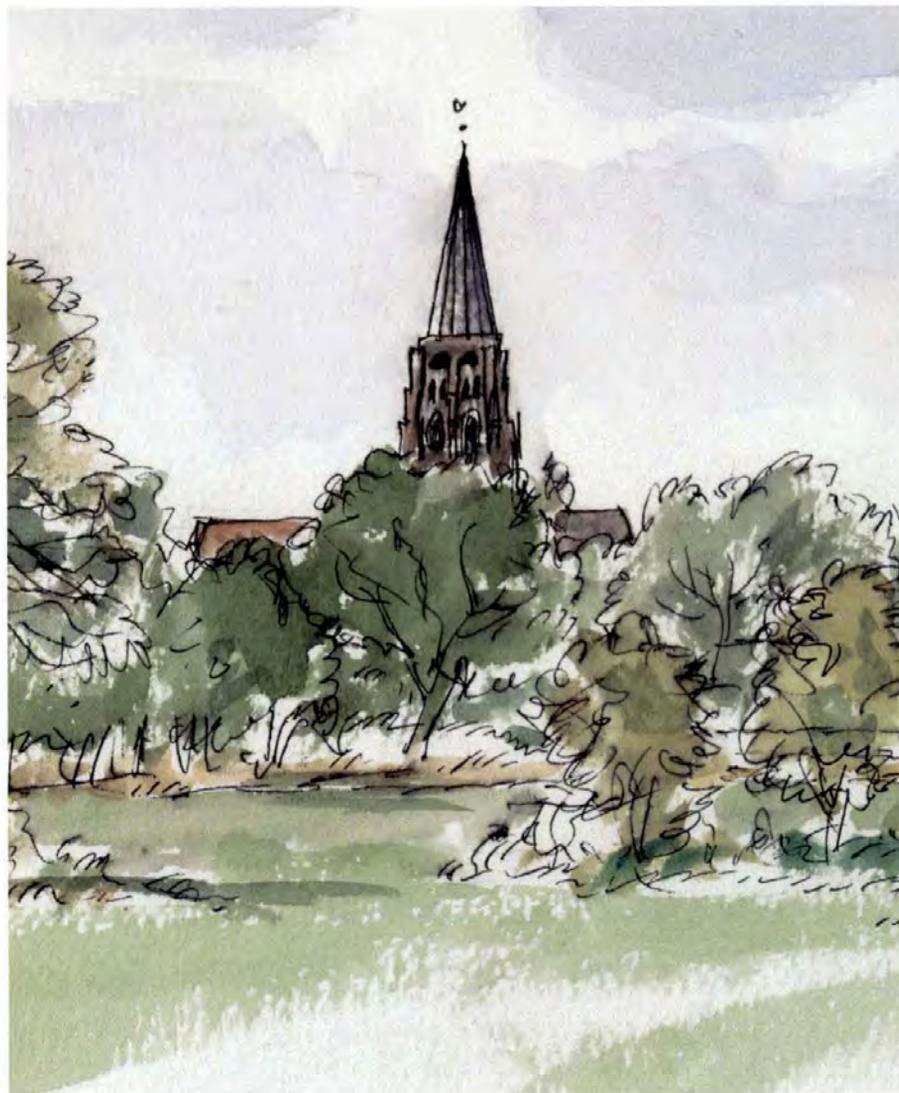


# Proms at St Jude's 2004

12-20 JUNE



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# Proms at St Jude's 2004

## President's Message of Welcome

Welcome to this year's Proms at St Jude's - our 'Glorious Twelfth'! This souvenir brochure gives you full details of all our events. As ever, we continue to uphold our reputation for bringing to you some of this country's finest musicians, and you will find a wide range of music to suit all tastes - an interesting mix of classical, jazz and more popular programmes. Most importantly, as those of our regulars will know, these concerts are given solely in aid of charity with all profits going to Toynbee Hall and the North London Hospice.

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 - English weather permitting - outside; and in the evening in the marquee. We hope you will enjoy this rich cultural week of concerts and we welcome you warmly to this journey through nine days of world-class performances.



*The Reverend Alan Walker*

### **The Reverend Alan Walker**

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

## Proms Promenades

### **GUIDED WALKS: £5 (incl. refreshments & programme)**

Participate in one of our two Proms Promenades - delightful guided walks through architecturally renowned Hampstead Garden Suburb. Choose between 'A Musical Mystery Tour' on Saturday 12 June and 'England's Green and Pleasant Land' on Saturday 19 June. Or why not try them both?

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.

Each walk costs just £5 which includes a complimentary Proms programme and coffee on arrival at the church. Advance booking is advisable as numbers are limited.

## Why not become a 'Friend of the Proms'

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

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

If you would like to know more about the Friends, are interested in joining the Friends or if you would like to help in the organisation of the Proms, please contact Simon Tesh on 020 8933 8924.

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# Proms at St Jude's 2004

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# new events

## Morris Kestelman (1905-1996)

26 April - 24 July 2004 Exhibition at the LJCC



Joseph Roth - 10/06/04

Thursday 10 June

Joseph Roth: A Central European Wanderer  
Lecture and Discussion with Michael Hoffman  
and Heinz Lunzer  
7.30pm, £5

Thursday 24 June

Curse or Blessing, What's in the Magic Bowl?  
Lecture by Dan Levene,  
University of Southampton  
7.30pm, £5

Sunday 27 June

In association with Prospect magazine  
European Borders: The Impact of EU  
Enlargement on Minorities  
International panel discussion  
chaired by Misha Glenny  
3pm, £5 at the Austrian Cultural Forum

Prospect <sup>+</sup>austrian cultural forum<sup>+</sup>

Tuesday 20 July

LJCC, IWM and the Goethe Institut present:  
60th Anniversary of the Plot to Kill Hitler  
Seminar at the Imperial War Museum  
With Film makers Rex Bloomstein & Hava  
Beller and Historian Peter Hoffmann  
9.30 - 4.15pm, £25

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# Proms at St Jude's 2004

12.45 pm  
Saturday  
12 June

This concert is generously supported by the London Jewish Cultural Centre

## Chamber Concert

Finchley Children's Music Group · Grace Rossiter *director* · John Evanson *piano/organ*

### PROGRAMME

*Senior Choir:*

EDWARD GERMAN

Orpheus with his lute

MARIO CASTELNUOVO-TEDESCO

Sigh no more, Ladies

BENJAMIN BRITTEN

Three two-part songs

*The Ride-by-nights*

*The Rainbows*

*The Ship of Rio*

*Chamber Choir:*

GABRIEL FAURÉ

Requiem, Op 48

*Introit - Kyrie (Choir)*

*Offertorium (Choir & Baritone solo - Callum Monaghan)*

*Sanctus (Choir)*

*Pie Jesu (Soprano solo - Christina Scott)*

*Agnus Dei (Choir)*

*Libera Me (Choir & Baritone solo - Leo Aarons-Richardson)*

*In Paradisum (Choir)*



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## FINCHLEY CHILDREN'S MUSIC GROUP

Finchley Children's Music Group is dedicated to the promotion of choral music for young people. It was founded in 1958 for the first amateur performance of Benjamin Britten's *Noye's Fludde*, and has maintained a commitment to the commissioning and production of new choral works for children. Composers who have written for the group include Brian Chapple, Malcolm Williamson, Sir Peter Maxwell Davies and Christopher Gunning.

Throughout its forty-six years, its members have participated in prestigious concerts under conductors such as Kurt Masur, Vladimir Ashkenazy, Andre Previn and their President, Sir Colin Davis. Their 1990 production of *Noye's Fludde* was the first ever fully staged children's Promenade concert at the Royal Albert Hall.

Recent concerts include Mahler's 3rd (Anvil) and 8th Symphonies (RFH), Bach's St. Matthew Passion (Barbican), the Queen Symphony (RFH), the Glory of Christmas (Gubbay, RFH), *Snowflakes chorus* in *The Nutcracker* (English National Ballet, Coliseum). In October 2003, FCMG enjoyed a successful tour of Paris, performing a number of concerts and singing Mass on All Soul's Day in Notre-Dame Cathedral. Future engagements include Britten's *War Requiem* with Sir Colin Davis at this season's Promenade Concerts, and a fully staged production of *The Snow Queen*. FCMG has recently recorded an album of Christmas music with Philip Langridge for Naxos. Proceeds from the CD, to be released in November 2004, will go to the children's charity HOPE. FCMG has recorded for Hyperion, Decca and Somm, and have regularly appeared on radio and television.

FCMG members have the opportunity to take part in professional opera and stage performances with English National Opera, Royal Opera House, Covent Garden and the National Theatre.

FCMG comprises five choirs for singers aged between 5 and 18 years. New members are always welcome. For details, please contact the FCMG office on 020 8444 8418 or see our website [fcmg.org.co.uk](http://fcmg.org.co.uk)

## FCMG CHAMBER & SENIOR CHOIRS

Leo Aarons-Richardson	Ondine Gillies	Hannah Luder	Isobel Rush
Rebecca Adler	Tamsin Goodwin-Connelly	Olivia Luder	Greg Sanders
Nicholas Allen	Lauren Gregory	James Mack	Christina Scott
Olivia Brinson	Phoebe Grieg	Katharyn Malloy	Thomas Selina
Emily Burns	Bethea Hanson-Jones	Daniel Marx	Lucy Sheffield
Rachel Caccia	Anna Higgins	Deborah Marx	Robert Shirley-Smith
Helen Citron	Jessica Hill	Isabella Matthewson	Charlotte Skinner
Emma Clarke	Jonathon Holder	Sammy Matthewson	Jessica Sofizade
Olivia Clarke	Francesca Jarero	Rionach McDaid-Wren	Claire Stachniewska
Ashley Cooper	Robert Jones	Callum Monaghan	Katie Stachniewska
Gabriel Cowbury	Susannah Jones	Sabina Morley	Rose Stachniewska
Philip Crocker	Harry Katzman	Sarah Morris	Anna Starling
Alison Cropper	Milly Kenny-Ryder	Tatiana Mulhern	Amy Stewart
Sam Davis	Nancy Knight	David Olbrich	Ellie Temple
Alexander Deng	Mary Lea	Hannah Philip	Matthew Tennyson
Rachel Dinham	Eleanor Lea	Lucy Philips	Freddy Tennyson
Julia Dobson	Tim Lehner	Rose Rands	Nicola Trott
Charlotte Faux	Gabriella Lewis	George Ransley	Christopher Wilson
Michael Fenton	Jessika Li	Julia Richardson	Tommy Wood
Callum Finn	Rose Limaye	Daniel Rix-Standing	Katie Woodrow
Miranda Fisher-Levine	Edmund Lloyd-Winder	Luke Rix-Standing	Fiona Woodwood
Amelia Frizell-Armitage	Anna Lowe	Kateryna Rolle	Rosie Wright

## GRACE ROSSITER

Grace Rossiter began her musical training as a member of the Finchley Children's Music Group for 10 years. During this time, she sang 3rd Boy in Mozart's *The Magic Flute* at the ROH, Covent Garden, and toured Australia with Live Culture (ENO). She read music at Bristol University. Since graduating, Grace has divided her time between singing and conducting. She has given a number of recitals, and her concert work ranges from Copland's *In the beginning* and Mahler's 3rd Symphony, to *Messiah* (Handel) and *Elijah* (Mendelssohn). Grace has worked as a répétiteur and conductor for several groups in the south west, including the City of Bristol Girls' Choir, Bristol Opera and the Bright Angel Theatre Company. She works as a vocal coach, and teaches singing at South Hampstead High School. Grace has been chorus master for New Youth Opera since its foundation in 1997. The Finchley Children's Music Group appointed her as their Musical Director in 2001. She is also Musical Director of the Camden Singers, and has recently taken part in a masterclass with the BBC Singers. She has recorded for BBC radio and television, Classic fm, and Channel 4.



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The Proms at St Jude's  
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## Gala Opening Night

Southbank Sinfonia · Alessio Bax *piano* · Simon Over *conductor*

### PROGRAMME

LUDWIG van BEETHOVEN

Overture *Egmont*, Op 84

SERGEI RACHMANINOV

Piano Concerto No 2 in C minor, Op 18

### INTERVAL

JOHANNES BRAHMS

Symphony No. 2 in D major, Op 73

### SOUTHBANK SINFONIA

Southbank Sinfonia is a groundbreaking new orchestra. The inspiration of Music Director, Simon Over, Southbank Sinfonia provides an intensive learning and performing experience for exceptional new graduates of UK music colleges. Its dual mission is to encourage wider audiences to enjoy appealing, approachable music making, and to provide players with the additional training and performance opportunities they need to fulfil their potential as leading musicians of the future.

Central to the skills development programme of Southbank Sinfonia is to enable players to work in the wider community, outside the constraints of the formal concert-hall. Both nationally and internationally, the orchestra provides interactive sessions with schools and community groups wherever it performs. Enthusiasm for the project – from music colleges, major orchestras, community organisations and the players themselves – has been overwhelming.

Only a small percentage of graduates currently find full-time places in orchestras. Many abandon music as a career because they lack the portfolio of skills required in a competitive environment. Southbank Sinfonia aims to act as a springboard into that new environment, developing outstanding young players so that they will succeed and thrive in today's musical climate.



WIGMORE



HALL



# Proms at St Jude's 2004

7.45 pm  
Saturday  
12 June

## SOUTHBANK SINFONIA PLAYERS

### Violin I

Helena Roques  
Robert Simmons  
Laura Haarala  
Helena Ruinard  
Alastair Mitchell  
Rustom Pomeroy  
Amy Marshall  
Sara Bayley

### Violin II

Thomas Jackson  
Nicola Gleed  
Anna Croad  
Rachel Rowntree  
Lowri Porter  
Sam Aylward

### Viola

Alice Batty  
Arun Menon  
Matilda Hofman  
Jennifer Christie

### Cello

Rowena Crouch  
Antero Manocchi  
Andrew Skidmore

### Bass

Benjamin Griffiths  
Neil Dawson

### Flute

Sarah Hill  
David Cuthbert

### Oboe

Michael Wilson  
Rachel Harwood-White

### Clarinet

Ovanir Buosi  
Sara Temple

### Bassoon

Louise Chapman  
Fiona Troon

### Horn

Katherine Dawkins  
Ailis Hill  
Nicola New  
Helen Shillito

### Trumpet

Bill Cooper  
Joe Sharp

### Trombone

Andrew Cole  
George Bartle  
Dougall Prophet

### Tuba

Graham Thomas

### Percussion

Dan Gresson  
Karen Hutt  
Amelia Jacobs



## ALESSIO BAX

Alessio Bax is celebrated as an accomplished performer throughout the world. He has also won numerous competitions including among others the Leeds piano competition.

Bax has performed in recital in London's International Piano Series as well as in Hanover, Munich, Paris, Tel Aviv, Tokyo, Madrid, Bilbao, the Ruhr Klavierfestival and the Snape Maltings Proms in Aldeburgh. Orchestral debuts have included the Houston Symphony, the Dallas Symphony, the London Philharmonic, the Tokyo Symphony, the Nashville Symphony, Orchestre National de Lille, City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic and the Royal Scottish National Orchestra.

He has worked with a number of esteemed conductors such as Sir Simon Rattle, Vernon Handley, Petr Altrichter, Owain Arwel Hughes, Sergiu Commissiona, Gisele Ben-Dor, Norichika Limori and Ken-ichiro Kobayashi. During the

2003/2004 season, Bax will collaborate with Marin Alsop and the London Philharmonic Orchestra in Mozart's C Major (K467) concerto.

Bax graduated at the age of fourteen from the Conservatory of Bari, in his native Italy, with honours. He studied piano with Angela Montemurro in Bari and Francois Joel Thiollier in France. He is a regular winner of the "Guido Agosti" scholarship at the Chigiana Academy in Siena, from whom he received an Honours Diploma. Soon after graduating from the Conservatory in Bari, he gained a scholarship to study with the Spanish maestro, Joaquín Achúcarro, at the Southern Methodist University in Dallas. Bax has since obtained an Artist Certificate and a Master of Music degree in Piano Performance from the same university and is now on the teaching faculty of the Meadows School of the Arts at Southern Methodist University. In 1997, when he was not yet twenty, Bax received first prizes in several major competitions in Europe and Asia, including the Hamamatsu Competition, Japan.

