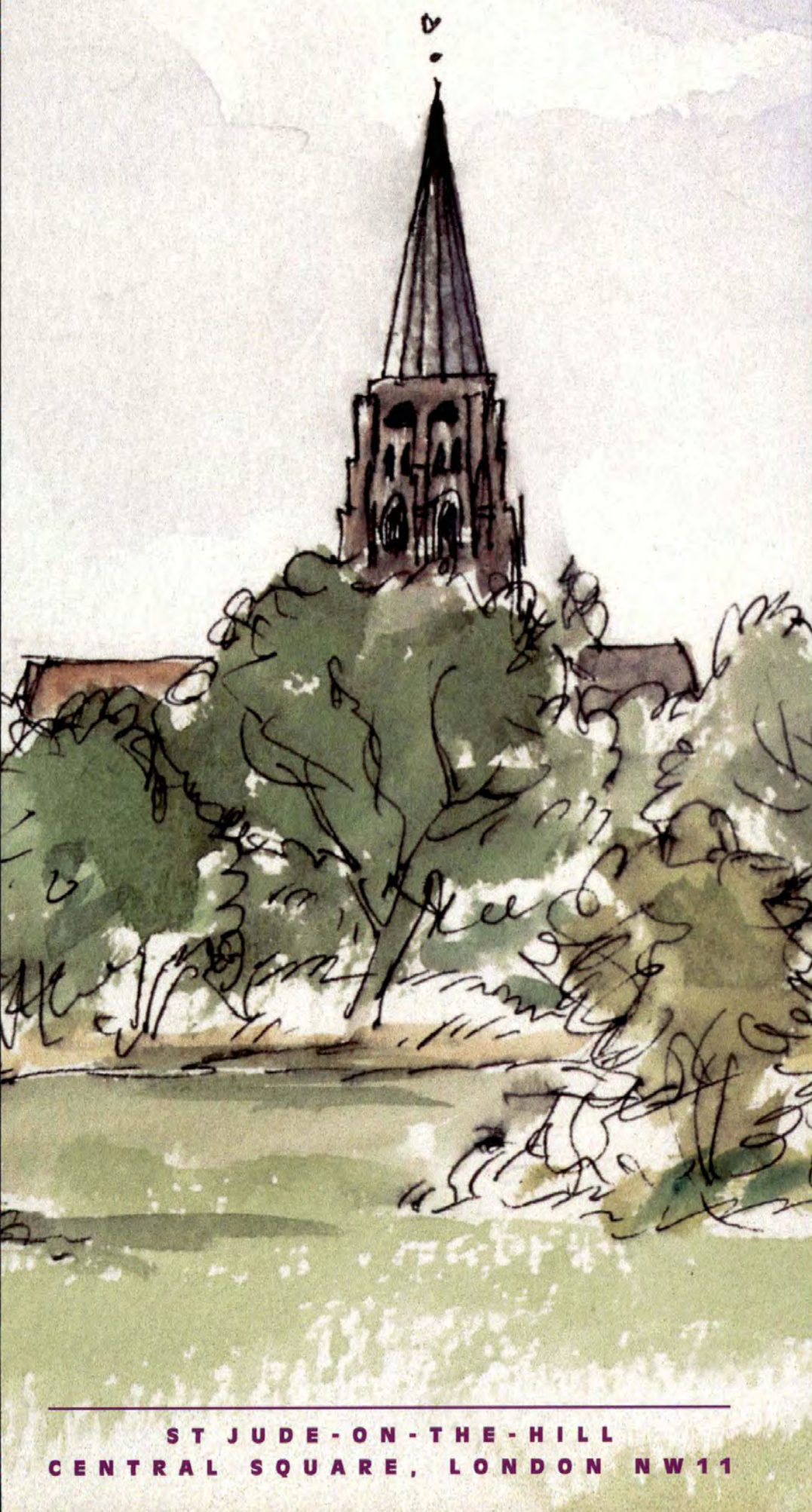


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Proms at St Jude's 2003



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Proms Promenades

Participate in one of our two Proms Promenades: delightful guided walks through architecturally renowned Hampstead Garden Suburb. Choose 'A Musical Mystery Tour' on Saturday 14th June, led by Ruth Smith, or 'The Artisans' Quarter' on Saturday 21st June, led by Stephen Brookhouse. Tours depart from the Garden Suburb Gallery at 10.30am and end at St Jude's Church in time for refreshments & the lunchtime recital. Tickets £5 include a complimentary Proms programme and coffee on arrival at the church. Numbers limited, booking advised.

