn at Portishead's *Glory Box* proves that there's another vocalist the equal of the stunningly talented Beth Gibbons. There's a funky, modern take on *Fever*. The raspy, wee-hours textures Tom Waits' early Seventies classic *The Heart Of Saturday Night* is vividly atmospheric, the performance lent wings by Herbert having sung it countless times in noisy south London bars. So intuitive and soulful are Herbert's readings of Neil Young's *Only Love Can Break Your Heart* and Janis Ian's *At 17*, they sound like they were tailor-made for her. "Only Love Can Break Your Heart is an amazingly simple song, with a beautiful lyric," says Herbert, "so we've done it very close with very neutered guitars, quite fragile and naïve sounding."

After myriad musical detours in her young life, Gwyneth Herbert has arrived at something special and something her own. *Bittersweet and Blue* is the eloquent sound of a young woman keeping things pure, and simple, and true to the love of music that started when she was in the womb. Gwyneth Herbert and her band open this year's London Jazz Festival. After that, they'll be all over the place.



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The Linden Trio

Danny Driver *piano* · Alexander Sitkovetsky *violin* · Oliver Coates *cello*

PROGRAMME

HAYDN

Trio in G minor

Allegro moderato

Andante

Presto

BRAHMS

Trio in C major Op. 87

Allegro

Andante con moto

Presto

Allegro giocoso



DANNY DRIVER

Winner of *Royal Overseas League Competition Keyboard Award*, and first prizewinner at the *BBC Radio 2 Young Musician of the Year competition*, Danny Driver firmly established himself in London with an acclaimed Wigmore Hall debut recital in 2001. He has since performed extensively across the UK, appearing regularly at major London venues such as the Queen Elizabeth Hall, Purcell Room and Fairfield Hall, and performing concertos with, among others, The New Professionals and the BBC Concert Orchestra. Internationally, he has given recital and concerto performances in Israel (including the Felicja Blumental International Festival), the USA (California, Michigan, and New York), and also made appearances in Germany, Norway, Italy, the Netherlands, India and South America.

Most recent awards include first prize at the *Brant International Piano Competition* (Birmingham, 2004) and a special prize at the *Scottish International Piano Competition* (Glasgow, 2004), both leading to recital invitations during 2006. Other future engagements include recitals at the Wigmore Hall, the Bridgewater Hall (Manchester Midday Concerts) and Richmond Concert Society.

Born in 1977, Danny Driver studied the piano with Alexander Kelly and Piers Lane while simultaneously gaining a first class degree at Cambridge University. Subsequently he was awarded a full scholarship to study with Irina Zaritskaya at the Royal College of Music, and graduated with distinction having won several prizes and a coveted Junior Fellowship that enabled him to complete his studies privately with Maria Curcio.

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ALEXANDER SITKOWETSKY

Alexander Sitkowetsky was born in 1983 into a family with an established musical tradition. In 1991 he made his debut performance as a soloist with the chamber orchestra in Montpellier, France, and later that same year he was invited to become a pupil at the Yehudi Menuhin School.

Since their first meeting in Moscow in 1990, Lord Menuhin became a great inspiration for Alexander and supported him through his school years. Together they performed the Bach Double Violin Concerto in France and Belgium, as well as Bartók's Duos at St James's Palace in London. In 1996 Alexander played Mendelssohn's Violin Concerto in Budapest with Lord Menuhin conducting.

Alexander has performed in many international music festivals and concert venues throughout Europe, including the Tuscan Sun Festival, the Turku Music Festival, Wigmore Hall, Royal Festival Hall, the Great Hall of the Conservatory in Moscow and the Concertgebouw in Amsterdam. In 2004, Alexander made his New York debut.

The January 2000 issue of *The Strad* magazine features Alexander in *The Stars of the New Century* article. In the same month he signed a long-term recording contract with Angel Records (a part of Capitol/EMI Classics group). His second CD recording for EMI/Angel, featuring concerto performances of works by Bach, Mendelssohn, Panufnik and Takemitsu, was released in January 2004.

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

The Gramophone

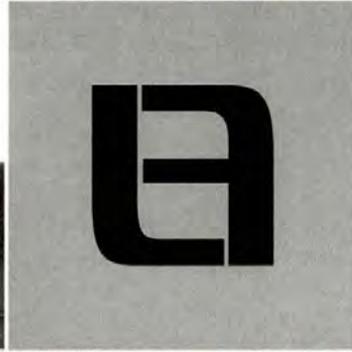
OLIVER COATES

Oliver Coates attained the highest degree result in the Royal Academy of Music's history, and is currently studying for an MPhil at New College, Oxford. He studies with Colin Carr. Whilst at the Royal Academy, Oliver won the Sir John Barbirolli Memorial Prize, the Douglas Cameron Cello Prize, the May Mukle Cello Competition for his Elgar Concerto, the S & M Eyres Scholarship, the Montefiore Prize, the Louise Child Prize, a Foundation Award and a Vice-Principal's Special Award. He is indebted to the Countess of Munster Musical Trust for their 'Star Award', enabling his continued study.