## SIMON OVER

A graduate of the Royal Academy of Music and the Sweelinck Conservatoire, Simon's conducting career goes back to directing Oxford Classical Orchestra whilst a student at Oxford University. Since then he has become a familiar figure conducting at music festivals and summer schools, such as the National Chamber Music Course and the Oxenfoord International Festival. He has worked with many of the London and European opera houses, and with principals including Sir Thomas Allen, Ian Bostridge, Della Jones, Emma Kirkby, Simon Keenlyside, Lisa Milne and Willard White. More recently he was Music Director for Bampton Classical Opera's 2000 festival season, and in 2001 directed at Spoleto Festival as Assistant Conductor to Richard Hickox.

Before forming Southbank Sinfonia, Simon was a member of the music staff of Westminster Abbey for ten years as Director of Music at St Margaret's Church. Founder-director of the Parliament Choir, he has conducted their performances in collaboration with several London orchestras and continues as their Music Director. Also an accomplished pianist, his recordings and performances at the Lincoln Center, New York and the Wigmore Hall with the American violinist Miriam Kramer have received high critical acclaim.

Simon has recently been appointed Artistic Director of the Anghiari Festival in Italy.



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## LUDWIG VAN BEETHOVEN (1770–1827)

### Overture Egmont, Op 84 (1810)

After the departure of Napoleon's forces from Vienna at the end of 1809, Beethoven was invited to write incidental music for a revival at the Hoftheater of Goethe's drama *Egmont*. The composer (a passionate devotee of Goethe) accepted the commission with enthusiasm. The play's main theme was the fight for freedom in the face of political oppression and Beethoven had already explored similar ideas in *Fidelio*.

Goethe's plot was based, with some fictional embellishments, on the life of the soldier and diplomat Count Egmont (1522–1568), an important figure in the Flemish struggle for independence from Spain. Egmont's opposition to Philip II's despotic regime led to his execution for high treason. Beethoven provided an overture, four entr'actes, two songs and other incidental pieces, including a Triumph Symphony, which he later reworked as the coda to the overture in its present form.

Beethoven compresses the action of the play into a single musical span. A stark unison begins the introduction. Twice, stern chords from the strings are answered by lyrical fugue-like phrases in the woodwind. An uneasy hush falls over the last few bars of this solemn opening. The main body of the Overture starts with an ominous descending melody in the cellos. A storm quickly gathers (note the timpani strokes), but makes way to a contrasting second theme—a quicker version of the material from the introduction. There is an interplay of themes in the development section, ending with a stark, falling unison fourth in the violins followed by silence, which marks the moment of Egmont's death. Organ-like chords from the winds (marked *ppp*) add to the feeling of suspense. Then, beginning almost imperceptibly but growing rapidly, a song of victory is proclaimed by the full orchestra, as Beethoven conjures up a mood of heroism not unlike the finale of the Fifth Symphony.

Thomas Radice

## SERGEI RACHMANINOV (1873–1943)

### Piano Concerto No 2 in C minor, Op 18 (1900–01)

*Moderato*

*Adagio sostenuto*

*Allegro scherzando*

The first movement opens with deep bell-like chords on the piano, leading into a big but solemn tune on the whole orchestra. The melody spreads its wings wide, and the piano weaves accompaniment round it. After a big orchestral climax, a serious little answering phrase on the violas leads into a second theme for the piano, which rises and falls like an arch. Both themes are developed, and then the opening theme returns on full orchestra, this time with a brilliant

martial accompaniment for the piano. The second theme comes back too, this time played by solo horn. The movement ends with a sudden burst of rhythmic energy.

The slow movement is so lovely that descriptive words are superfluous. The piano weaves exquisite tracery around the woodwind solos. Apart from a brief burst of fireworks in a cadenza towards the end, the mood is of dreaming nostalgia.

The finale alternates a fast, light and spiky theme with a slower, long and sinuous melody, typical of Rachmaninov, similar in shape to the second theme of the first movement and appearing in the violas. The faster tempo returns, and the soloist joins in a passionate development. The viola theme comes back in the violins, a big climax works up and, after a brief cadenza, soloist and orchestra together blaze out the theme, before a whirling and brilliant conclusion.

Alessio Bax

## JOHANNES BRAHMS (1833–1897)

### Symphony No 2 in D major, Op 73

*Allegro non troppo*

*Adagio non troppo—L'istesso tempo, ma grazioso*

*Allegretto grazioso (quasi andantino)—Presto ma non assai*

*Allegro con spirito*

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

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

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

Thomas Radice



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## Celebrity Organ Recital

Gillian Weir organ

### PROGRAMME

HERBERT HOWELLS

Rhapsody in C sharp minor, Op 17 No 3

DIETRICH BUXTEHUDE

Ciacona in E minor

Prelude and Fugue in E minor

DOMENICO SCARLATTI

Four Sonatas

*C major K 255*

*G major K 328*

*D major K 287*

*D major K 288*

CÉSAR FRANCK

Choral No 1 in E major

*Interval*

LOUIS VIERNE

Clair de Lune, from *Pièces de Fantaisie*

ENRICO BOSSI

Scherzo in G minor, Op 49 No 2

SIGFRID KARG-ELERT

Rondo alla Campanella

MARCEL DUPRÉ

Variations sur un Noël

MARCEL LANQUETUIT

Toccata

### GILLIAN WEIR

Through her unique career as an internationally acclaimed concert organist, performing worldwide at the major festivals and with leading orchestras and conductors, Dame Gillian Weir's renown as a distinguished musician extends well beyond the world of the organ. Virtuosity and integrity exemplify her performances.

Her scholarly reputation and renown as a performer have stimulated numerous young players to follow her; she is in demand as an adjudicator for all the leading international competitions and as lecturer, broadcaster, teacher and writer, while her television appearances have reached vast new audiences. Her repertoire is exceptional in its breadth and variety, stretching from the Renaissance to contemporary works. She has performed the complete works of Bach and others as well as those of Messiaen; her CD release of his complete organ works underlines her pre-eminent position as Messiaen interpreter. This recording received universal plaudits such as *Le Monde's This intégrale is a worthy successor to that by Messiaen himself*. She also contributed to Faber's *The Messiaen Companion* and other publications. She has received many prizes, awards and honours, and in the 1996 New Years' Honours List was created Dame Commander of the Order of the British Empire in recognition of her distinguished services to music, having been made CBE in 1989.

Gillian Weir's achievements have been marked by the re-issue on CD of her famed series of Argo recordings, and by her nomination by Classic CD magazine as one of the *100 Greatest Keyboard Players of the Century* as well as by the Sunday Times as one of the *1000 Music Makers of the Millennium*. In December 2000, ITV's South Bank Show chronicled her worldwide activities as performer, teacher and recording artist.



JILL McCULLERY

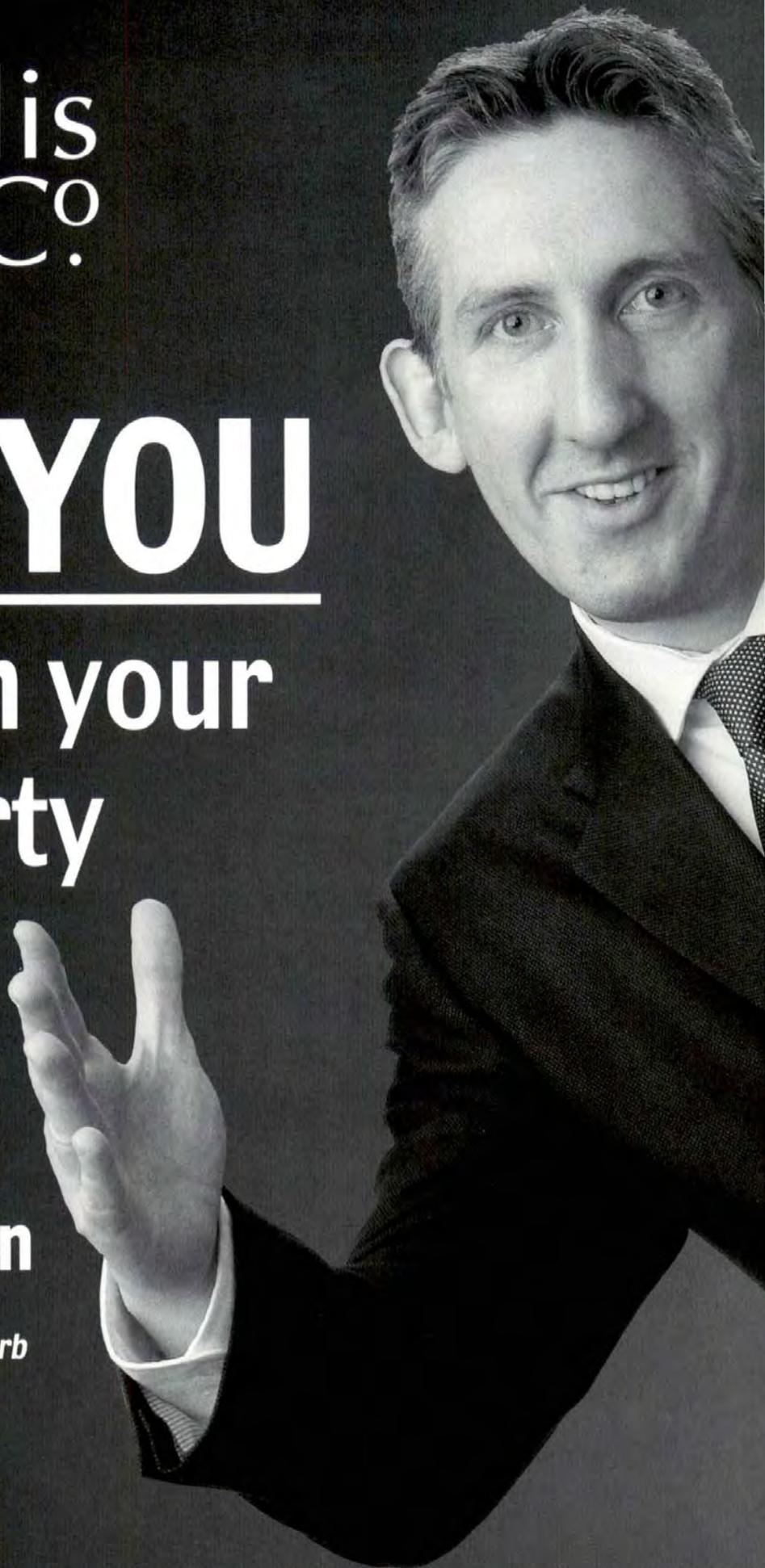


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## An exclusive interview with Dame Gillian Weir for the Proms at St Jude's programme

**SUE FOX INTERVIEWS DAME GILLIAN WEIR:** In an ideal world, Dame Gillian Weir, one of the world's most celebrated organists, would travel with a team which included a hairdresser and an exorcist. Bad hair days and the occasional ghost go with the life. "I travel so much, I can never stick to a regular hair appointment. I have to take my chances with a hotel stylist, who doesn't always listen to what I want."

Some churches - for example, St Albans, which she believes may be haunted - can be quite spooky. "I was once rehearsing Messiaen very late at night and kept hearing vague whispering noises. Each time I stopped playing, the whispering started up again. At 4.00 am, when I left, I thanked the organist for letting me practice, adding, 'But I could have done without the ghosts.' He knew exactly what I meant, because he'd had a similar experience."

Hopefully there will be no hauntings at St Jude's when Dame Gillian arrives for her standard eight hours rehearsal - five on the day before a performance and three more on the day itself. "When I work in America, the janitor usually thinks you're there trying to learn the music, and it won't matter if they carry on vacuuming. They never understand that it's the only time you have to adjust to the acoustics of the space as well as the individual complexities of the organ and colours in the music. I take each piece and orchestrate it from the beginning, playing every stop note. I have to bond with the instrument. Some organs aren't in good shape which makes bonding difficult, but you do the best you can."

A few years ago, filming a TV series in freezing churches, she got used to sitting at the organ with a hot water bottle strapped to her back and another at her feet. More recently, in Wyoming, Dame Gillian played an organ which was 7,200 feet above sea level. "There was an oxygen tank on the side of the stage. I was told that singers from The Mommas and the Poppas had been there a few weeks earlier and felt faint. I was fine, but happy to know I could take a swig of air if I needed it."

Organists are the only musicians who don't have an instrument at home on which to practice. "This can be a very anti-social life, because you're dependent on getting into a building. If it's a church, you may have to stay there until very late. Sometimes, you can't get out again. I was once locked in Westminster Cathedral until 2.00am because I'd missed a vital instruction about an electronic key."

Dame Gillian, who grew up in New Zealand, plays organs in churches, concert halls and universities all over the world. In 1965, after winning a major competition, she was invited to perform at the opening concert of the Proms. "I had to learn the Poulenc Concerto very quickly. It was just the greatest moment of my life, but also terrifying. Even before the season, Sir Malcolm Sargent, the conductor, had already reduced some of the soloists to tears, but he was very helpful to me. He was even nice about the performance - an incredibly thrilling way to begin my career."

For anyone who has never been to an organ recital in a church, and fears it will consist of a boring Bach Prelude and Fugue followed by an earnest sermon about music, Dame Gillian says they are in for a treat. "With so many wonderful sounds and such a huge amount of music, there really is something for everybody." The St Jude's Programme includes music by Herbert Howells which he wrote during an air raid in York Minster. "It's emotionally very affecting, with grand gestures swooping up and down."

In planning her programme for St Jude's - as she does with all her concerts - Dame Gillian thought of the music in much the same way as you would plan a menu. "'You don't want all Coq au Vin or Beef Wellington. There has to be some sherbert and baked Alasaka too.'" There'll be a Scherzo by the Italian composer, Marco Enrico Bossi which she describes as a "Fizzy firework - a kind of meringue.'" Four tiny Scarlatti pieces will serve as sherberts to cleanse the palate in between works by Cesar Franck - "the Beef Wellington" - Vierne, Elert, Dupre, Lanquetuit and the Danish composer, Dietrich Buxtehude. "He was the composer Bach famously walked 200 miles to see and stayed away from his job for so long that he was put into jail. His music is full of innovation."

Will there be an encore? "To be honest, I hate encores. When I'm in the audience I love to applaud enthusiastically but I don't necessarily want to sit down to more music after I've heard a wonderful concert. For my own recitals I try to build everything up to a crescendo so that I hope the evening ends in a festive atmosphere with everyone clapping. I don't keep hopping back on stage like a cuckoo clock, but if the applause tends to go on and on, I might sit down and play something which is about one minute long. It's what I call my 'After Eight. My after dinner mint.'"

Sue Fox

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SYDNEY

## HERBERT HOWELLS (1892-1983)

### Rhapsody in C sharp minor, Op 17 No 3

Howells was born at Lydney in Gloucestershire, and was the doyen of the composers writing in 'the English tradition'. He held posts at Gloucester and Salisbury cathedrals, and during the war at St John's College, Cambridge; his organ pieces are conceived in terms of the typically English organ and breathe the spirit of cathedral music. His third *Rhapsody* is dedicated to 'Dr. E.C. Bairstow', and was written during a Zeppelin raid while he was staying in York as a guest of Bairstow, the Minster organist. It is one of Howells' finest works, fired with a driving passion.

## DIETRICH BUXTEHUDE (1637-1707)

### Prelude and Fugue in E minor

#### Ciacona in E minor

Buxtehude is claimed by three countries: Sweden, Denmark and Germany. Each has a legitimate claim to him. He was born in Hålsingborg, Sweden, which at that time was under the Danish crown. He was born of German parents who may have come from the town of Buxtehude in North Germany. Suffice it to say that his greatest contributions come from his tenure at the Marienkirche in Lübeck, although he was born in Denmark, received his musical training there and held two important church positions before going to Lübeck in 1667.