Front cover artwork by Malcolm Sowerby. Other artwork by Ellen Gilbert

Proms at St Jude's 2003

Welcome to another wonderful season of Proms at St Jude's

I am particularly pleased this year that we have obtained the support of the Charity Commissioners to be constituted as a charity. This opens the door to a wider spectrum of charitable giving.

Our aim is to provide a range of concerts, performed by internationally renowned artists, local artists and the cream of the younger generation and also to raise money for good causes. Once again we are supporting Toynbee Hall, the charitable organisation founded in 1884 by Dame Henrietta and Canon Barnett in the East End of London to give a range of opportunities to disadvantaged families and young people in the area, and the North London Hospice. Last year, thanks to your support and generosity, we were able to donate £20,000 to these charities.

This souvenir programme gives you details of all the events during the week and introduces you to our Friends, sponsors and advertisers. Please use their services and thank them for their support for our work.

We are grateful to our patrons Dr David Cohen CBE, Erich Gruenberg OBE and Henry Kelly and Humphrey Lyttelton for their dedication and encouragement.

We look forward to welcoming you to the concerts and to the marquee for refreshments. Thank you once again for your contribution to this local event with an ever growing international reputation.

Alan Walker
Vicar of St Jude's
Chairman of SJP Charity Trust Ltd

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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 2, as the presenter of *Big Band Special* and 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 her 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. Her most recent album, *In Love Again*, is a celebration of Richard Rodgers in his centennial year, which had a stylish unveiling with a sold out performance at the South Bank's Queen Elizabeth Hall, London.

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*. And former Chancellor of the Exchequer and jazz buff, Ken Clarke, has included Stacey's tracks on his recent BBC Radio series. Most tellingly perhaps, Stacey is appreciated by the writers of the songs she sings.

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.

It is not easy to account for Stacey's success and she herself remains characteristically coy. What is sure is that Stacey has a voice that grabs you. It demands to be listened to and yet never draws attention to itself. Instead, her natural and unaffected delivery allows the craft of the songwriters, whose work she performs, to shine through. She has an appeal that transcends category. When CBS Sunday Morning gave her national exposure in the USA, there followed a surge in demand that placed her album, *The Tender Trap*, at No.1 at Amazon.com and No.2 in the Billboard Charts. The following year, after a feature on National Public Radio in the USA, all four of her albums simultaneously made the top 10 charts at Amazon.com, again, including the No.1 slot. Her appearance on The Parkinson Show in the UK had a similar effect and an appearance on Swedish television propelled her album, *Dreamsville*, into the Scandinavian Pop Charts. Without the large marketing budgets of a major label, it is clear that Stacey's voice sells itself. To hear her is to love her.

Stacey's next album, *The Boy Next Door*, will be released in October 2003.

Proms
at St Jude's
2003

7.45 pm Friday
13 June

Opening Celebrity Jazz Night Stacey Kent

with

Jim Tomlinson *tenor sax*

Colin Oxley *guitar*

Dave Newton *piano*

Dave Chamberlain *bass*

This evening is generously
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Stacey Kent





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Symphonic Wind Orchestra of North London

SWON was established in the summer of 1998 with the aim of enhancing public and players' enjoyment of music. Thanks to the enthusiasm and encouragement of our Musical Director, Stuart Allen, this locally based wind orchestra is now going from strength to strength. SWON rehearses on Tuesday evenings during term-time at Hampstead Garden Suburb's Brookland Junior School, where concerts take place at Christmas and Easter. New players are always welcome – please telephone 020 8883 3365.

We would like to thank Mrs E. Radice Headmistress of Channing, for her support and encouragement with this Proms concert.

Stuart Allen

Stuart Allen, Conductor and Musical Director of SWON, trained at the Royal College of Music, where he was a student of Sir Adrian Boult. He studied the clarinet and conducting there. Stuart has played clarinet with all the major orchestras for the past 30 years.

W A MOZART (1756-1791)

Overture – The Magic Flute

In the space of his very short life, Mozart composed an astonishing amount of music. His compositions include 41 symphonies, 7 piano concertos and 15 operas – just a fraction of his total output.