Oliver made his London debut at the age of 15, with the Haydn C Major Concerto in St. John's, Smith Square. Since then, he has performed as a soloist and chamber musician around the world, including two tours of Japan. Olly is frequently invited to take part during international music festivals, such as the Manchester Cello Festival, the Chopin Festival in Paris, the Apeldoorn Chamber Music in the Netherlands and the London Soloists Chamber Orchestra Cello Festival. Oliver has given world premieres of works for solo cello by Elena Firsova, Graham Williams and Stephane Altier, and is proudly associated with further ensembles such as the New Professionals, Ensemble Lumière and the EMFEB Symphony Orchestra.



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Flanders and Swann

Michael Bernstein · Colin Stevens

PROGRAMME

FLANDERS AND SWANN

Drop Another Hat



MICHAEL BERNSTEIN

Michael studied Drama and Education at the Royal Academy of Music. On his last day there he swore this oath from the college steps, "I will never walk into a classroom again as long as I live". Thirty-five years later, after an exhilarating career in teaching, he took early retirement and became free to pursue his first love – acting.

His experience in theatre includes directing at the Mermaid, Cambridge and Drury Lane Theatres and performing roles that include *Fagin* (Oliver), *Tevye* (Fiddler on the Roof), *Schultz* (Cabaret), *Felix* (The Odd Couple) and Shakespearean roles, including *Shylock*, *Bottom*, *Quince*, *Autolycus* and *Dromio*.

He has narrated numerous pieces for Orchestra and Narrator, including *The Upside-Down Sailor* by Richard Stilgoe and Roxanna Panufnik and has performed in an evening of Poetry and Jazz with John Dankworth and Cleo Lane.

COLIN STEVENS

Colin studied organ at Trinity College of Music, London. At the same time he qualified as a Chartered Accountant and was able to combine his work as Finance Director of a multi-national electronics business with exploring his first love, music. He was Organist and Choirmaster at Tring Parish Church for 12 years and continues to play for services, choral concerts and recitals in churches in Hertfordshire and in London.

Since 1970 he has been Conductor and Musical Director of Tring Choral Society – a thriving amateur choir of some 80 singers, which gives three major concerts each year, presenting works by a wide range of composers. In the theatre Colin has spent most of his time on piano in 'The Pit'. He has accompanied countless shows, ranging from Cabaret, Music Hall and Operetta to Grand Opra Opera and has been MD for many, including *Fiddler on the Roof*, *My Fair Lady* and *Side By Side* by Sondheim. It was at the *Fiddler* auditions in 1982 that he first met Michael Bernstein. It took Colin a further 15 years to agree to leave 'The Pit' and make his first appearance on the stage.



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MICHAEL FLANDERS AND DONALD SWANN

Michael Flanders and Donald Swann's collaboration began at Westminster School, where they presented a revue. They met again in post-war Oxford at Christ Church College and began writing together. Flanders began a life of broadcasting and directing, while Swann was approached by Laurie Lister for pieces to use in his 'fifties revues. Swann agreed to this, submitting the collaborative work of both of them.

The world-famous double-act began in London on New Year's Eve 1956, at the New Lindsey Theatre in Notting Hill Gate, now demolished. From there they moved to the Fortune Theatre in the West End for two years, followed by ten years touring the world: the USA, where their good-natured jibes were appreciated in true British style by the American audiences, Canada, Switzerland, Australia, New Zealand and Hong Kong. There were many seasons in the West End, in other cities in the UK and in New York.

The intrepid pair rubbed shoulders with the mighty, who appreciated and sang their songs with as much gusto as did their ever-increasing public. Such luminaries of Music and Theatre as Ian Wallace, Max Adrian, Joyce Grenfell and The King's Singers performed Flanders and Swann pieces. Their bizzareries were inspired not only by their own lives, the society they lived in and the animals they loved for their potential for anthropomorphosis, but also by figures in our cultural lives: Britten, Mozart, Beethoven and, in at least one

quotation, the late, lamented Gerard Hoffnung. After their last performance on stage in 1967, they decided to end their working partnership by remaining firm friends until Michael Flanders' untimely death in 1975. Donald Swann continued his life writing – *Between the Bars* and *Swann's Way*, composing and embracing Humanitarianism, until he died in 1994.

Drop Another Hat

Flanders and Swann Drop Another Hat is Michael Bernstein's and Colin Steven's homage to two great wits, composers and performers. Michael Flanders and Donald Swann were at the heart of the '50s and '60s revival of satire in the form of theatrical reviews. Their gentle, intelligent, impeccably detailed comments upon society – animal, vegetable and mineral – are recognised and sung throughout the English-speaking world, even by those who claim never to have heard the names of Flanders and Swann. In this revival, Bernstein and Stevens recreate the wit, social comment and musical dexterity of the original shows. At the same time they take full advantage of the many opportunities for visual humour – using, like their mentors, a minimum of theatrical props. The totally distinctive personalities of the verbally precise, laconic Michael Flanders and the musically fiery Donald Swann are fully explored, reminding us of how pleasant, enlightening and revitalising gentle satire can be.