It was to hear this master that Bach as a youth walked from Arnstadt to Lübeck, some 200 miles, and it is as impossible to describe the diversity of Buxtehude as it is with Bach. Buxtehude's Scandinavian roots are no doubt the basis of his granitic architectural sense and simplicity, but he combines these with flamboyance and passion, like the Gothic cathedrals of which his music may be considered the musical counterpart. In him merged the two schools of composition which stemmed on the one hand from Sweelinck in Amsterdam and on the other from Italy's Frescobaldi, who greatly influenced the development of German music through his disciples from South Germany. This exquisite *chaconne* reminds one of an Italian *canzona*; the magnificent prelude and fugue fuses the Italian-born *tocatta* with fugal movements to form a noble and thrilling edifice.

## DOMENICO SCARLATTI (1685-1757)

### Four Sonatas

C major K 255

G major K 328

D major K 287

D major K 288

Among the 555 keyboard sonatas written by the great Italian composer Scarlatti are just a handful for the sweet, singing little Italian organ. There is some dispute about the first of tonight's group, but played on a *gedackt* (flute) stop it beautifully suggests the Turtledove which is its nickname; a gently cooing figure charmingly alludes to its call. The remaining three were written for an organ with one complete manual and a second keyboard restricted to treble only; K287 asks for the *tromboncini* - the buzzing little regal reed stop.

## CÉSAR FRANCK (1822-1890)

### Choral No 1 in E major

The Belgian-born César Franck was organist of Sainte-Clothilde in Paris for over thirty years and, from 1872 onwards, was Professor of Organ at the Conservatoire. His works for the instrument form a much more important and distinctive contribution to its repertoire than their number

might suggest. Liszt remarked of his Six Pieces - "These poetic works have a clearly marked place alongside the masterpieces of Bach." Franck was much loved by his students who gave him the nickname of *Pater seraphicus* - seraphic father; in this deeply-felt *Choral* we hear him at his most emotional. Franck uses the term "choral" not in the German sense (meaning a Lutheran hymn-melody) but to describe an original theme harmonised in chorale fashion, which is then subjected to very free variation. In this E major *Choral* the theme itself does not appear until several other hymn-like subjects have been projected; the variations which follow lead it, by devious and sometimes dramatic paths, from relative obscurity to the broad daylight of a triumphant climax.

## LOUIS VIERNE (1870-1937)

### Clair de lune (from Pièces de fantaisie)

Louis Vierne, for many years organist of Notre-Dame, Paris, was one of Franck's younger pupils. His organ music consists of six symphonies and some 60 smaller pieces. His life was beset by misfortune, including that of blindness; his death came at the console of his beloved Cavaillé-Coll organ: having given out the theme for the improvisation, at the end of the last recital the authorities were to have allowed in Notre-Dame, he fell dead. His 24 *Pièces de fantaisie* are dazzling, piquant, tender by turns, always charming and intriguing, and written with immense skill and feeling for organ colour. The serene flow and luscious flute timbres of *Claire de lune* perfectly evoke silver moonlight.

## ENRICO BOSSI (1861-1925)

### Scherzo in G minor, Op 49 No 2

Bossi was born at Salo, near Brescia and studied at the Milan Conservatory. Following a number of conservatory and cathedral appointments he became Director of the Rome Accademia di Santa Cecilia in 1916. In spite of his impressive academic record, he found time to be a famous concert organist and prolific composer. This *Scherzo*, the second of a pair, was published in 1904 since when it has remained Bossi's best-known piece. It flows allegro in 6/8 time, an expressive phrase in the dominant key providing contrast to the recurrent initial G minor theme, with a motif in broken octaves supplying a linking element. Increasing excitement, *molto crescendo*, sweeps the *Scherzo* to its final *maestoso* cadence.

## SIGFRID KARG-ELERT (1877-1933)

### Rondo alla Campanella

Sigfrid Kar-Elert succeeded Max Reger as professor of composition at the Leipzig Conservatoire, in 1919. Although he left many other compositions, his organ music is his chief legacy, and the smaller works are something of a landmark in their impressionistic style and use of organ colour. The *Rondo* dates from the end of Karg-Elert's life. Its dramatic rhythms and resonant harmonies evoke the sound of joyously ringing bells.

## MARCEL LANQUETUIT (1894-1985)

### Tocatta

Marcel Lanquetuit's dazzling *Tocatta* is a musical Baked Alaska, ending our musical banquet with a shower of sparks. Lanquetuit was organist of the cathedral of Rouen, and wrote this *Tocatta* in 1926 before leaving for a concert tour of the USA. He was a particularly fine improviser. The piece is dedicated to Widor.

Gillian Weir

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# Proms at St Jude's 2004

12.45 pm  
Tuesday  
15 June

This concert is generously supported by the London Jewish Cultural Centre

## Recital

Juliet Allen *piano*

### PROGRAMME

#### BEETHOVEN

Sonata in E minor, Op 90

*Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck  
Nicht zu geschwind and sehr singbar vorgetragen*

#### MENDELSSOHN

Andante and Rondo Capriccioso, Op 14

#### DEBUSSY

Estampes

*Pagodes*

*Soirée dans Grenade*

*Jardins sous la pluie*

#### LISZT

Réminiscences de Don Juan (Don Giovanni)

#### JULIET ALLEN

Juliet Allen is one of the most experienced concert pianists in Britain today. She made her recital debut aged nine and performed her first concerto, Beethoven No.1, at eleven. She has now played almost thirty major concertos to great critical acclaim and enjoys a busy concert career in Britain and abroad.

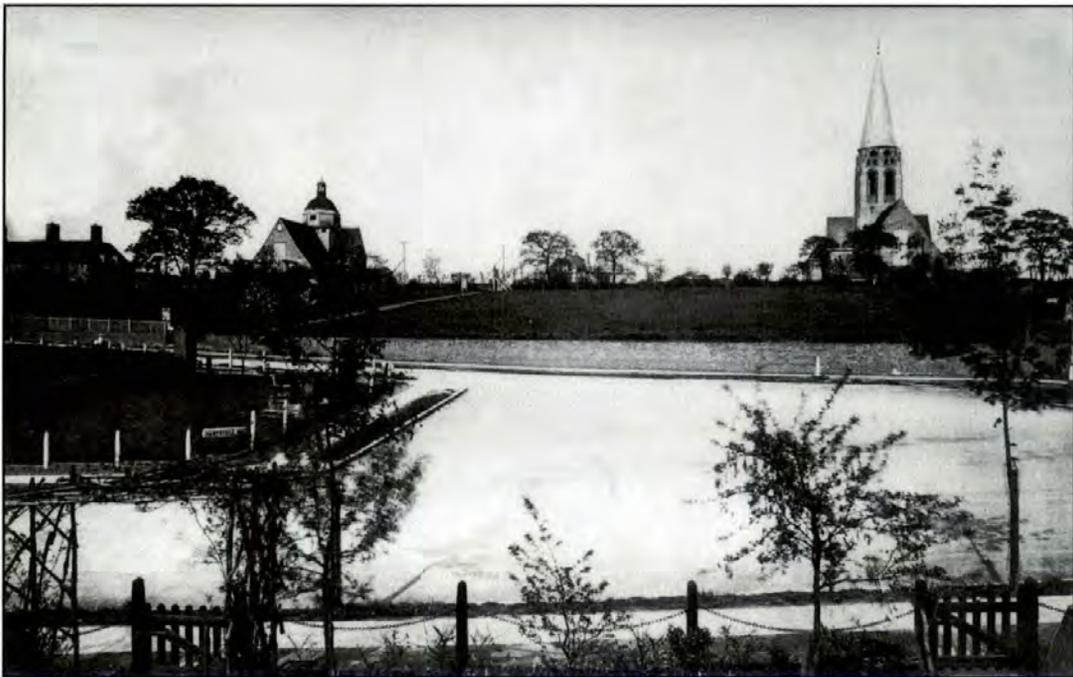
Whilst studying with Radio 3 Producer Nigel Wilkinson, Juliet gained her Performance Diploma as an Associate of the Royal College of Music aged only fifteen; soon afterwards, she performed at the Chester Festival at the invitation of Richard Hickox. The following year she played Mozart's D minor concerto with the London Mozart Players, broadcast by the BBC, and the complete cycle of Beethoven concertos. In 1995, Juliet graduated from Christ Church, Oxford with a First Class Honours degree in Music. She won the Nora Naismith Scholarship to the Royal Academy of Music, London where she studied with Christopher Elton; her subsequent successes were the Frank Simms Prize, the Grover Bennett Scholarship as well as the Advanced Performer's Diploma. Soon afterwards, she won the European Music for Youth Prize for the UK.

Since leaving the Academy, Juliet's career has encompassed recitals and chamber music as well as concertos, with programmes comprising an extraordinarily wide and growing repertoire. She has recently appeared at the Edinburgh Festival, on Radio 2 and Radio 3 and she has given recitals in several European countries and the USA.



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## Endellion String Quartet Recital

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

### PROGRAMME

#### LUDWIG VAN BEETHOVEN

##### String Quartet in Bb, Op 18 No 6

*Allegro con brio*

*Adagio, ma non troppo*

*Scherzo: Allegro*

*La Malinconia: Adagio - Allegretto quasi allegro*

##### String Quartet in C Rasumovsky, Op 59 No 3

*Introduzione (Andante con moto) - Allegro vivace*

*Andante con moto quasi allegretto*

*Menuetto (Grazioso) & Trio*

*Allegro molto*

### INTERVAL

##### String Quartet in Eb, Op 127

*Maestoso - Allegro*

*Adagio, ma non troppo e molto cantabile*

*Scherzando vivace · Finale*

### THE ENDELLION STRING QUARTET

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Formed in 1979, the Endellion String Quartet will celebrate its 25th anniversary in 2004. With no change of personnel since 1986, the Endellion is renowned as one of the finest quartets in the world. Their schedule includes regular tours of North America and concerts in Australasia, the Far East and many European countries. 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 Quartet has appeared at nearly all the major series and festivals and it broadcasts regularly on BBC radio and television. It recently featured in the weeklong programme "Artists in Focus" on BBC Radio 3. Several series both at the South Bank and at the Wigmore Hall have marked its presence in London. The Quartet has worked with guest artists including members of the former Amadeus Quartet, Steven Isserlis, Joshua Bell, Mitsuko Uchida, Sir Thomas Allen and Tabea Zimmerman.

The Endellion's 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. One of the Quartet's recordings for Virgin Classics, Haydn's Op 54, was the only quartet record featured in the Critics' Choice of Records of the Year on Radio 3. The Endellions have also recorded Mozart, Bartók, Dvořák, Foulds, Smetana, Walton, and Bridge. Recent releases include Barber's String Quartet and "Dover Beach" with Thomas Allen for Virgin Classics, described by Gramophone as a "marvellous disc"; works by Amy Beach and Rebecca Clarke for ASV; and a Schubert bicentenary celebration disc for BBC Music Magazine. In early 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 year 2001 saw the



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picture of inlaid cello by Narelle Freeman

# Proms at St Jude's 2004

7.45 pm  
Tuesday  
15 June

release of the first volume of Tchaikovsky's complete works for string quartet on the ASV label.

The Endellion String Quartet has been Quartet in Residence at Cambridge University since October 1992, and Associate Quartet of the Royal Northern College of Music since 2001. The launch of the quartet's 25th anniversary took place with a birthday concert at Wigmore Hall on 20 January 2004, with three further concerts at this venue in February, March and November. The anniversary schedule also includes two complete cycles of the Beethoven quartets in Oxford and in a brand-new chamber music venue in Leeds, as well as an extensive tour of venues and festivals throughout the UK and abroad.

*'The Endellion is arguably the finest quartet in Britain, playing with poise, true intonation, excellent balance and a beautiful tone. In music of the Viennese Classical composers it has few challengers but it has won praise in a wide repertory, its Beethoven and Bartók cycles being especially admired.'*

*New Grove Dictionary of Music and Musicians (2000)*

*'The Endellion String Quartet has forged a distinct performing style based not just on an impressive technical mastery of a wide-ranging repertory but also on an incontrovertible sense of style and - perhaps above all - on the fact that the players so obviously relish playing....The chemistry has worked:... thrilling'*

*Daily Telegraph*



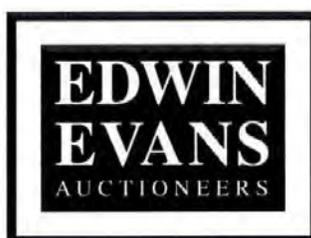
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## LUDWIG VAN BEETHOVEN (1770-1827)

### String Quartet in Bb, Op 18 No 6 (1798-1800)

*Allegro con brio*

*Adagio ma non troppo*

*Scherzo - Allegro*

*La Malinconia - Adagio*

Op 18 No 6 is a perfect early Beethoven quartet with the addition of an extraordinary introduction to the last movement. The only piece anything like it in shape is the Mozart G minor viola quintet.

*Allegro con brio*: The movement is full of bounce, energy and infectious good spirits!

*Adagio ma non troppo*: After the energy of the *Allegro*, the task is to become calm and peaceful for this beautiful simple aria. The accompaniment becomes increasingly ornate and there are some dark moments in the middle but the music should never lose the feeling that it unfolds slowly and inevitably.

*Scherzo - Allegro*: There are so many rhythmic twists (the tune is all off the beat, the countersubject could be in 3/4 or 6/8 and much of it is in groupings of two beats rather than the three in the time signature!), so that it is almost impossible for listener or player to follow them all! The Trio is blessedly simple and provides a chance for the first violin to cavort.

*La Malinconia - Adagio*: This piece requires the greatest delicacy of interpretation. It starts innocently with seven bars on the chord of B flat major, but then the harmony starts to sink and a passage follows which generates a sense of terror by virtue of its desolation and cries of despair. From this emerges, without any obvious connection, the *Allegretto quasi allegro*, a jolly dance that is neither fast nor slow. The slow music reappears a couple of times but without its menace and eventually the dance, now marked *Prestissimo*, rushes headlong to the end with a real feeling of release!

### String Quartet in C *Rasumovsky*, Op 59 No 3 in C major (1806)

*Andante con moto - Allegro vivace*

*Andante con moto quasi Allegretto*

*Menuetto - Grazioso*

*Allegro Molto*

The first movement opens with a mysterious slow introduction, beginning on an ambiguous chord and only gradually arriving at C major. The succeeding *allegro* has more material than is usual in this series - a springy tune for the violin, an energetic tutti and a host of subsidiary ideas. The development is a shade concertante in Mozart's manner - that is, the first violin is often left playing virtuoso passages quite prominently, a fact which allows a rather neatly disguised recapitulation (the sign of its beginning is a trill). The slow (but not very slow) movement is the most remarkable of the four, a marvellously tender and at times wistful piece, rich in harmony and full in sonority, defying description but easily felt and extraordinarily fascinating in detail. The minuet does seem conventionally eighteenth century, its trio especially being very Mozartian, but some of the sudden accents and perverse expression marks are Beethovenian

enough, as is the way the coda seems to meander towards the finale. This is a fugue with an enormously long subject, which usually attracts critical disapproval - but Bach also was capable of exuberantly long subjects. Beethoven knows where to break off the fugal texture when he requires another kind of momentum, and he actually combines fugue and sonata form rather ingeniously. So sit back and enjoy Beethoven in his triumphant mood, full of *joie de vivre*.

### String Quartet in Eb, Op 127 (1825)

*Maestoso - Allegro*

*Adagio, ma non troppo e molto cantabile*

*Scherzando vivace - Presto*

*Finale*

This is the first of Beethoven's late quartets. It is an extraordinarily lyrical piece full of warmth and good nature.

*Maestoso - Allegro*: The broad, full opening chords are majestic and spacious. They lead to a lovely full melody, which is remarkably relaxed for the opening of a Beethoven first movement and sets the tone for the whole piece. There are several quick changes of mood (typical of the late period) including a much darker theme. The return of the *maestoso* chords, leading to a new key and considerable drama, herald the development section. The coda of this movement is especially songlike as it lingers lovingly on the opening theme before coming to a quiet end.