Die Zauberflöte dates from the last year of his life. The work transcends the prevailing content of contemporary Viennese popular theatre, with its elements of ritual and allegory about human harmony and enlightenment. The publishers, Boosey & Hawkes, have transcribed this excellent arrangement of the great overture, for wind band. Clarinets have technically challenging passages in imitation of the busy violin parts in Mozart's scoring; similarly, the saxophones, bassoons and bass clarinets successfully impersonate the other strings.

RODGERS & HAMMERSTEIN

South Pacific Suite

Richard Rodgers (born 1902) was an American composer, who specialised in writing musicals. His association with Lorenz Hart was particularly fruitful, resulting in 30 musicals, most of them largely forgotten. Far from pandering to the banal lyrics of the time, Rodgers and Hart aimed to combine the best of music and poetry.

When Hart died in 1943, Rodgers collaborated with Oscar Hammerstein II; their partnership produced musicals of unprecedented success – *Oklahoma* (1943), *South Pacific* (1949) and *The Sound of Music* (1959). This arrangement is colourful and packed full of the song and dance routine from the show.

Please feel free to get up and dance!

NICK PLANAS

Gypsy Rhapsody

with instrumentalists from Channing School

Nick Planas composed this piece in 1998 for a Youth Wind Orchestra in Hampshire; it highlights three themes from East European Gypsy music. The first (Moderato) was originally a folk song from Hungary. The second (Larghetto) is a slow 6/8 Roumanian folk

theme which contains constant key changes. The composer has added some subtle humour to the rather ponderous melody. The final theme (Allegro) is a Hungarian dance, with additional 'Westernised' harmonies. Tonight's music is a special arrangement for SWON and Channing Junior School. We are delighted that Nick himself will be playing with us at the Proms.

GUSTAV HOLST (1878-1934)

Ballet – The Perfect Fool

Arrangement for wind band by Dennis Wick

Holst wrote music of absolute originality and strength. Although his harmonic structures looked back to the nineteenth century, his voice was a novel one. Not only was he an accomplished violinist, but he also earned his living as a trombonist for a short time, demonstrating hands-on familiarity with the orchestra. The opera *The Perfect Fool*, dating from a Covent Garden performance in 1922, failed to find a regular place in the repertoire. However, the brilliant ballet music developed into a popular orchestral showpiece. Sir Adrian Boult, who taught the author of these programme notes, championed the work. It was he "who first caused the planets to shine in public, thereby gaining the gratitude of the composer."

We are indebted to Dennis Wick, pioneer of the revival of the symphonic wind orchestra, for this excellent arrangement. In his notes in the score, Dennis remarks that this piece has never been easy to conduct or play!

EDWARD ELGAR (1857-1934)

Pomp & Circumstance March No 4

With instrumentalists from Channing School

Stuart Allen comments, "As this is not the last night of the Proms, I thought it circumspect to avoid the ever-popular No. 1 *Land of Hope and Glory*, so we will play the magnificent No. 4 instead. The Channing girls will join in the middle section and final big tune."