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Proms at St Jude's 12.45pm SATURDAY 18th June

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Harp Recital

Helen Radice *harp*

PROGRAMME

MUDARRA

Fantasia II

Que contrahaze la harpa en la manera de Ludovico

DOMENICO SCARLATTI

Sonata K 466

GURIDI

Viejo Zortzico

GLINKA

Variations on a theme of Mozart

CARLOS SALZEDO

Song in the Night

CHERTOK

Harpicice at Midnight

CARLOS SALZEDO

The Ancient Style



HELEN RADICE

Helen had a scholarship at Oxford, where she graduated with a first. She then went to the Royal College of Music to study with Ieuan Jones. She was awarded a distinction in her postgraduate performance studies, thanks to his inspiring lessons.

Helen's prizes and awards include the Quigley, Gibbs, Vaughan Morgan and Charles Oldham Prize 2000, the North London Festival 2003, and in March 2003 she came second in the UFAM International Music Competition in Paris. She has recently been awarded the Drapers Scholarship at Trinity College of Music for further study with Imogen Barford.

This year, Helen's solo and chamber recital engagements include St Martin-in-the-Fields; St George's, Bristol; the Buxton, Woolpit, Little Smarden, Keswick, Little Missenden and Stratford Flute Festivals; Blackheath Halls Young Artists' Series; City Music Society and Music in Lyddington.

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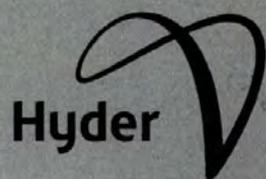
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Proms at St Jude's 7.45pm SATURDAY 18th June

Generously supported by Hyder Consulting

Trumpets in Concert from Vienna

Martin Angerer, Manuel Lichtenwöhler, Leonhard Leeb *trumpets*
Maria Meller *Percussion/timpani* · Bernhard Macheiner *Organ*

PROGRAMME

HANDEL arr. Leeb

Zadok the Priest

3 trumpets, organ & timpani

VIVALDI arr. Leeb

Allegro from Concerto for two trumpets

2 trumpets & organ

HUMPEDINCK arr. Leeb

Abendsegen from Hänsel & Gretel

2 trumpets & organ

PURCELL

Trumpet Voluntary

Trumpet & organ

BACH arr. Leeb

Air from Suite No. 3

3 trumpets, organ & timpani

MACHEINER

Rondo (dedicated to the ancient masters)

Organ solo

HALFWAY TO HEAVEN:

BERIO

Good Night

BIRTHWHISTLE

Antiphonies from The Moonkeeper

TRADITIONAL

Österreichischer Zapfernstreich

MAHLER

Posthorn Solo from Symphony No. 3

TRADITIONAL

Glory, Glory Alleluja

MUSSORGSKY arr. Leeb

The Old Castle from Pictures at an Exhibition

3 trumpets, organ & timpani

BALDASSERE arr. Leeb

Allegro from Sonata No. 1 for Cornet

3 trumpets & organ

BIZET arr. Leeb

Au fond du temple saint from

The Pearlfishers

3 trumpets & organ

BACH arr Leeb

Auf, schmetternde Töne der muntern Trompeten from March from Cantata

BWV 207

3 trumpets, organ & timpani

INTERVAL

MORICONE

March in A major

3 trumpets, organ & percussion

DOUGLAS GEORGE AND GD WEISS

What a Wonderful World

3 trumpets, organ & percussion

RICHARD ROGERS arr. Leeb

Symphonic Scenario from *Victory at Sea*

3 trumpets, organ & percussion



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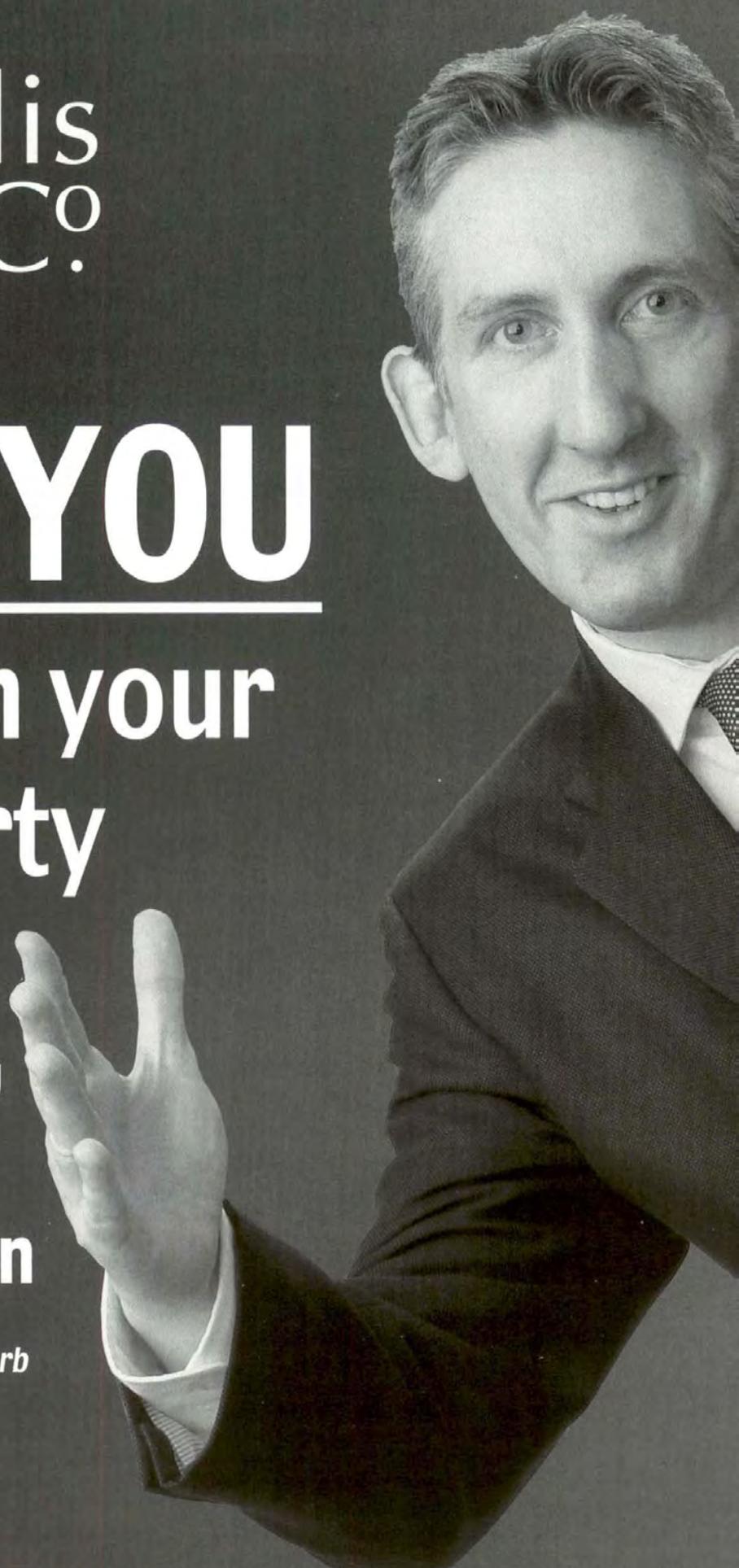


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Proms at St Jude's 7.45pm SATURDAY 18th June

LEONARD BERNSTEIN arr. Macheiner

I feel Pretty – Maria – I Wanna be in America from *West Side Story*

3 trumpets, organ & percussion

COLE PORTER arr. Leeb

At Long Last Love

3 trumpets, organ & percussion

LEON BOLTEN

Wrapped in Mystery

3 trumpets & timpani

BURTON LANE arr. Leeb

How are things in Glocca Morra

3 trumpets & organ

JOEL MODART

Welcome to my World

3 trumpets, organ & timpani

IRVING BERLIN

Alexander's Ragtime Band

3 trumpets, organ & percussion

GEORGE WEISS arr. Macheiner

Can't Help Falling in Love

3 trumpets, organ & percussion

JEAN J MOURET arr. Leeb

Fanfares from 1st Suite

3 trumpets, organ & timpani



TRUMPETS IN CONCERT

The ensemble Trumpets in Concert, founded by Leonhard Leeb nine years ago, has delighted concert audiences with their concert series and programmes. *Half Way to Heaven*, *Concert Spirituel*, *Bernstein meets Vivaldi* and *New Classic* represent some of their popular titles. The trumpet players are members of the younger generation of Viennese soloists.

Martin Angerer leads a double life as a trumpet player. He gives performances as a classical concert soloist and plays the lead trumpet in prominent contemporary ensembles. Apart from his sensitive instrumental technique, Leonhard Leeb augments the group's versatility with his great gifts of improvisation. Manuel Lichtmanwoehrer was awarded a special prize at the International Competition ARD 2004 in Munich for exceptional artistic prowess. The percussion virtuoso Maria Meller has developed an individual style of performance, combining subtlety with intensity. The versatility of the organ player Bernhard Macheiner allows the ensemble to perform the standard repertoire of this magnificent instrument as well as making excursions into the entertainment genre.

Trumpets in Concert gave the world première of the work *Fanfare for Carinthia* by Peter Maxwell Davis at the Festival Carinthischer Sommer in July 2004. The Ensemble was invited to accompany the inauguration of the Federal President of Austria, Dr Heinz Fischer, in July 2004, and the ceremony was broadcast by the Austrian television station ORF. Concerts at international festivals (Carinthischer Sommer, Bregenzer Festspiele) and CD productions have all contributed to the ensemble's high reputation. Naxos International released the CD *Imperial Fanfares* in the spring of 2003. Their first DVD *Trumpets in Concert – A very special Christmas* was released by Celebrate Productions in December 2004. The Ensemble has been invited to give a concert with the programme *Dans la Cathédrale* at the International Festival Carinthischer Sommer, in July 2005.