*Adagio, ma non troppo e molto cantabile*: This is the heart of the piece. It is a long variation movement, varying a glorious long-limbed theme heard on the violin and then the cello. The variations stray a long way from the theme, making it difficult on a first hearing to recognise that they are indeed variations. The first one has a much more fleeting and fragmented nature than the theme; the second is quicker, and has a playful twinkle throughout; this leads to a searching *Adagio* in E major - a wonderful modulation; this modulates back to the home key of A flat and to the recapitulation. Yes, a recap in a variation movement... it feels like that, because the melody returns in recognisable form and in the "right" key. There are two further variations, which feel like an extended coda: the first starts with a stark duet - violin and viola - of mystical character. The next one flows lyrically once again before the final hesitation and then the coda to the coda: a truly enchanted journey.

*Scherzando vivace - Presto*: The only movement of real energy, it features an angular motif in dotted rhythm, which generates the material for the whole *scherzo* except for the mysterious and questioning interruptions, by the viola and cello. The trio is even faster and wilder - a *tarantella* for first violin.

*Finale*: A boisterous four-bar introduction leads to the main theme - a good-natured lively song with elements of folk music. There are dramatic, lyrical and comic moments integrated into the movement but perhaps the greatest surprise is the coda which moves onto an ethereal plane which Beethoven keeps having to drag back down to earth (and to E flat) before he finally pins it there with the final cadence.

David Waterman

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to the  
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# Opoms at St Jude's 2004

12.45 pm  
Wednesday  
16 June

This concert is generously supported by the London Jewish Cultural Centre

## Recital

Jeanine Thorpe *violin* · Christopher Matthews *piano*

### PROGRAMME

#### EDVARD GRIEG

##### Sonata No 3 in C minor

*Allegro molto ed appassionato*

*Allegretto espressivo alla romanza*

*Allegro animato*

#### JOHANNES BRAHMS

##### Sonata No 2 in A major, Op 100

*Allegro amabile*

*Andante tranquillo*

*Allegretto grazioso (quasi Andante)*

#### ERNEST CHAUSSON

##### Poème Op 25



#### JEANINE THORPE

Jeanine Thorpe was born in 1989. She started to play the violin at the age of six and she began studying at the Royal Academy of Music with Philippa Bunting when she was eight years old. Three years later, she moved to the Junior School of the Guildhall School of Music and Drama, where she is presently studying with David Takeno.

Jeanine has performed widely, both in the UK and abroad, and has been involved in several courses and festivals in Switzerland and Norway. She has given recitals in Framlingham, Suffolk, Salisbury, and more recently in St Martin-in-the-Fields, London.

In 2002, an international panel of judges awarded Jeanine first prize in the Enescu International Violin Competition in Bucharest, Romania. Her success is even more remarkable as this was Jeanine's first ever competition: at 13, she was one of the youngest students in

her category. Last year she was selected to take part in a masterclass with Igor Ozim as part of the European String Teacher's Association (ESTA) 30th Anniversary celebrations in London.

In addition, Jeanine is an active chamber musician and participates in many different chamber groups both within Junior Guildhall and with other musicians. Her trio has accepted an invitation to visit Cornwall in April for a series of masterclasses there.

#### CHRISTOPHER MATTHEWS

Christopher Matthews, originally from Hampshire, studied piano and organ at the London College of Music, where he gained the Licentiate Diploma and graduated with honours. He completed his piano studies with Bryce Morrison. Christopher has won prizes at festivals around the country, and has taken part in piano and chamber music recitals at various London venues including St James's, Piccadilly and Southwark Cathedral, as well as for Helston and Bude music societies.

He appeared as soloist in performances of Schumann's *Konzertstück* Op92 with the Surrey Sinfonietta, and Liszt's *Totentanz* with the Southampton Youth Orchestra. He was also invited to give a performance of Richard Addinsell's popular *Warsaw Concerto* in a concert devoted to British film music.

Under the auspices of the Liszt Society, Christopher performed some of Liszt's and Busoni's piano transcriptions of organ music by Bach, as well as performing *Totentanz* in the composer's own version for two pianos with pianist Leslie Howard.

Christopher runs a busy private teaching practice, and is currently Director of Music at the Free Church Hampstead Garden Suburb, where he runs a series of monthly organ recitals.



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## EDVARD GRIEG (1843-97)

### Sonata No 3 in C minor (1886-7)

*Allegro molto ed appassionato*

*Allegretto espressivo alla romanza*

*Allegro animato*

Grieg composed his third sonata in 1886-7 at the instigation of the young Italian violinist Teresina Tua, who visited the composer in Bergen. It marks a complete break from all his other chamber music works, including its two predecessors, the violin sonatas Nos 1 and 2. Approximately twenty years had passed since the composition of the second sonata, and Grieg, for various reasons (poor health, extensive travelling and lack of self-satisfaction), had just been through an unproductive period.

This sonata aims at 'wider horizons', animated by the composer's own passionate personality. It offers a rich and harmonic bass, with a wonderful interplay between piano and violin.

The first movement has moments of extreme beauty, interrupted by strong passionate chords and phrases of lyricism. The second movement opens with a thoughtful and romantic melody, gently rising and falling, and here the composer's nationalistic romanticism is at its best.

The music moves quickly into a lively, teasing second subject, with an amusing exchange between the two characters. There follows a thought-provoking section leading to a rising scale, and it is with relief that the opening theme of the movement returns, high on the E string.

The final movement, very typical of Norwegian folk dance, features parallel fifths, an interval often used by the Norwegian Hardanger fiddle. The theme alternates between the piano and violin, often in imitation. After a furious dance, there is a sonorous section, typical of Grieg's style. The music visits a variety of keys, bringing out many colours. A short recapitulation of the ringing second theme leads to a final *Presto*.

## ERNEST CHAUSSON (1855-99)

### Poème Op 25

The focus of the *Poème* is on romantic emotional intensity rather than flashy technical work for the violin. This wonderfully constructed work manages to sound impulsive and free, even though it flows along a carefully calculated path. The solo violin alone states the languorous opening theme, full of quiet emotional intensity, and the orchestra echoes the idea, but now with rich harmonies. A passionate second theme builds to a romantic climax and the orchestra picks up the tempo, pushing impulsively forwards.

The *Poème* reflects in its poetic sensibility: 'His music is constantly saying the word *darling*' (quote from Pierre de Breville). 'His passion is fiery; it is always affectionate and this affection is gently agitated, discreetly reserved.' Chausson's inspiration to write this work came from Ivan Turgenev's novel, *First Love*.

## JOHANNES BRAHMS (1833-97)

### Sonata No 2 in A major, Op 100 (1886)

*Allegro amabile*

*Andante tranquillo*

*Allegretto grazioso (quasi Andante)*

From the opening of this sonata, it seems that, compared to the first sonata, the lyrical element is more confined, but with a hint of flowing melodies to come. The second section is a recollection of a song *Wie Melodien zieht es mir else durch den Sinn*, a Klaus Groth poem that shows beauty of nature from experience. The opening of the second movement shows his directness of lyrical expression, gentle and gracious, but with some underlying passion. After a brief *vivace* section, there is a third and final return of the *Andante* and it seems that the music is going to rest in D major; however, a final *vivace* completes the movement in F, typical of Brahms's humorous writing. The last movement opens with a sweeping melody, heard several times throughout the movement. It moves seamlessly into a lyrical second section with the piano and violin weaving between each other. The movement concludes with a recapitulation of the first theme.

Jeanine Thorpe





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## Midweek Jazz

Humphrey Lyttelton and his Band · Stacey Kent · Jim Tomlinson

### PROGRAMME

An evening of impromptu jazz performed by some of the *Proms at St Jude's* favourites.

#### HUMPHREY LYTTELTON & HIS BAND

Although he can look back on almost 60 years of a highly successful jazz career, Humphrey Lyttelton is today busier than ever. His band, one of the most versatile in the world, still tours regularly. Every Monday night since 1967 has found him on BBC Radio Two, purveying THE BEST OF JAZZ on record. Nowadays, when people say 'I enjoy your radio show...', they are as likely to mean the anarchic BBC panel game 'I'M SORRY I HAVEN'T A CLUE', in which he has played the role of the reluctant chairman since 1972, and which won the Sony Gold Award for the best radio comedy show in 1995 and again in 2002.

As a freelance journalist, he has written restaurant reviews for HARPERS & QUEEN, humorous articles for PUNCH and the British Airways HIGHLIFE magazine, as well as a number of articles on jazz. He has written seven books and has composed over two hundred tunes, which his band has recorded. In leisure moments, he enjoys bird-watching and is a keen amateur calligrapher. In 1990, the SOCIETY FOR ITALIC HANDWRITING appointed him their President.

In 1984, he founded his own record label, CALLIGRAPH RECORDS. This was primarily to record his own band, and there has been a steady flow of their albums, sometimes featuring guest artists – Willy Fawkes, Helen Shapiro, Buddy Tate, Lillian Boutte and, latterly, Stacey Kent and Jim Tomlinson. Calligraph has also reissued Humph's early work for the Parlophone label in the Fifties.

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

In 1993, he was presented with the GOLD AWARD at the Sony Radio Awards, for services to broadcasting and, in 1996, with the prestigious WATERFORD CRYSTAL AWARD by the Institute of Entertainment and Arts Management, for outstanding contribution to the entertainment business. In April 2000, he received the LIFETIME ACHIEVEMENT AWARD at the Post Office British Jazz Awards, and in July 2001, the similar award at the BBC Jazz Awards in the Queen Elizabeth Hall, London.

As a bandleader for over fifty years, Humphrey Lyttelton now fronts a band, which he ranks as one of the very best of his career. Its hallmark is versatility, reflected in a repertoire that extends from early traditional to modern by way of Ellington and Basic. The band's range is also shown by the cast list of artists whom it has accompanied on disc or in special presentations over the years, among them instrumentalists Buck Clayton and Buddy Tate, singers Jimmy Rushing, Marie Knight, Big Joe Turner, Elkie Brooks, Helen Shapiro and, currently, Stacey Kent. The most important ingredients are, of course, THE MUSICIANS, all stars in their own right.

Add to this Humph's own contribution on the trumpet, and his own witty and informative commentaries, and it's little surprise that the prevailing reaction from audiences is 'We never thought a jazz concert could have such variety!'

Humphrey Lyttelton is a patron of the Proms at St Jude's.



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## STACEY KENT

The story of Stacey Kent's rise to international fame reads like a Hollywood script.

A language student visits Europe to study French, Italian and German for a Master's degree in comparative literature. Her life takes an unexpected twist that sees Stacey become one of the world's foremost jazz singers. She now boasts five best-selling albums, a string of awards, including the 2001 British Jazz Award and 2002 BBC Jazz Award for 'Best Vocalist'. Her fan base enables her to sell out concert halls around the world; she is also a voice on BBC Radio 3, as presenter of *Jazz Line Up*.

The twist of fate that took her life in this new direction was a chance meeting in Oxford with saxophonist, Jim Tomlinson. Like Stacey, Jim was pursuing an academic path, but their meeting sparked in each other the desire to pursue their love of music together.

After a year's study at the Guildhall School of Music, Stacey set about honing her skills on the London jazz scene in the company of, now husband, Jim Tomlinson. A demo tape, sent simultaneously to Polygram, Candid Records and broadcaster, Humphrey Lyttelton, secured her a role in Ian McKellen's *Richard III*, a recording contract and national airplay and endorsement from Britain's most respected jazz broadcaster.

Since the release of Stacey's first album, *Close Your Eyes*, she has achieved, without compromise, both critical and popular success, with her fresh and heart-felt interpretations of the finest love songs of the twentieth century. Stacey's admirers are not limited to the loyal fans that buy her albums and pack out her concerts. A track from her third album, *Let Yourself Go*, was recently selected by Kazuo Ishiguro on his recent appearance on Desert Island Discs, and best-selling crime writer, John Harvey, has Stacey sing, if only fictionally, in his latest novel, *Still Water*.

Clint Eastwood invited Stacey to sing at his 70th birthday party, Michael Parkinson invited Stacey to sing on his television show, as did Sir David Frost, who asked her to join him one Sunday morning in January 2003, to sing a song and review the morning papers on "Breakfast with Frost." In addition, former Chancellor of the Exchequer and jazz buff, Ken Clarke, has included Stacey's tracks on his recent BBC Radio series.

Most tellingly perhaps, the writers of the songs she sings appreciate Stacey's talents.

Three-time Oscar-winning songwriter, Jay Livingston, wrote of her, "*Stacey Kent is a revelation. There is nobody singing today who can compare with her. She has the style of the greats, like Billie Holiday and Ella Fitzgerald. And she sings the words like Nat Cole - clean, clear and almost conversational with perfect phrasing. And that's as good as it gets.*"

If there is one theme that runs through Stacey's music, it is that of romance. Stacey is herself an avowed romantic, and the songs she sings are timeless stories that touch young and old alike, fulfilling a desire for sophisticated love songs that today's music industry does not accommodate. She receives fan email from people of all ages and nationalities and, in an era where music is more likely to divide than unite the generations, it is quite common for three generations of the same family to attend her concerts. The New York Times recently wrote: *What raises it all to another level is the intensely romantic connection between the singer and her. . . husband, Jim Tomlinson. As he curls his horn around her voice, their entranced rapport and mutual adoration conjure memories of Holiday and Lester Young. . . Love is in the air.*

Stacey's most recent album, *The Boy Next Door*, released in autumn 2003, has topped the jazz charts in the USA and in Europe. For tonight's audience it will be particularly appropriate to end with Humphrey Lyttelton's Radio 2 appreciation of this highly acclaimed album: *I sat through The Boy Next Door alone, at dead of night, with a silly great grin on my face, sometimes shouting with joy, sometimes applauding, sometimes trying to swallow a lump in the throat. Everything about it—the choice of songs, the musical interplay, the glorious voice—leaves one searching for a more superlative word than 'greatest'.*



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## THE HUMPHREY LYTTTELTON BAND

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

**JIMMY HASTINGS**, alto sax, clarinet and flute... auditioned for Humphrey Lyttelton's band when Tony Coe left in the early Sixties. Then primarily a tenor saxist, he had to borrow Tony Coe's alto for the audition. That may have been the reason why he was not immediately accepted. Since then he has become one of the most highly respected musicians on the British music scene, in demand for session and theatre work as well as many jazz assignments in top bands both large and small. He finally joined the band in the mid-nineties. Humph says 'Thirty-odd years may seem a long time to mull over an audition, but one doesn't rush into these things'. Jimmy's versatility is now a prime asset.

**PETE STRANGE**, trombone and arranger... joined Humph in 1983, with a pedigree that already included membership of Bruce Turner's Jump Band, the Midnight Follies Orchestra and, during National Service, the Band of the Lancashire Fusiliers! Chosen primarily for his instrumental talent, with Ellington-style trombone work a speciality, he has played an equally important part as an arranger -- writing, among many other things, almost all the backings for the band's three recordings with Helen Shapiro. In his dual capacity, he is now recognised as a leading performer in the 'mainstream' field.

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

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

**MICK HUTTON** bass... was born in Cheshire in 1956. Self-taught, he began his professional career in London in 1981, and soon found himself in heavy demand on the modern and contemporary jazz scene, as he remains to this day. For a while, he also found time to teach at the Guildhall School of Music and undertake private teaching. He began deputising in Humph's band in the mid-eighties, and was teamed by Humph with New Orleans-style drummer Colin Bowden on the Calligraph album *This Old Gang of Ours*, which featured American clarinettist Kenny Davern. By this time he had revealed himself as a musician with knowledge of, and respect for, music across the whole jazz spectrum from historical to contemporary. In 2001, he was the natural person to take over on bass from the late Paul Bridge.