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Southbank Sinfonia · Simon Over *conductor* · Tamás András *violin*
Isobel Buchanan *soprano*

PROGRAMME

ROSSINI

Overture The Thieving Magpie

TCHAIKOWSKY

Violin Concerto

INTERVAL

RAVEL

Schéhérozade *for soprano and orchestra*

Asie

La flûte enchantée

L'indifférent

ELGAR

Pomp & Circumstance March No. 1

HENRY WOOD

Fantasia on British Sea Songs

PARRY

Jerusalem

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. The inspiration of its Music Director, Simon Over, Southbank Sinfonia's primary mission is to give players the additional skills and proficiency required 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.

Central to the aims of Southbank Sinfonia is the development of skills that enable players to reach out beyond the concert platform into the neighbourhoods where they perform. The flexibility of the orchestra's programme allows community projects to be specially planned around its concert performances and, in so doing, enables it to reach and inspire the players and audiences of the future.

Many players abandon their career in music because they lack the portfolio of skills required in an ever-changing competitive environment. Southbank Sinfonia aims to nurture and launch its players towards a successful career and, on the way, to change perceptions of what the music profession involves for both performer and audience.



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SIMON OVER

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. He has conducted the orchestra in over sixty 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 Anghiari Festival in Tuscany.



TAMÁS ANDRÁS

Hungarian violinist Tamás András was born in Budapest and studied at the Ferenc Liszt Academy of Music and the Royal Academy of Music in London. His talent was first recognised when, at the age of nine, he won first prize in the youth category of the National Violin Competition in Hungary.

In 1996 he was prize winner of the Carl Nielsen International Violin Competition in Denmark, and received third prize at the Joseph Szigeti International Violin Competition in 1997. His musical development was influenced by great teachers such as Gyorgy Pauk, Denes Zsigmondy, Ruggiero Ricci and Mauricio Fuks, among many others.

His love of chamber music inspired him to gain experience by playing in various ensembles and to become a founder member of the Fidelio Piano Quartet. As a soloist he has performed concertos with orchestras including the Budapest Philharmonia Orchestra, the Ukraine National Symphony Orchestra and the London Mozart Players,

and has also been invited to appear as guest leader of some of the major UK orchestras such as the London Philharmonic, the Royal Liverpool Philharmonic and the Scottish Chamber Orchestra.

Recent performances have included the Brahms Double Concerto with Southbank Sinfonia in London, Tchaikovsky Violin Concerto in the Buckingham Festival, and also an acclaimed recital in Budapest which was broadcast by Hungarian Television.



ISOBEL BUCHANAN

Isobel Buchanan was born in Glasgow and studied at the Royal Scottish Academy of Music and Drama. She made her professional debut with The Australian Opera in 1976 as Pamina in *The Magic Flute*. She also performed with them the roles of Fiordiligi, the Countess, Zerlina, Micaela, Norina, Gilda, Amelia Simone *Boccanegra*, Helena *A Midsummer Night's Dream* and Zerlina *Fra Diavolo*.

She made her British debut at Glyndebourne in 1978 as Pamina, returning for the Countess in *Le nozze di Figaro*. In 1978 she sang Micaela for the Vienna Staatsoper under Carlos Kleiber and her debut with the Royal Opera was in *Parsifal*, conducted by Sir Georg Solti. She made her debut with Scottish Opera as Mimi under Sir Alexander Gibson, and returned to the company to sing Ilia in *Idomeneo* and Susanna in *Le nozze di Figaro*.

Other roles have included The Governess *The Turn of the Screw* in Cologne, Paris and Munich; Zerlina and Adina *L'elisir d'amore* in Chicago with Pavarotti and Bergonzi; Donna Elvira in Australia and Monte Carlo with Ruggiero Raimondi; and Blanche *Les Dialogues des Carmelites* with Joan Sutherland.

She has appeared with the world's major orchestras and has enjoyed very successful collaborations with many of the world's leading conductors, notably Solti, Haitink, Andrew Davis, Colin Davis, Celibidache, Pritchard, Marriner, Bonyngé, Kleiber and Menuhin. She has made numerous recordings, had her own television series and has appeared as a guest in several other television and radio programmes.





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GIOACHINO ROSSINI (1792–1868)

Overture: 'The Thieving Magpie' (1817)

Rossini was born in Pesaro in 1792 and died near Paris in 1868. He trained at the Conservatoire of Bologna as a cellist, also studying composition. He rapidly became famous as a composer, producing nearly 40 operas between 1810 and 1829. 'The Thieving Magpie' (*La Gazza Ladra*) was produced in Milan in 1817 and subsequently in London in 1821 and Philadelphia in 1827. It tells how a servant girl almost loses her life after being accused of stealing a silver teaspoon. She is saved at the last moment when the real thief is revealed to be a magpie. The lively overture (which contains some imitations of bird song) is one of Rossini's best-known overtures.