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## Dame Henrietta Barnett Day Concert

### At Toynbee Hall

Nonesuch Orchestra · Henrietta Barnett School Concert Orchestra

David Drummond *conductor*

Alexandra Davidson *bassoon* · Anna Smith *violin* · Jasmine Feng *violin*

### PROGRAMME

BÉLA BARTÓK

Ten Pieces for Children (excerpts)

ANTONIO VIVALDI

Bassoon Concerto in A minor

ANTONIO VIVALDI

Concerto for two violins in A minor (*Soloists:*  
*Anna Smith and Jasmine Feng*)

YARDEN BRODY

Midnight's Melody

TONY OSBORNE

Old MacDonald had a Party

ARR. DAVID DRUMMOND

Twinkle, Twinkle Little Star

### NONESUCH ORCHESTRA

The Nonesuch Orchestra is a versatile and dynamic amateur string orchestra with a professional leader and conductor, which welcomes players from 18 – 80. In the forty years since its foundation, the orchestra has given over two hundred concerts and worked with many distinguished musicians. The Nonesuch Orchestra is a registered charity, affiliated to Making Music, with two principal aims: to take music into schools giving children a unique chance to hear a live orchestra, and to provide young soloists with a platform and the opportunity to perform with an experienced group of players.

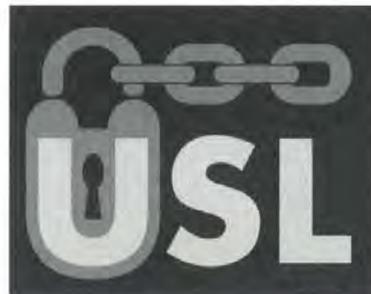
The Nonesuch Orchestra is particularly grateful to the Sheena Booth Music Trust for sponsoring two postgraduate violin students for the 2003/4 season. Our bassoon soloist is appearing as part of our 'Strings plus One' project, for which the orchestra was awarded a grant from the Special Activities Fund administered by Making Music on behalf of Arts Council England, London.



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## NONESUCH ORCHESTRA PLAYERS

### 1st Violins

Anna Smith (Guest Leader)  
Anne Park (Leader)  
Pamela Millett  
Barbara Bungay  
John Strange

### 2nd Violins

Jasmine Feng  
Jane McSween  
Daphne Walker  
John Middleton  
Gill Halifax

### Violas

Sophie Tarleton  
Harold Miller  
John Crawley  
Tricia Marshall  
Catherine Mulgan  
Janet Farrell

### Cellos

Deborah Behrman  
Monica Vincent  
Elizabeth Atkinson  
Joan Cohen  
Roger Smithies

### Double Bass

Helen Roose



The Nonesuch Orchestra is supported by Making Music, with funds provided by Arts Council England, London and The Sheena Booth Music Trust

## THE HENRIETTA BARNETT SCHOOL CONCERT ORCHESTRA

The Henrietta Barnett School Concert Orchestra is an ensemble numbering about 40 musicians aged 11-14. They will be performing a piece called *Midnight's Melody* that was composed especially for the orchestra by Yarden Brody who plays the trumpet with them. Yarden is 14 and is currently in year 9 at HBS. She started composing the work about a year ago; it was originally for piano, but was subsequently expanded and



orchestrated to incorporate all the various instruments in the orchestra.

The Concert Orchestra is one of several ensembles at HBS. In addition there is a Symphony Orchestra, a Junior String Group, a Chamber Orchestra, Senior and Junior Choirs and a Big Band, as well as various smaller groups and student-led ensembles. In the Summer Term, there is also a Musical show.

Members of the Music staff at HBS are Katherine Bamber and Benjamin O'Donnell.

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Clarinets  
Jo Sarchet  
Shivali Patel  
Friederike Baldeweg  
Isabella Champion  
Lana Spawls  
Leah Mitchell

### Bassoon

Julia Dobson

### Saxophone

Rosie Fletcher  
Mary Atkinson  
Roxana Cook

### Horn

Selina Mak

### Trumpet

Yarden Brody

### Tuba

Louise Rezler

### Piano & Keyboard

Erica Sugita  
Ka Yee Tang  
Pei-Ling Chay  
Claire Rebello

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Cosima Wood  
Laura McManus

### Violin

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Mavis McKenzie Cecil  
Ella Grunberger-Kirsh  
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## DAVID DRUMMOND

David Drummond has conducted orchestras and choirs throughout Britain and abroad. He is currently a professor on the coaching staff of the Royal College of Music and the Royal Academy of Music, and has been Musical Director of the London Oriana Choir since 1996. This is his second season with the Nonesuch Orchestra.



## ALEXANDRA DAVIDSON

Alexandra Davidson comes from Dorset, where she learned the bassoon with Eric Butt of the Bournemouth Symphony Orchestra. She holds a music degree from Oxford University, where she gained extensive orchestral and solo experience, including high-profile concerts with Nigel Kennedy and the Oxford Chamber Orchestra. Alexandra is now studying for a Masters degree at the Royal Academy of Music, where she won an Entrance Scholarship and holds the H Alcock Wrigley Bursary. As first bassoon for the Academy Sinfonia, Alexandra has recently returned from a tour to Paris; she will tour to New York this summer with the Academy Symphony Orchestra and Sir Elton John.

## ANNA SMITH

Anna Smith graduated in music from Cambridge University where she performed the Dvořák, Sibelius and Tchaikovsky violin concerti, and led the University Chamber Orchestra. She is now a postgraduate scholar with Eric Gruenberg at the Royal Academy of Music, having previously studied privately with Ani Schnarch. A former member of the National Youth Orchestra, Anna performs regularly with the Bournemouth Symphony Orchestra, London Soloists' Chamber Orchestra and Sinfonia Cymru, and concentrates on working with the Lawson piano trio. She is grateful to the Countess of Munster Musical Trust for supporting her studies and to the RAM for the loan of a violin by Claude Pierray.

## JASMINE FENG

Jasmine Feng comes from China, where she studied at the Shen Zen School of Music under Mu Zhen Lee and Jia Yang Wang. She was leader and soloist with the Shen Zen Philharmonic Youth Orchestra, which performed in all China's major cities. Jasmine gained her B.Mus and Postgraduate Diploma from the Royal Academy of Music in London, studying violin with Eric Gruenberg and viola with Martin Outram. She became leader of the London Philharmonic Youth Orchestra in 1998, and joined their Desk Partner Scheme in 2002.



## ANTONIO VIVALDI

### Bassoon Concerto in A minor

Antonio Vivaldi (c1675-1741) was a native of Venice, a city that was full of musical activity and development around the turn of the 18th century – it has been described as 'a life set to music, like a perpetual opera'. Vivaldi trained as a priest, but decided to dedicate his life to composing. Because of his unusual hair colour, he was known as 'Red Priest' – an affectionate nickname of the sort the Italian public liked to give its favourite artists.

Vivaldi wrote 39 concertos for the bassoon, making it his second-favourite solo instrument after the violin. Much of the composer's output seems to have been written for the Conservatorio dell'Ospedale della Pietà in Venice, of which he was Maestro for 36 years. This state orphanage for girls was known as a centre of musical excellence, and

travellers came from all over the country to witness the unique spectacle of an orchestra made up entirely of teenage girls. The bassoon concertos were probably written for this institution, and as such, give us the first reference to female bassoon players – historically, a male preserve.

The concerto in A minor that we will perform today is typical in structure, having two faster movements either side of a slower middle movement. The outer movements are rather stormy in character and require technical dexterity from both soloist and orchestra, whereas the middle movement has a much more relaxed feel to it, similar to an expressive operatic aria. Although a fairly short work, this concerto provides a perfect example of the variety of characters the bassoon can produce.

*Alexandra Davidson*

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# Opoms at St Jude's 2004

12.45 pm  
Thursday  
17 June

This concert is generously supported by the London Jewish Cultural Centre

## Recital

Tom Raskin *tenor* · Nicholas Chalmers *piano*

### PROGRAMME

#### FAURÉ

Nell, Op 18 No 1 (Leconte de Lisle)

Poème d'un Jour Op 21

(Charles Granmougin)

*Rencontre*

*Toujours*

*Adieu*

#### RESPIGHI

Soupir (Sully Prudhomme)

Si ti veux (Victor Hugo)

L'Ultima Ebbrezza (Ada Negri)

Stornellatrice

Notturmo

#### BRITTEN

Seven Sonnets of Michelangelo, Op 22



#### TOM RASKIN

Tom Raskin was born in Bath, studied at the RNCM and New College, Oxford. He studies with Anthony Roden.

In 2003 he sang the world première staging of Britten's 'Winter Words' (Streetwise Opera), *Peleus Peleus and Thetis* (Opera Restor'd) and *Almaviva Barbiere di Siviglia* (Handmade Opera). For Glyndebourne Festival in 2002 & 2003 Tom has covered the roles of Don Ottavio *Don Giovanni*, Vanya Kudryash *Katya Kabanova*, Messenger *Theodora*, Trojan Man *Idomeneo*, Streetseller *La Bohème*.

Engagements in 2004 include a tour of the Gulf States, singing *Almaviva Barber of Seville*, *Tamino Magic Flute* and covering Ferrando *Così fan tutte* for Garsington Opera

In recital and oratorio, Tom has performed in many parts of the world. Engagements have taken him to St Mark's Basilica, Venice in 2000 where he sang the Monteverdi *Vespers*, and to the Novosibirsk Festival in Siberia for *Messiah*. Recent concerts have included *Messiah* with New College Choir at the Sheldonian Theatre, Oxford, and *Passio* (Arvo Pärt) at the Snape Maltings Concert Hall.

Tom was awarded the Anne Ziegler Prize in 2000, the Freckleton Prize for singing in 2001, and has been the very grateful recipient of a major Scholarship from the Peter Moores Foundation since 2000, which has funded further study in Italy and in London.

'The tenor was a rising star, Tom Raskin' *New York Times* 04/01/2004

#### NICHOLAS CHALMERS

Nicholas Chalmers is the Director of Music at Westminster Abbey Choir School and Organist of St. Jude-on-the-Hill. Born in 1977, he 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 made his debut as musical director of Hand Made Opera in 2002 with a production of Mozart's *Le Nozze di Figaro*. September 2002 saw his first year as musical director of the Howden Festival. Nicholas directs the Bromley Youth Choirs and also acts as an accompanist to soloists and to groups such as *Schola Cantorum* of Oxford, the *Laudate Chamber Choir* and *Tonus Peregrinus*. Forthcoming conducting engagements include a concert with the Southbank Sinfonia and this year's Hand Made Opera production, *Il Barbiere di Siviglia*.



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## Celebrity Piano Recital

Peter Donohoe *piano*

### PROGRAMME

#### CLAUDE DEBUSSY

##### Estampes

*Pagodes*

*La soirée dans Grenade (Mouvement de Habanera)*

*Jardins sous la pluie*

#### MAURICE RAVEL

##### Miroirs (Mirrors)

*Noctuelles (Moths)*

*Oiseaux tristes (Sorrowful birds)*

*Une barque sur l'océan (A small boat on the ocean)*

*Alborada del gracioso (The jester's morning song)*

*La vallée des cloches (The valley of the bells)*

### INTERVAL

#### FRÉDÉRIC CHOPIN

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

*Allegro maestoso*

*Scherzo: molto vivace*

*Largo*

*Finale: presto, non tanto*

#### CÉSAR FRANCK

##### Prelude, Aria & Finale

*Prélude: Allegro moderato e maestoso*

*Aria: lento*

*Final: Allegro molto ed agitato*

### PETER DONOHOE

Peter Donohoe was born in Manchester and studied at the Royal Northern College and later in Paris with Olivier Messiaen and Yvonne Loriod. Since his unprecedented success as joint winner of the 1982 International Tchaikovsky Competition in Moscow, he has developed a distinguished career in Europe, the USA, the Far East and Australasia.

Peter Donohoe regularly performs with major orchestras such as the London Symphony, Berlin Philharmonic, Rotterdam Philharmonic, City of Birmingham Symphony, Hong Kong Philharmonic, Boston Symphony and Chicago Symphony Orchestras. He also makes regular appearances at major festivals such as the BBC Proms, Edinburgh Festival, La Roque D'Antheron and Schleswig Holstein Music Festival.

He is the Founder and Artistic Adviser of the British Piano Concerto Foundation, which aims to raise the public's awareness of British piano repertoire through concert performance and recordings. The first two discs in this series, featuring music by Rawsthorne and Bliss, have been released by Naxos to great critical acclaim.

Peter Donohoe has also made many fine recordings for Chandos Records, Hyperion and EMI Records, for which he has won awards such as the Grand Prix International du Disque Liszt and the Gramophone Concerto Award.



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## CLAUDE DEBUSSY (1862–1918)

### Estampes (1903)

#### Pagodes

*La soirée dans Grenade (Mouvement de Habanera)*

#### Jardins sous la pluie

With *Estampes* (Prints) we see the emergence of Debussy's true mature style of writing for the piano, to which is often attached the label of 'impressionism'. Looking forward to the later *Images* (1905–07) and *Préludes* (1910–13), they show how already Debussy was able to transform even the most abstract of visual images into music. They seem a world away from the more literal programme music of *Clair de Lune*.

*Pagodes* (Pagodas) would have been inspired by Debussy's visits to the Universal Expositions in Paris in 1889 and 1900, where he was entranced by the sounds of the Javanese gamelan orchestra. The use of pentatonic scales creates an atmosphere of oriental music: one can hear the sounds of bells, gongs, chimes and street noises, and picture the graceful movements of dancers.

Manuel de Falla regarded *La soirée dans Grenade* (Evening in Granada) as the best evocation of the atmosphere of Andalusia by any composer (remarkable, considering that Debussy had never visited Spain). Debussy must have drawn some inspiration from an early work of Ravel's—his *Habanera*, from a suite for two pianos written around 1898. Ravel lent him the score; and when, a decade later, he reworked the piece for the *Rapsodie espagnole*, he was thought (unfairly) to be imitating Debussy!

*Jardins sous la pluie* (Gardens in the rain) brings us back to France and depicts children playing in a park, interrupted by a storm. There is a delicate interplay of raindrops and nursery songs.

## MAURICE RAVEL (1875–1937)

### Miroirs (Mirrors) (1904–05)

#### Noctuelles (Moths)

*Oiseaux tristes (Sorrowful birds)*

*Une barque sur l'océan (A small boat on the ocean)*

*Alborada del gracioso (The jester's morning song)*

*La vallée des cloches (The valley of the bells)*

In an autobiographical sketch, Ravel said, "The *Miroirs* form a collection of pieces for piano which mark a change in my harmonic development pronounced enough to have upset those musicians who till then had had no trouble in appreciating my style." This certainly seems a valid observation when one compares *Miroirs* with the more approachable *Sonatine*—written a year earlier but first performed in the same year (1906) as *Miroirs*—or *Jeux d'eau* (1901).

In *Noctuelles* we hear the fluttering and circling of moths, depicted with characteristically elusive harmonies but at the same time reminding us, with their glittering trills and cascades, of Ravel's indebtedness to Liszt.

*Oiseaux tristes*, according to Ravel, "evokes birds lost in the oppressiveness of a very dark forest during the hottest hours of summer".

*Une barque sur l'océan* again recalls Liszt with its constant rippling arpeggios. The tempo is marked 2/4 and 6/8 combined: these competing rhythms give an uncannily realistic impression of a little boat gently bobbing up and down and occasionally being borne up on huge waves.

*Alborada del gracioso* (well known in Ravel's later orchestration) is one several excursions he made into the world of Spain and its music. It makes enormous demands on the pianist (and the piano action) with its rapid repeated notes, in

imitation of the guitar, and *glissandi* (in several instances in thirds or fourths, played with two fingers of the right hand). The final *Vallée des cloches* is a marvellous evocation of the sound of bells, some near, some far, competing with each other in pitch and rhythm.

## FREDERIC CHOPIN (1810–49)

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

*Allegro maestoso*

*Scherzo: molto vivace*

*Largo*

*Finale: presto, non tanto*

In 1844, Chopin suffered a downturn in his health and personal life: his relationship with George Sand began to fall apart, his father died, and composing became increasingly difficult. Nevertheless, he managed to complete his third piano sonata, one of the finest works of his final years. Not counting the posthumously published first sonata (which he wrote in his teens), he had previously composed only one major work in this form—the B flat minor sonata of 1839.

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

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

## CÉSAR FRANCK (1822–1890)

### Prélude, Aria et Final (1886–87)

*Prélude: Allegro moderato e maestoso*

*Aria: lento*

*Final: Allegro molto ed agitato*

César Franck, an abstemious and discriminating composer in his later years, wrote only two significant works for piano—the *Prélude, Aria et Final* and the equally esteemed *Prélude, Choral et Fugue*, written some two years earlier. After being ruthlessly exploited by his ambitious and mercenary father, first as a child prodigy and later as a virtuoso pianist-composer in the Liszt or Thalberg mould, Franck eventually rebelled against the exhausting life of the concert platform and the salon and turned to the quieter world of marriage, teaching and the organ loft.

With the exception of a trivial occasional piece, Franck wrote nothing more for solo piano for the next 40 years. When he finally returned to the piano, in his sixties, he drew deeply on the rich portfolio of works he had built up as a composer for the organ, much of it reflecting a profound study of J S Bach. The result is a fascinating blend of classical counterpoint and romanticism, in which heroics compete with quiet religiosity. In the *Aria*, the influence of the organ is all-pervasive: one can easily imagine the registration. The outer movements, however, show that Franck had not lost the virtuoso touch.

Thomas Radice



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# Proms at St Jude's 2004

12.45 pm  
Friday  
18 June

This concert is generously supported by the London Jewish Cultural Centre

## Chamber Concert

Southbank Sinfonia Ensemble · Simon Over *conductor*

A concert to be enjoyed by children and adults alike. The players will talk briefly about their instruments and introduce their pieces.

### PROGRAMME

WOLFGANG AMADEUS MOZART  
Overture - The Marriage of Figaro  
(arr. for Wind Quintet)

ASTOR PIAZZOLLA  
String Quartet

JACQUES IBERT  
Wind Trio

HEITOR VILLA-LOBOS  
Jet Whistle

WOLFGANG AMADEUS MOZART  
Horn Concerto (final movement)

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### SOUTHBANK SINFONIA PLAYERS

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Helena Roquesx

#### Cello

Rowena Crouch

#### Oboe

Rachel Harwood-White

#### Bassoon

Fiona Troon

#### Viola

Alice Batty

#### Flute

Sarah Hill

#### Clarinet

Ovanir Buosi

#### Horn

Katherine Dawkins



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# Proms at St Jude's 2004

7.45 pm  
Friday  
18 June

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## The London Community Gospel Choir

### PROGRAMME

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Its 50 plus members perform just about anywhere: private corporate functions, after-show parties, conferences, schools, cabaret functions, clubs, weddings, christenings, funerals, prisons, churches, open-air festivals, theatres and concert halls.

LCGC have sung on the soundtrack for Walt Disney's 'The Lion King'; they performed for Nelson Mandela during his famous visit to London; they have officiated at Mel B's (Spice Girls) wedding; they represented the British Council at international festivals in Zambia and Zimbabwe; they opened on the main stage at Glastonbury and put gospel on the BBC Proms map for the first time.

LCGC, a thoroughly professional group, has through the years appeared on numerous radio and television programmes: Channel 4 Christmas Specials, Des O'Connor, GMTV, Top of the Pops, This Morning, TFI Friday, Jools Holland, Barrymore, as well as several Royal Variety Shows and Royal Performances.

Top artists such as George Michael, Jessye Norman, Sting, Luther Vandross, Sir Elton John, Puff Daddy, Mariah Carey, Blur, Martine McCutcheon, Beautiful South, Phats & Small, Gary Barlow, Diana Ross, Sir Paul McCartney, Westlife, Celine Dion, Tina Turner and many others, have benefited from using LCGC's unique vocal style on live appearances, video and studio recordings.

LCGC have released 8 CD's, 3 singles and several videos. Their latest recording 'Live at the Abbey Road' is due for release in April 2003. This was their 21st anniversary concert, with special guests Paul Carrack, Matt Redman, Martin Smith (of Delirious), Sam Moore and Carleen Anderson.

Seeing is believing! The magnificent performance of the London Community Gospel Choir leaves the audience emotionally uplifted, spiritually provoked and physically exhausted.

Controversial, Professional, Energetic, Inspiring and Spirit-filled! Whatever adjective you may choose to describe the sound and vision of the London Community Gospel Choir, 'aint no stopping them now', they will continue to go where angels fear to tread.



## BAZIL MEADE

Basil Meade has been working in the music industry for over a decade. He is the founder and principal of the World famous 'London Community Gospel Choir'. His inspiring direction and tuition have led some of the industry's finest gospel and R'n'B singers to blossom and make successful careers.

Through his agency Choir Connexion, he supplies singers for every kind of event imaginable, but being a multi-faceted man, he not only sings but also writes songs and arranges harmonies for vocal and choral parts. He excels in the recording session setting; he arranged the choir vocals for the Blur single *Tender*, which gives a clear demonstration of his superlative arranging skills.

Other artists who have benefited from his expertise are Finlay Quaye, Martine McCutcheon, Phats & Small, Billie, Lynden David Hall and the inimitable Mel B; Basil organised the choir and arranged the music for her wedding.

Yet another of Basil's talents is his vocal coaching; his work in this area has won him wide appreciation. Over the years he has coached singers Yazz, Eternal, Louise, Dina Carroll as well as private individuals merely wanting to learn or improve their skills.

He was the musical director for the hit West End production *Mama I Want to Sing* and the BBC film *Hallelujah Anyhow*.

Endlessly teeming with ideas, Basil is working on his initial plans to set up a Choir Academy for young people.

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# Proms at St Jude's 2004

12.45 pm  
Saturday  
19 June

This concert is generously supported by the London Jewish Cultural Centre

## Recital

Catriona Scott *clarinet* · Catherine Milledge *piano*

### PROGRAMME

FRANCIS POULENC

Sonata

THOMAS HYDE

Arabesques for Humpty (2002)

for solo clarinet

GERALD FINZI

Five Bagatelles

DAVID MATTHEWS

Three Roman Miniatures (2000)

for solo clarinet

JOHN IRELAND

Fantasy Sonata



### CATRIONA SCOTT

Catriona Scott received her education in North Wales. She read Music as an Instrumental Scholar at New College, Oxford, where she studied with Thea King and later with Richard Addison. She then studied at the Royal Northern College of Music with John Bradbury and Chris Swann, where she received a Masters degree with Distinction, the RNCM Professional Performance Diploma and the Candlin Wind Instrument Award. The Martin Musical Scholarship Fund, the Arts Council of Wales and South East Music Schemes all supported her studies.

Catriona won the Howarth Clarinet Competition 2002. She has a strong interest in contemporary music, appearing regularly in festivals throughout Britain. Recent engagements include performances at the 2003 Presteigne and Little Missenden Festivals (Première of a new chamber work by Thomas Hyde) and the World Première of David Matthews's *Three Roman Miniatures* at the Deal Festival 2001.

Catriona is active as a recitalist, performing regularly with pianist Catherine Milledge. Her concerto performances include Mozart Sinfonia Concertante K297b with the RNCM Chamber Orchestra under Douglas Boyd, Crusell Concerto Op.5, Finzi Concerto, Weber Concerto No.1, and most recently, Tartini/Jacob Concertino and Finzi *Bagatelles* with the Nonesuch Orchestra. She is a member of the Celtaidd Wind Chamber Ensemble. Future engagements this year include recitals at the Ushaw Festival of New Music and the Presteigne Festival.

### CATHERINE MILLEDGE

Catherine Milledge was born and educated in Monmouthshire. In 1995 she went to Jesus College, Oxford to read Classics and English. After graduating with a first, she joined the post-graduate piano accompaniment course at the Guildhall School of Music and Drama, studying with Joan Havill, Eugene Asti and Iain Burnside and in masterclasses by Graham Johnson, Malcolm Martineau, Roger Vignoles and Martin Katz. She received a distinction for her post-graduate diploma as well as the M Mus degree and the School Accompaniment Prize. She has also won prizes including Birmingham Accompanist of the Year 2001, Second Prize for Pianists at the Wigmore Hall International Song Competition and the JBR / Parnell award for accompaniment at the Royal Overseas League competition.

As an accompanist, chamber musician and soloist she has performed in venues including the Queen Elizabeth Hall, Wigmore Hall, St. John's Smith Square and St. Martin-in-the-fields in London, the Holywell Music Room, Oxford and at festivals including Edinburgh, Presteigne and Deal. She has also given recitals for music societies around the country and in France, Germany and Iceland. With clarinettist Sara Temple, she gives regular concerts as part of the Live Music Now! scheme and she is a member of the Isis Piano Trio. Catherine participated in the Songmakers' Almanac *Young Songmakers* concert and masterclasses in 2000 and 2002, and more recently took part in a *Song in Collaboration* programme at the Banff Centre, Canada. She has received scholarships from the Countess of Munster Musical Trust and the Sir Henry Richardson Awards.



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## FRANCIS POULENC (1899-1963)

### Sonata for Clarinet and Piano (1962)

- I. *Allegro Tristamente*
- II. *Romanza*
- III. *Allegro con Fuoco*

The Sonatas for Clarinet and Oboe were Poulenc's final works, composed in the summer of 1962. Together with the Sonata for Flute of 1956, Poulenc intended them to comprise a set of woodwind sonatas, but he did not live to complete them. The spontaneity and vitality of Poulenc's personality, evident in his music from the era of 'Les Six', returns in the Clarinet Sonata, particularly in the outer movements. However, the music is more inconsistent than it may first seem and there is often a conflict between joyous enthusiasm and profound depression.

After an arresting opening, the *Allegro Tristamente* is full of juxtaposed images. A slower and more static section leads back to a shortened recapitulation. The melodic line of the *Romanza*, shared by clarinet and piano, is melancholy and serene, in contrast with the vivacity of the *Allegro con Fuoco*. This movement is highly animated, and a sense of 'joie de vivre' pervades; a type of youthful exuberance, which perhaps reflects Poulenc's nostalgia for the Parisian lifestyle of earlier days.

Catriona Scott

## THOMAS HYDE (B. 1978)

### Arabesques for Humpty for solo clarinet (2002)

This short piece for solo clarinet is a portrait of one of my favourite figures, Humpty Dumpty, who was the subject of an entire opera, which I composed when I was 14 years old. The work is in six (very!) short sections based on Alice's meeting with the egg-shaped character in *Through the Looking Glass*:

- a) a brief entrance; a depiction of Humpty sitting quietly on his wall
- b) Humpty's smile (a wonderful, but dangerous expression as Alice wonders whether 'the ends of his mouth might meet behind', endangering his head)
- c) Humpty cross and irritable
- d) Humpty's rhyme (he is, after all, a master of vocabulary and poetry)
- e) his final historic fall

Catriona Scott, who gave the first performance of the piece, is the dedicatee.

Thomas Hyde

## GERALD FINZI (1901-1956)

### Five Bagatelles for Clarinet and Piano (1938,43)

- I. *Prelude*
- II. *Romance*
- III. *Carol*
- IV. *Forlana*
- V. *Fughetta*

Finzi composed mainly vocal works and the Five Bagatelles for clarinet and piano are almost literally Finzi's 'songs without words'. The *Prelude* is a bold piece and uses a rising scale as the principal melody. *Romance* is slow and pastoral. *Carol* is simple and hymn-like in three verses, whilst *Forlana*

is more turbulent, with restless harmonies in a lilting 6/8 dance rhythm. *Fughetta*, written after the first performances of the other Bagatelles in 1943, provides the necessary fast and light-hearted conclusion to the work.

Finzi was rather dismayed at the success of the Five Bagatelles; when the entire edition, published in 1945, sold out within a year, he commented, 'they are only trifles'. However, the Bagatelles are a valuable British clarinet work and show the way towards Finzi's Clarinet Concerto of 1948-9. Each piece contrasts with its neighbour and the middle three, the earliest in time of composition, are particularly melodic.

Catriona Scott

## DAVID MATTHEWS (B.1943)

### Three Roman Miniatures, Op 81 for solo clarinet (2000)

- I. *Animula*
- II. *Lacrimae rerum*
- III. *Actaeon*

While I was staying with friends in Orlando, Florida, in December 1999, I composed *Animula*, the first of these pieces. The title comes from a poem by the Roman Emperor Hadrian, which begins "Animula vagula, blandula". 'Animula' means 'little soul', and the piece does, I hope, express something of what I feel to be the essence, the soul, of the clarinet: its agility, its dynamic range, its fluidity, its melodic expressiveness.

The remaining two pieces date from June 2000. *Lacrimae rerum* takes its title from a famous line in Virgil's *Aeneid*: "sunt lacrimae rerum et mentem mortalia tangunt", which is more or less untranslatable, but which means literally 'there are tears of things and mortal affairs touch the mind'. The last piece, *Actaeon*, evokes the death of Actaeon as described in Book III of Ovid's *Metamorphoses*. The hunter Actaeon by chance came upon the goddess Diana bathing naked; outraged, she turned him into a stag and his own hounds tore him to pieces. The piece is very short, but it contains the sounds of hunting horns, distant and near, the cries of the hounds, the swift motion of Actaeon as he tires to escape, and his final despairing cry.

David Matthews

## JOHN IRELAND (1879-1962)

### Fantasy-Sonata for Clarinet and Piano (1943)

The clarinetist Frederick Thurston inspired many British composers to write works for him, including this sonata by John Ireland. In a letter to Thurston on 13th August 1943, Ireland wrote, 'Tho' this is (and will be) a very free and rhapsodic piece, I think I shall call it 'Fantasy-Sonata' - it will be in 1 movement - 12-15 minutes perhaps. I am very pleased with what I have done so far and can only hope that it will be worthy of your playing and that you will feel in sympathy with the music, which is in no way "contemporary"!!'

The thematic material of the work is highly unified and the interval of a falling fifth, stated by the clarinet in the opening phrase, is frequently used. The slow central section is intense and lyrical, followed by the 'brighter and more devilish' music that concludes the work. The writing for both the clarinet and the piano is flamboyant and idiomatic; Ireland himself was a wonderful pianist and accompanied Thurston in the first broadcast performance in February 1944.

Catriona Scott





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## The Barbican Piano Trio

Gaby Lester *violin* · Robert Max *cello* · James Kirby *piano*  
with James Boyd *viola* · Mary Scully *double bass*

### PROGRAMME

#### WOLFGANG AMADEUS MOZART

Piano Quartet in Eb K493

*Allegro*

*Larghetto*

*Allegretto*

#### JOHANN NEPOMUK HUMMEL

Piano Quintet in Eb minor, Op 87

*Allegro e risoluto assai*

*Menuetto & Trio: Allegro con fuoco*

*Largo*

*Finale: Allegro agitato*

#### INTERVAL

#### FRANZ SCHUBERT

Piano Quintet in A D667 *The Trout*

*Allegro vivace*

*Andante*

*Scherzo: Presto*

*Andantino*

*Allegro giusto*

### THE BARBICAN PIANO TRIO

The Barbican Piano Trio has been one of the country's leading chamber-music ensembles for the past fifteen years. As well as giving concerts throughout England, Scotland and Northern Ireland, they have played in the USA, Russia, Uzbekistan, Bulgaria, Peru, Ecuador, The Philippines, Malaysia, Thailand and throughout Western Europe. They have made several CDs of music written by Russian, English and French composers and have appeared on TV and Radio including the BBC World Service. The Trio enjoys working with young people and as well as being Resident Chamber Ensemble at Royal Holloway, University of London, it regularly gives Schools concerts in collaboration with the Cavatina Chamber Music Trust. In 1995, the Trio played all of Beethoven's works for Piano Trio in three concerts at Wigmore Hall and they last performed there at a Sunday morning Coffee Concert in March.