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Violin Concerto in D major, Op 35 (1878)

Tchaikovsky composed his only Violin Concerto in the spring of 1878 in Switzerland, during a visit to his composition student, Yosif Yosifovich Kotek, who was seeking a cure for tuberculosis. It was through Kotek that Tchaikovsky met his wealthy patron Nadezhda von Meck. When Kotek expressed dissatisfaction with the original second movement of the concerto, Tchaikovsky obligingly replaced it with an entirely different one.

Mme von Meck was not entirely pleased with the concerto either. But the biggest disappointment was its rejection by the celebrated virtuoso and teacher Leopold Auer, to whom the work was first dedicated. Auer pronounced it unplayable. Another four years passed before it found a performer in Adolf Brodsky, who gave the work's première not in Russia but in Vienna. Brodsky, undaunted by its technical difficulties and a hostile critical reception, went on to perform the concerto in London and Moscow, where it won public support. The grateful composer rededicated it to Brodsky.

Full of bravura passage work, the concerto also contains a wealth of the romantic lyricism so typical of Tchaikovsky, as well as being infused with the contrasting moods of Russian folk music, of which the finale (a Trepak) provides a lively example.

INTERVAL

MAURICE RAVEL (1875–1937)

Shéhérazade (1903)

Poems by *Tristan Klingsor*

Asie

La flûte enchantée

L'indifférent

In 1903 Ravel suffered two major traumas: his String Quartet was rejected for the composition prize at the Conservatoire (leading to his expulsion) and he failed in his fourth attempt to win the Prix de Rome. Both experiences must have reinforced his sense of rebellion against academic discipline and inspired him to write a work which he later described as the one that best captured 'the freshness of youth'.

Tristan Klingsor was the Wagnerian pseudonym of the poet, musician and artist Arthur Justin Léon Leclère (1874–1966), whom Ravel met in the company of a group of self-styled artistic outcasts, the 'Apaches' (Parisian slang for underworld

hooligans). Klingsor had just published a collection of 100 poems evoking the mystery and allure of the East under the title *Shéhérazade*. It was a topic which had fascinated the French ever since Napoleon's incursion into Egypt, inspiring (among other things) paintings by Delacroix as well as exhibits in the Paris Exposition of 1889.

Ravel was attracted to the exoticism and free-verse structure of Klingsor's poems, and chose to set three of them. The lines are set syllable by syllable, almost in recitative style; the influence of Debussy's opera *Pelléas et Mélisande*, first heard the previous year, is evident.

Asie ('Asia') is a sweeping tour of the Orient supported by flowing themes on the oboe and clarinets; the result is a vivid and kaleidoscopic tone-painting. *La flûte enchantée* ('The enchanted flute') depicts the passionate thoughts of a slave girl, waiting by her sleeping master while she hears her lover playing the flute outside the window. *L'indifférent* ('The indifferent one') is a luxuriantly sensuous song about an unattainable object of physical attraction.

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 vv 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.

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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.

Thomas Radice

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?
Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.



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Proms at St Jude's



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.

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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 information educational opportunities.

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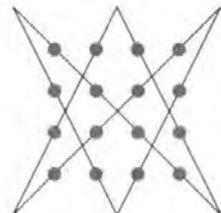
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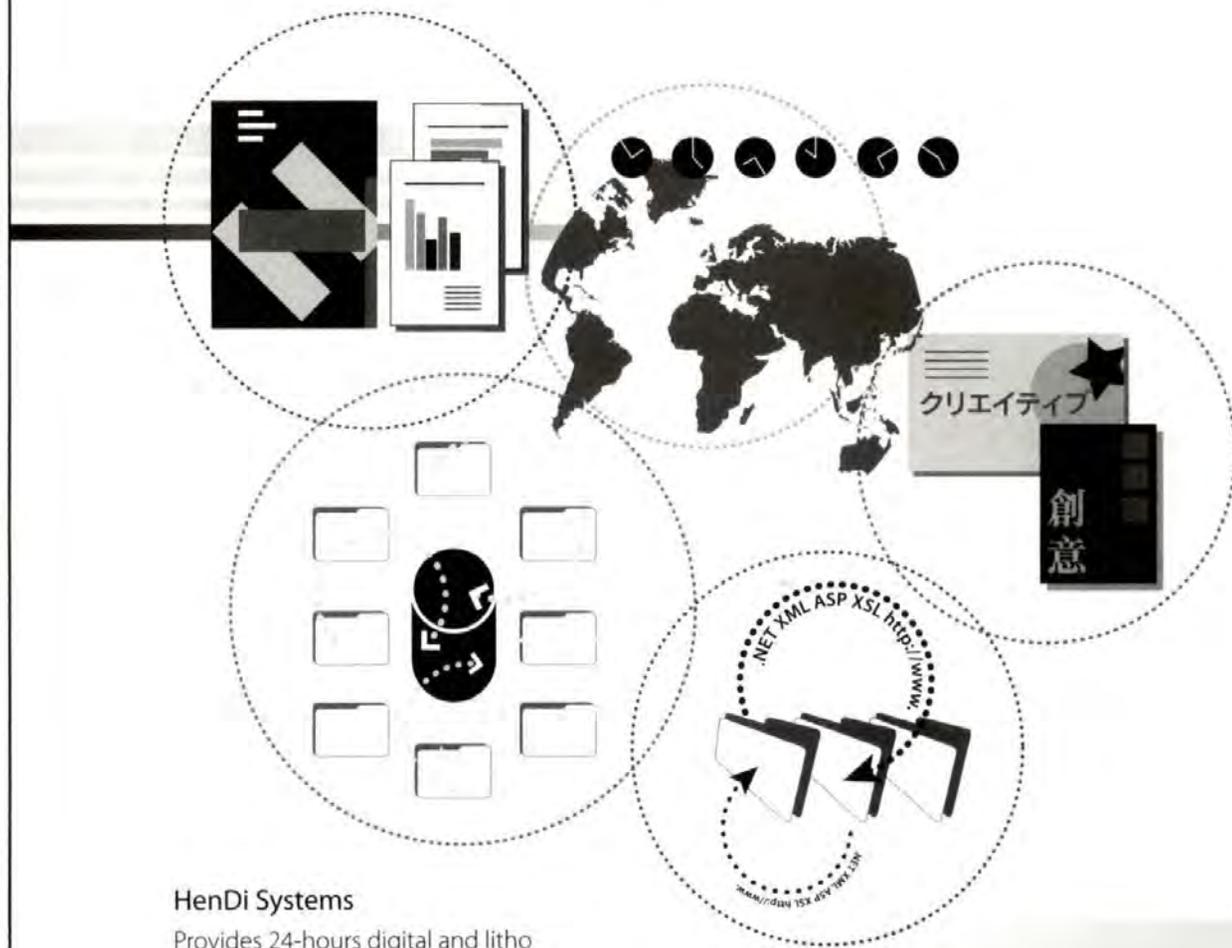
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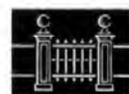
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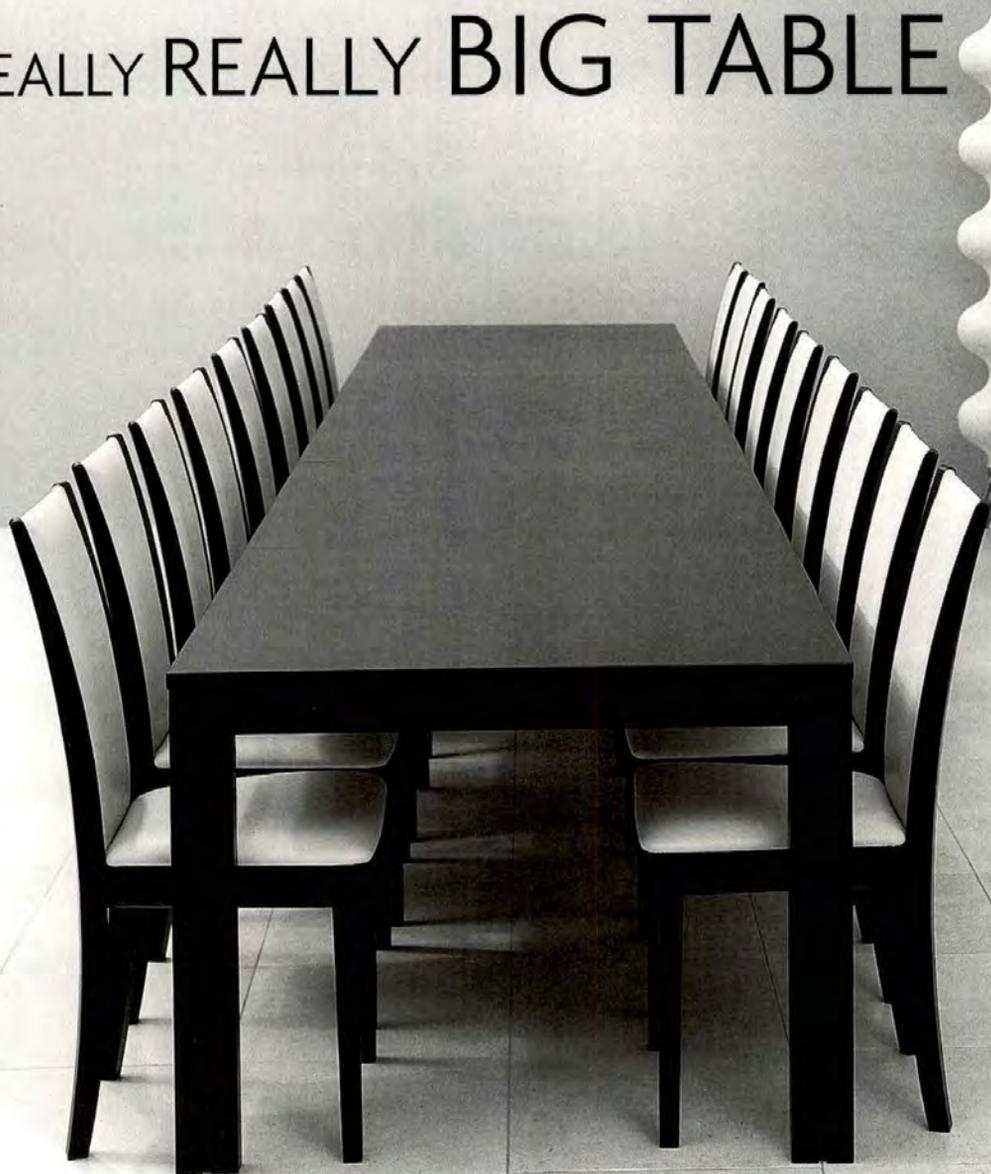