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## GABY LESTER

Gaby Lester *violin* leads the Michael Nyman Band. She was formerly the Associate Leader of the Royal Philharmonic Orchestra. Previously, Sir Simon Rattle invited her to become Principal Second Violin in the CBSO. She had held the same post in the Chamber Orchestra of Europe and the Scottish Chamber Orchestra. As well as her orchestral work, Gaby has played with leading chamber music ensembles including the Endymion, Hebrides, Raphael and Gaudier ensembles. Gaby studied at the Menuhin School, the Royal College of Music and in Salzburg with Sandor Vegh. She plays a violin made by Francesco Ruggieri.

## ROBERT MAX

Robert Max *cello* has been cellist of the Barbican Piano Trio since 1987. After studying in London, Manchester and New York, he made his debut at the Wigmore Hall in 1990. Robert has given recitals throughout the UK, in Germany, Holland, Denmark, France, Romania, Russia and the USA and has performed concertos with several leading conductors. Robert was Musical Director of the Zemel Choir and Pro Corda, the national school for young chamber music players, and he now coaches chamber music at MusicHouse. He plays a Stradivarius cello dating from 1726 known as the 'Comte de Saveuse'.

## JAMES KIRBY

James Kirby *piano* performs as soloist, recitalist and chamber-musician. Since studying at the Royal Academy of Music and at the Moscow Conservatoire, he has given concerts at the South Bank Centre and the Wigmore Hall, as well as in Holland, Belgium, France, Italy, Russia, Romania and Greece. He appeared as both soloist and accompanying other leading musicians, including Lydia Mordkovitch, the Vanburgh String Quartet and the BBC Singers. In 1992, he won First Prize in the Città di Marsala International Piano Competition. He is visiting Professor of Piano at Royal Holloway, University of London.

Gaby, James and Robert hugely enjoy performing with their exuberant colleagues James Boyd and Mary Scully.



## JAMES BOYD

James Boyd *viola* has been the viola player in some of the UK's most highly regarded ensembles including the Vellinger String Quartet, the Raphael Ensemble and Capricorn. James has experience in a wide range of musical activities, including contemporary music and commercial music and now plays as guest with many groups such as the Nash Ensemble, London Sinfonietta and the Chamber Orchestra of Europe. He recently founded the London Haydn Quartet, which performs music written by the 'Father of the String Quartet'. He coaches chamber music with Robert at a residential course called MusicHouse and teaches at the Junior and Senior Guildhall.

## MARY SCULLY

Mary Scully *double bass* is one of the country's leading double bass players and after studying at the Guildhall School of Music and Drama became a founder member of the Guildhall Strings. Mary has played Principal Double Bass with many of the country's greatest orchestras including the Philharmonia and the Royal Philharmonic. She also performs regularly with this country's most acclaimed chamber ensembles including the Nash Ensemble, Endymion and Capricorn as well as with the Chilingirian, Lindsay, Brodsky and Arditti String Quartets.

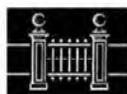


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## WOLFGANG AMADEUS MOZART (1756-91)

### Piano Quartet in Eb K493

*Allegro*

*Larghetto*

*Allegretto*

In 1785, the music publisher Hoffmeister asked Mozart to compose a set of six quartets for piano and strings. He completed two works, the quartet in G minor K478 in 1785 and this work, finished on 3 June 1786. Although the series terminated owing to lack of public support, Mozart had created the first masterpieces for this combination of instruments.

It is remarkable that the addition of just one instrument (the viola) immediately gives this work a completely different feeling from his Piano Trios. The work is on quite a large scale and the piano writing is virtuosic, showing an affinity with the great concertos. However, there is still an intimacy within the music, suggesting a more private world. This is especially notable in the slow movement where Mozart creates a wonderful atmosphere of peace and serenity.

James Kirby

## JOHANN NEPOMUK HUMMEL (1778-1837)

### Piano Quintet in Eb minor, Op 87

*Allegro e risoluto assai*

*Menuetto & Trio: Allegro con fuoco*

*Largo*

*Finale: Allegro agitato*

Hummel had a formidable musical pedigree. His teachers included Haydn, Clementi, Mozart and Beethoven. He was a virtuoso pianist and was the teacher of many famous virtuosos, including Henselt and Thalberg. It is a pity that we hear little of his music today; there are some marvellous and hugely difficult piano concertos, and he wrote a glittering cadenza for Mozart's Piano Concerto in E flat K482, which is well worth exploring. The poet Rellstab described Hummel's face as "so arch-bourgeois that one hardly expected to find an artist behind it." Rumour has it that he was a little lazy; he enjoyed practising the piano "but not excessively" - I wonder if that phrase had the same meaning in the eighteenth century as it does when my students say that to me now!

His music has been criticised for being somewhat shallow and while it is true to say that it lacks the deep feelings of Mozart or Beethoven, his style is fresh, original and immensely appealing.

The scoring of this work, for the same forces as Schubert's 'Trout' Quintet, is probably the source of his inspiration for that work: it is such a wonderful companion to this perennially popular piece that the rarity of its performance is surprising. It contains a profusion of attractive ideas. The normally bleak key of E flat minor was very rare at the time - and this must certainly be one of the most cheerful pieces in that key. An exhilarating piano part complements some brilliantly sunny and transparent textures. Of especial note is the extraordinary florid, Italianate piano writing in the "Largo".

James Kirby

## FRANZ SCHUBERT (1797-1828)

### Piano Quintet in A, D667 *The Trout*

*Allegro vivace*

*Andante*

*Scherzo: Presto*

*Andantino*

*Allegro giusto*

Schubert composed the *Trout Quintet* in response to a request from Paumgartner, a friend of the composer. He wanted a work scored for the same instrumental forces as Hummel's Quintet, including a variation movement on the song *Die Forelle*. Schubert added to this his usual four-movement form resulting in the rather unusual five-movement structure. Nowadays the quintet is one of the most dearly loved chamber compositions in the entire repertoire.

The first movement begins with a brilliant flourish, a silvery flick of the tail perhaps. This 'flick' later becomes an accompaniment to the melody proper. A sunny and carefree mood prevails throughout the movement. The second movement is a rather noble Andante, suggesting the stillness of a summer's afternoon. A few clouds blow across from time to time, as Schubert passes through some remote keys, but serenity returns at the end. The Scherzo is vigorous and lively, making playful use of accents, contrasting with the gentle lilting Trio. In the first three variations, all the instruments lovingly share the Trout theme between them. The fourth variation begins with a storm, but this quickly subsides. The cello comes into the spotlight in the fifth variation. The final variation returns to the world of lieder with the piano providing a rocking accompaniment. The last movement has a slightly Hungarian feel about it. A stream of lovely melodies pours fourth, concluding the work in lively mood.

James Kirby



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## Last Night of the Proms

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Finchley Chamber Orchestra · Alon Goldstein *piano*

Melanie Marshall *mezzo-soprano* · David Lardi *conductor*

### PROGRAMME

GIOACCHINO ROSSINI

Overture *William Tell*

CHONON LEWIS

Birthday Honours

EDVARD GRIEG

Piano Concerto in A minor, Op 16

*Allegro molto moderato*

*Adagio*

*Allegro moderato molto e marcato*

### INTERVAL

GEORGES BIZET

Carmen Suite

*Les Toreadors (Introduction to Act 1)*

*Prelude to Act 1*

*Aragonaise (Entr'acte to Act 4)*

*Intermezzo (Entr'acte to Act 3)*

*Seguidilla (Act 1)*

*Les Dragons de Alcalá (Entr'acte to Act 2)*

*Marche des contrabandiers (Prelude to Act 3)*

*Habanera (Act 1)*

*La Garde Montane (Act 1)*

*Chanson Bohème (Act 2)*

EDWARD ELGAR

Pomp & Circumstance March No. 1

SIR HENRY WOOD

Fantasia on British Sea Songs

*Fanfare*

*The Saucy Arethusa*

*Tom Bowling*

*Hornpipe (Jack's the lad)*

*Farewell and adieu, ye Spanish ladies*

*Home, sweet home*

*See, the conquering hero comes*

*Rule, Britannia!*

HUBERT PARRY

Jerusalem





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## FINCHLEY CHAMBER ORCHESTRA

Finchley Chamber Orchestra was formed in 1954 as Finchley Orchestra. Previous conductors have included Geoffrey Corbett and Nicholas Braithwaite, David Lardi having been its conductor since 1976.

Since 1985, its main concert season has taken place at Trinity Church, Nether Street, North Finchley. Its repertoire is wide, ranging from small-scale Baroque to large-scale Romantic works, programmed alongside twentieth century music and contemporary commissions. As well as much standard repertoire such as the complete orchestral output of Beethoven, Brahms and Schubert, recent concerts have included symphonies by Bruckner, Dvořák, Prokofiev and Vaughan Williams, concertos by Finzi, Rachmaninov and R Strauss and orchestral works by Elgar, Rimsky-Korsakov and Stravinsky.

It also regularly joins with its sister organisation, Finchley Chamber Choir, to explore the choral repertoire.

Finchley Chamber Orchestra has worked with many of the country's leading soloists, including Nigel Kennedy, Tasmin Little, Raphael Wallfisch and Alice Neary. It also has a policy of encouraging young talent; last season it gave a concert, as part of the North London Festival of Music and Drama, featuring prize-winning soloists from that festival.

The orchestra is delighted to be making its third appearance at the 'Proms at St Jude's' in this, its 50th Anniversary Year.

## FINCHLEY CHAMBER ORCHESTRA PLAYERS

### Guest Leader

Gavin Davies

### Violin I

Gavin Davies

Jane Robinson

Michael Cook

Aubrey Ansell

Janet Hicks

Tom Davies

Anne Perkins

### Violin II

Jeremy Cook

Janice Twiselton

Sarah Milnes

Jenni McGhie

James Walker

Valerie Sessions

### Viola

Rosemary Cook

Don Thompson

Joan Bloomfield

Dora Shopova

Eleanor Cook

Tim Bennett

### Cello

Helen Cooper

Peter Davies

Helen Lee

David Raftis

Mags Healey

Sue Lightman

### Double Bass

Stephen Cooper

Helen Roose

Eric Bloomfield

### Harp

Rhian Hanson

### Flute

Miriam Chachamu

Kirstie Ashdown

### Oboe

Michael Lee

Lucy Bevan

### Clarinet

Andy Power

David Morris

### Bassoon

Tom Reid

Clare Thomas

### Horn

Edd Pringle

Ann Garry

### Trumpet

Brian Rose

Antony Kearns

### Trombone

John Wells

Mark Horton

Edward Solomon

### Tuba

Paul Clark

### Timpani

Valerie Hawkes

### Percussion

Matthew French

Paul Best

David Marsh



## ALON GOLDSTEIN

Israeli pianist Alon Goldstein studied at the Rubín Academy of Music in Tel-Aviv under Victor Derevianko, and the Peabody Conservatory of Music in Baltimore under Leon Fleisher. In 1997 Mr Goldstein became the first "Performer Fellow" at the Guildhall School of Music in London. In this unique post, he initiated concerts involving the collaboration of staff and students, as well as annual festivals devoted to the four-handed repertoire. In London Alon worked with Maria Curcio.

In 2000 Alon joined the Piano Foundation in Lake Como, Italy, where he enjoyed private master-classes with world-renowned musicians.

Mr. Goldstein has played with the Philadelphia, San Francisco, Houston, and Saint Louis Symphony orchestras as well as the Israeli Philharmonic under Zubin Mehta, Raphael Fruebeck de Burgos and Leon Fleisher. He gave solo recitals in New York, Washington, Chicago, London, Frankfurt, Geneva, Tel Aviv, and

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Jerusalem. He performed on BBC Radio 3, and played at the festivals of Ravinia, Marlboro, Santa Fe, Tanglewood, Prussia Cove (UK) and Verbier.

During 2003-04 Alon will perform with the Baltimore, Vancouver, Saint Louis and the Orchestre Nationale de l'Île de France. Other highlights include re-engagements at the Dame Myra Hess Memorial Concerts in Chicago, The Phillips Collection and Strathmore Hall in Washington, and Peoples Symphony Concerts in New York.



## MELANIE E MARSHALL

Melanie was born in Oldham, Lancashire. In 1980, she won a Foundation Scholarship to study Singing and Piano at the Royal College of Music, winning several prizes and awards. Her career has encompassed many styles from Musical Theatre to Jazz, Classical to Cabaret. Melanie has appeared in many productions including *Carmen Jones*, *Kiss Me Kate*, *The Tempest*, *Ain't Misbehavin'*, *Barnum*, *Showboat*, *Rent Party*, *The Grapevine*, *Soul Train* and the acclaimed *Porgy and Bess* at Glyndebourne.

Melanie has worked with such noted conductors as Sir Simon Rattle, Carl Davis, Libor Pesek and major Orchestras including The London Symphony Orchestra and the Liverpool Philharmonic Orchestra. Melanie has appeared many times with the BBC Concert Orchestra with Radio 2's productions of *Friday Night is Music Night*. In 1991, Melanie made her solo debut performance at Carnegie Hall, singing John Rutter's *A Distant Land*, and returned there recently to perform his World Première of *Feel the Spirit*.

In 1993, Melanie recorded her solo jazz CD *Cocktail* and she has recorded many times with The Cambridge Singers under Dr Rutter, including *Feel the Spirit*. Most recent engagements have included *The Fat Lady Sings* with Kit and the Widow, and appearances on *Songs of Praise*, *Simply Heavenly* at the Young Vic. She is currently on tour with the Rambert Dance Company as the solo singer.

## DAVID LARDI

David Lardi was born in Manchester, originally studied at Trinity College of Music, London, and read a degree at King's College London. He studied orchestral conducting with Bernard Keeffe, choral conducting with Charles Proctor and Laszlo Heltay, and operatic conducting with Marcus Dods. It was during this time that he was awarded the *Ricordi Conducting Prize* and the *City Livery Prize*.

During the next two years he continued his studies at the *Accademia Musicale Chigiana*, Siena, Italy under Maestro Franco Ferrara. Within weeks of his arrival he was invited to conduct concerts and was awarded the *Diploma di Merito* before being asked by Maestro Ferrara to work with him in Rome. More recently he has three times won a *PRS Award for Enterprise*.

He currently holds the conductorships of Finchley Chamber Choir, Finchley Chamber Orchestra and North London Symphony Orchestra and has worked with many different orchestras and choirs as well as with some of today's leading soloists. He has conducted concerts throughout England and Europe in scope ranging from chamber ensembles at such venues as the Queen Elizabeth Hall, Purcell Room and Wigmore Hall to a choir of 1,000 voices and orchestra of 120 at the reopening concert of the Great Hall, Alexandra Palace.

He has performed repertoire of over 1,000 works, ranging from early music with authentic instruments to commissions and first performances. For over twenty years he was a Professor at Trinity College of Music and has given over 3,000 Lecture/Recitals.

He has recorded for Italian and German radio as well as the BBC, one R3 broadcast being selected for R4's *Pick of the Week*. Television appearances include both ITV and BBC.





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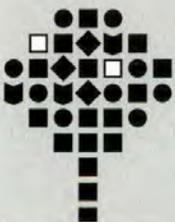
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## GIOACCHINO ROSSINI (1792–1868)

### Overture *William Tell*

By his late thirties Rossini had written nearly 40 operas. Making Paris his home from 1824, he became rich and famous throughout Europe. There was little need for him to go on working, his financial success being assured by his penultimate opera, the ribald comedy *Le Comte Ory*. The French king, Charles X, nominated Rossini to the *Légion d'honneur* and offered a contract awarding him a lifetime pension.

*Guillaume Tell*, which received its première in Paris in 1829, was probably the most eagerly awaited opera of all time. It turned out to be his last. From then on he lived in retirement in Paris. Only the *Péchés de vieillesse* (sins of my old age), a collection of short piano pieces written to amuse his guests at private soirées, and a couple of large-scale religious choral works were to emerge over the remaining 40 years.

*Guillaume Tell* is rarely performed today because of its extreme length (six hours or so) and vocal demands, but it contains some of the most 'serious' music Rossini ever wrote and had an enormous influence on the subsequent development of French and Italian opera. It has also one of Rossini's finest overtures—a carefully crafted alpine tone poem. It starts with a pastorale for five solo cellos representing a mountain sunrise. Next, a storm breaks after which the *ranz des vaches* is heard on the cor anglais. The final section is a call to arms, leading into the notoriously familiar tune depicting the contest between the legendary Swiss patriot and the evil tyrant Gessler.