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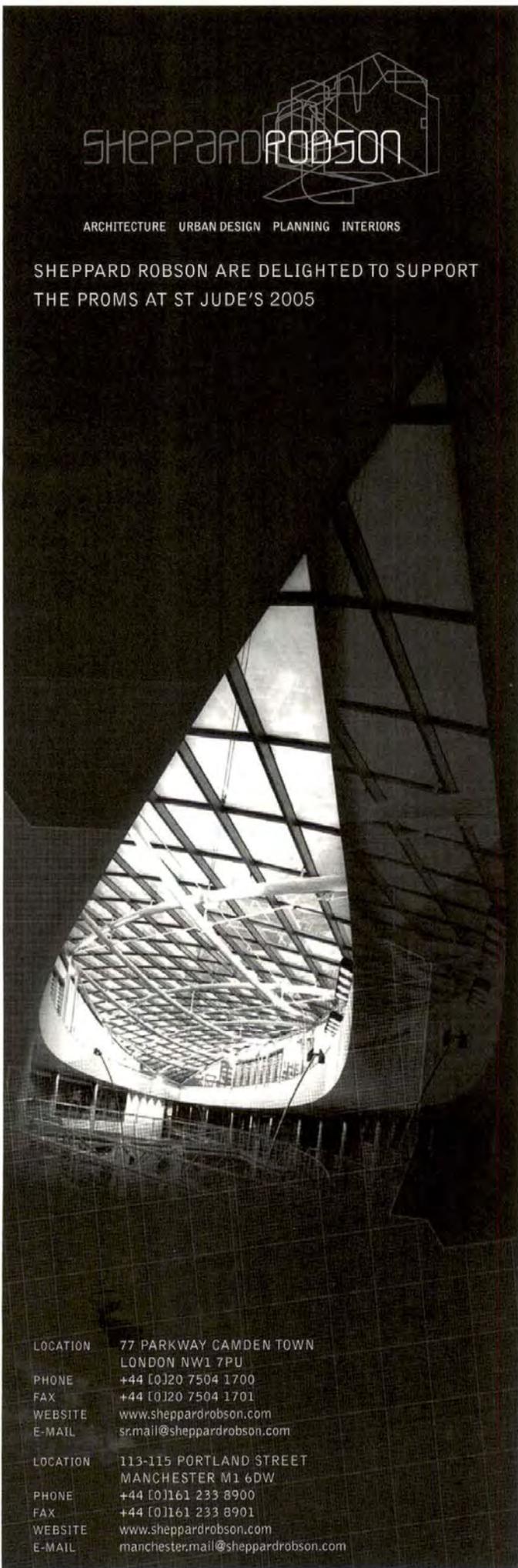
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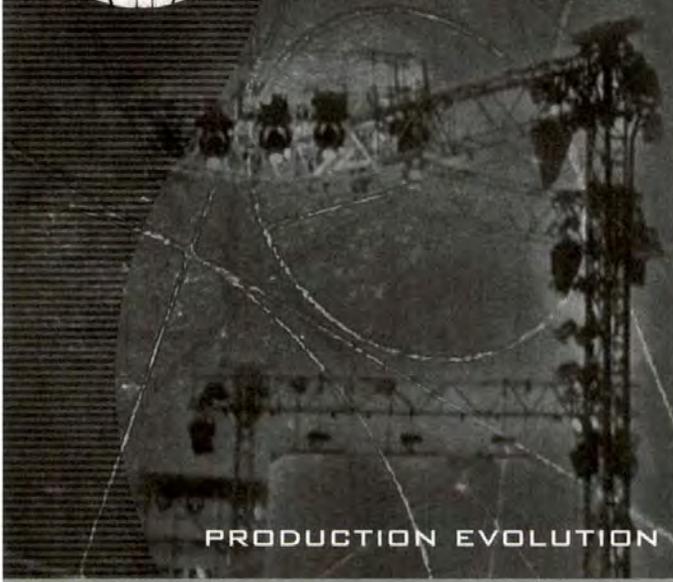


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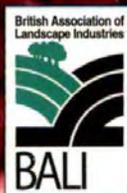
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