Thomas Radice

## CHONON LEWIS (b 1931)

### Birthday Honours (2001)

Chonon Lewis was born in Liverpool, where he first studied violin. He then studied composition with Caleb Jarvis whilst at medical school. After qualifying as a doctor, he moved to London and continued his studies with William Cole at the Royal Academy of Music, and then with Alan Bush and Franz Reizenstein for a further five years. He currently studies composition with David Matthews.

His four-movement motet for a *capella* choir, 'Nachamu' was premièred by the Zemel Choir at the Queen Elizabeth Hall. The Violin Sonata was played at Conway Hall by Nathaniel Vallois in May 2001, and the Masterclass Tutors at Dartington International Summer School, Devon were the performers of his Wind Quintet.

His short orchestral work, 'Birthday Honours' was commissioned by Lev Parikian, conductor of the Brent Symphony Orchestra, to celebrate their 90th Birthday, and was premièred by them at their St John's Wood concert in November 2001. It has since been played in open rehearsal by the Philharmonia Orchestra conducted by Vladimir Ashkenazy in November 2002 in the Royal Festival Hall. I have included this work to help celebrate the 50th Birthday of the Finchley Chamber Orchestra. There is a passing reference to 'Happy Birthday to You' on the trumpet, which is answered by the oboe.

David Lardi

## EDVARD GRIEG (1843–1907)

### Piano Concerto in A minor, Op 16

*Allegro molto moderato*

*Adagio*

*Allegro moderato molto e marcato*

Edvard Grieg was born in Norway's fjord country. Throughout his life, composing became a reflection of his homeland—the wild beauty of the rugged fjords, the dramatic landscape of a country half within the Arctic Circle; and the ancient history of the small towns, with their rich traditions and folk tunes.

At the age of 15, Grieg went to study at the Leipzig Conservatoire, absorbing the German Romantic tradition represented by Mendelssohn and Schumann. Grieg modelled his only piano concerto on Schumann's (also in A minor). Written during a summer holiday in Denmark in 1868, it received its première in Copenhagen the following year and was a resounding success.

The first movement opens with a dramatic cadenza, not unlike the opening of Schumann's concerto. The movement abounds with originality and sparkle. It alternates between the 'soulful' lyricism of Schumann and the bravura of Liszt, to whom Grieg played the piece. An elaborate and extended cadenza leads to a coda, and the movement ends as dramatically as it began.

The song-like second movement, full of nostalgia, exhibits Grieg's rare and inexhaustible gift for lyrical writing. The descending melodic motive of the opening first movement returns here, completely transformed. Now dreamy and sentimental, it creates a magically serene atmosphere.

The sweeping third movement is based on the jaunty 2/4 rhythm of the Norwegian folk dance, the *Halling*. The movement's central section has a sensuous melodic line played by a solo flute, recalling the ethereal atmosphere of the second movement; the galloping theme then returns. A short solo cadenza leads to the final coda, in A major. For this, Grieg introduces a new dance, in a fast 3/4 tempo. Lisztian bravura brings the piece to its stirring and triumphant end.

Alon Goldstein



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## GEORGES BIZET (1838–1875)

### Orchestral suite from *Carmen*

- Les Toreadors (Introduction to Act 1)*
- Prelude to Act 1*
- Aragonaise (Entr'acte to Act 4)*
- Intermezzo (Entr'acte to Act 3)*
- Seguidilla (Act 1)\**
- Les dragons de Alcalá (Entr'acte to Act 2)*
- Marche des contrabandiers (Prelude to Act 3)*
- Habanera (Act 1)\**
- La garde montante (Act 1)*
- Chanson bohème (Act 2)\**

For this suite David Lardi has put together, with some re-ordering, most of the pieces from the two separate orchestral suites and reintroduced the singer for the original solo vocal numbers (marked \*).

The story of Bizet's *Carmen*, first performed in Paris in 1875, hardly needs to be told here. Its place in the history of opera was well described by Edward J Dent, writing over 60 years ago:

*Carmen*, like *La Traviata*, is a historic landmark, for it was the first step towards naturalistic opera in the style, which came to be called *verismo* in a later generation. It has many different claims on our admiration—a well-constructed story, a picturesque environment happily translated into music by the use of Spanish melodies, although Spanish musicians often say there is nothing Spanish about the opera at all. *Carmen* is at any rate the classical source of what we may call 'operatic Spanish'. The music is an eternal delight, with its immediately attractive tunes and its ingenious and original turns of harmony and orchestration.

## SIR EDWARD ELGAR (1857–1934)

### 'Pomp and Circumstance' March in D, Op 39 No 1

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." How right he was!

King Edward VII told Elgar that the trio section would "go round the world" if words were fitted to it. Elgar turned the royal hint into reality in the form of the *Coronation Ode* of 1902, when, with some alteration of its note values, the tune, which lies easily on instruments, became, more awkwardly, the chorus *Land of Hope and Glory*.

### 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

*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. However, he did, 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

Words by William Blake

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

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

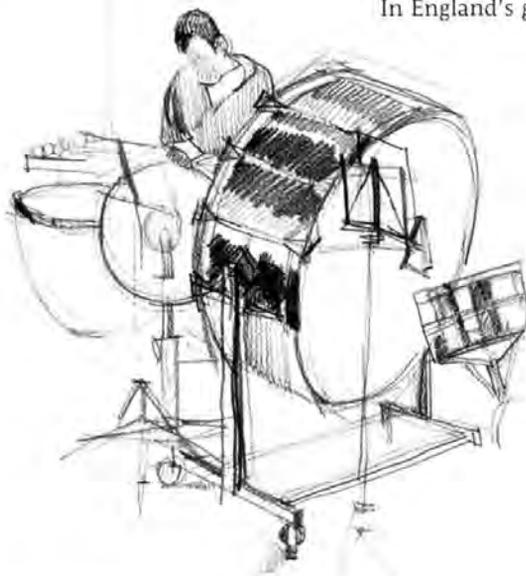
And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy lamb of God  
In England's pleasant pasture seen?

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, Oh! Clouds unfold!  
Bring me my chariot of fire.

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

Thomas Radice



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# Proms at St Jude's 2004



## Toynbee Hall – an historical note

In 1873 a Church of England curate, Samuel Barnett, and his wife, Henrietta rejected the easy option of a parish in an affluent area and came to St. Jude's in the East End of London, the Bishop commenting 'St. Jude's was the worst parish ... inhabited mainly by a criminal population.'

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

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

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

### What Toynbee Hall does

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

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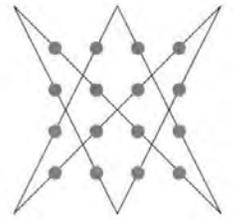
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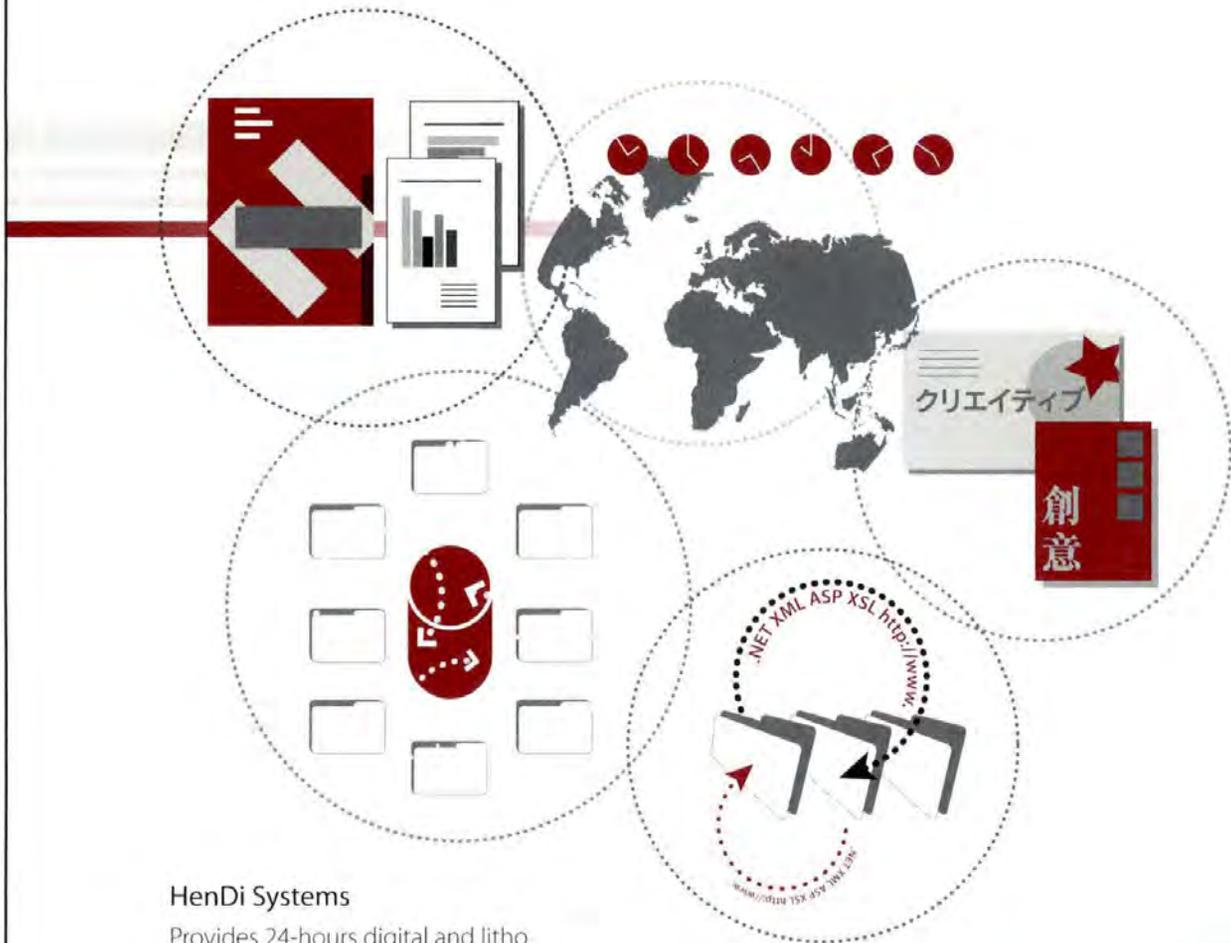




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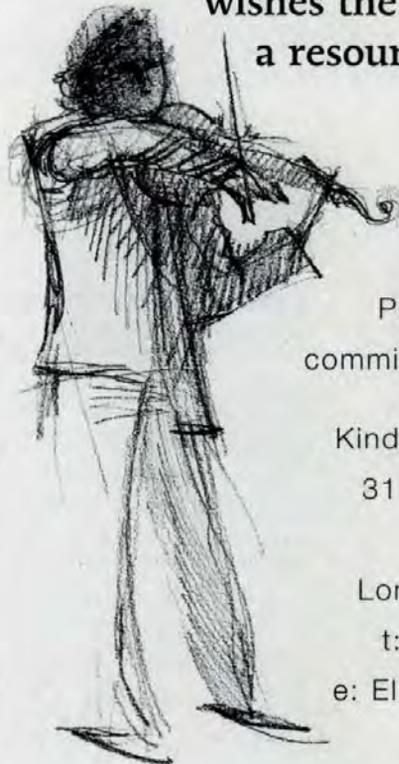
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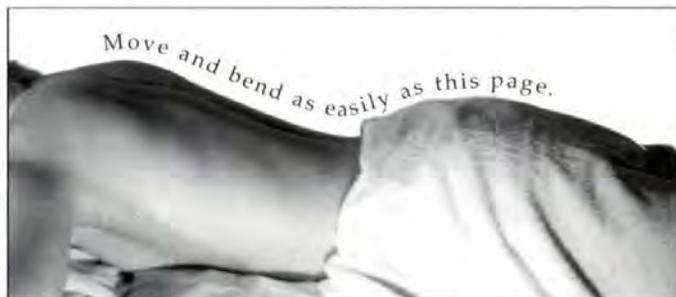
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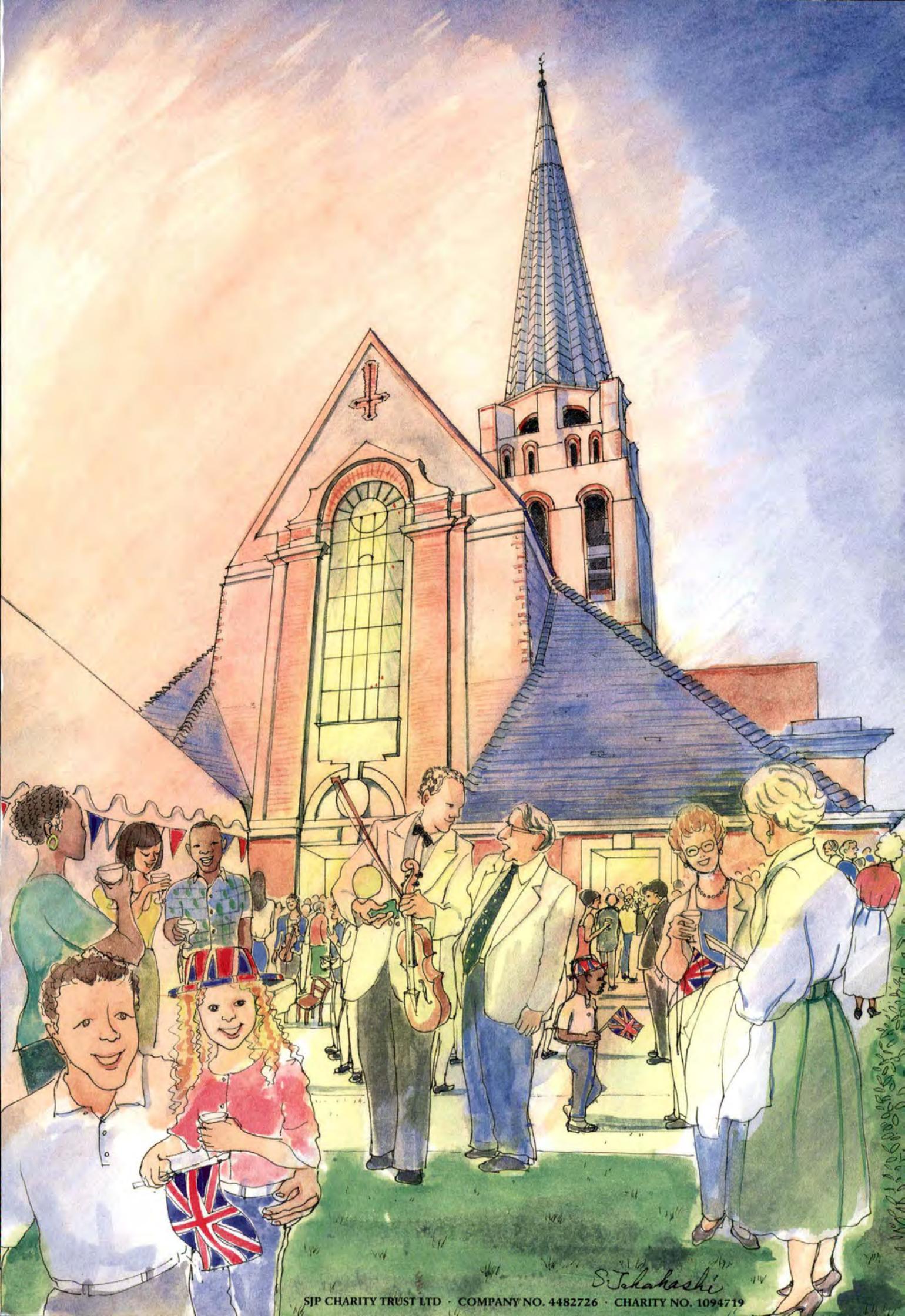
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