Programme notes by Stuart Allen

Proms
at St Jude's
2003

12.45 pm Saturday
14 June

Symphonic Wind Orchestra of North London

Stephen Kersley *administrator*

Stuart Allen *conductor*

Channing School

WOLFGANG AMADEUS MOZART

Magic Flute Overture

RODGERS AND HAMMERSTEIN

Suite from South Pacific

NICK PLANAS

Gypsy Rhapsody

With Channing School

GUSTAV HOLST

Ballet – The Perfect Fool

EDWARD ELGAR

Pomp & Circumstance

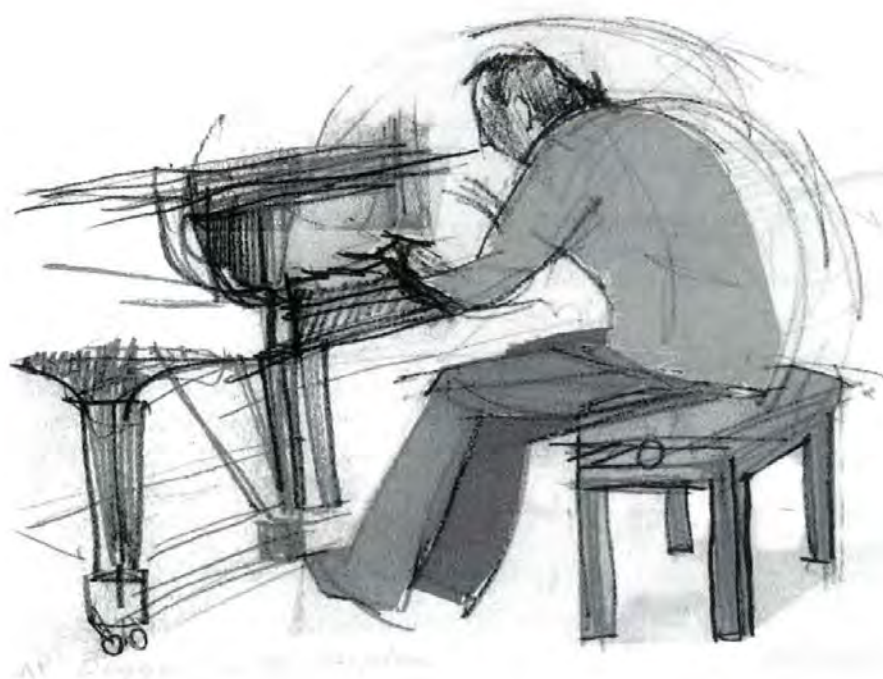
March No. 4

With Channing School

Symphonic Wind orchestra of North London

Stuart Allen





The Suburb prides itself

on its continuing support of
The Proms at St Jude's
and congratulates and thanks the organisers
for a superb Suburb event.



Please join the RA now

Robert Max

Robert Max enjoys a colourful career as conductor, cellist and chamber musician. He was Musical Director of the Nonesuch Orchestra and the Zemel Choir from 1994-8, with whom he recorded two CDs and toured Israel in 1996. Robert regularly conducts the Covent Garden Chamber Orchestra in Covent Garden, at the St. Jude's Proms and in the Rye Festival. His soloists include Kirshbaum, Pauk, Gruenberg, Aled Jones and Demidenko.

Robert has conducted the Arad Philharmonic Orchestra and Choir in Romania for Romanian Television. He is also invited to Russia to conduct the Orchestra of the Rachmaninov Institute in Tambov. Last year he conducted the Symphony Orchestra at Junior Guildhall; he currently conducts orchestras at Royal Holloway, University of London.

Robert's solo cello career has taken him all over the UK, the USA and Europe. As cellist of the Barbican Piano Trio for fifteen years, Robert has performed on four continents, recorded for ASV and Guildmusic, performed on the BBC World Service and Radio 3 and on TV and Radio in Europe and the USA. Two CDs of Russian music were released last year.

Robert was Musical Director of Pro Corda, the National School for Young Chamber Music Players from 1998 to 2000. Last June Robert made his debut with the BBC Concert Orchestra at the St. Jude's Proms playing/directing Haydn and Vivaldi concertos and conducting them in works by Mendelssohn, Elgar and Dvořák. He played chamber music in Bombay in December and in May conducted works by Brahms and Bernstein in Romania.

Zoë Solomon

Zoë Solomon has performed as soloist, chamber musician and accompanist in Europe and the USA and has made live recordings for BBC Radio 3, GLR, Classic FM and on Danish and German Radio. Zoë studied at the Royal Academy of Music with Christopher Elton. Subsequent awards from the Countess of Munster Trust, the Martin Trust and the RAM's Grover-Bennett Scholarship enabled Zoë to pursue post-graduate study with Hamish Milne at the RAM and with Anne Epperson at the Cleveland Institute of Music in the USA.

Zoë's qualities as a chamber musician and accompanist have attracted special attention. She performed with Ian Bostridge for Graham Johnson's *Young Songmakers' Almanac* and with Maxim Vengerov on BBC 2 TV's series 'The Score'. She was invited to accompany Robert Tear at St. John's Smith Square in 1994, performed Beethoven Sonatas with Ralph Kirshbaum at the Queens Hall in Edinburgh and has accompanied Tim Hugh in recital. Zoë also performs frequently with violist Esther Geldard, clarinettist Lynsey Marsh, violinists Janice Graham and Nicola Loud, and accompanies masterclasses both at Prussia Cove and for the London International Masterclasses.

In addition to rehearsing Mozart's *Coronation Concerto* with the Academy of St. Martin-in-the-Fields directed by Iona Brown, Zoë performed Beethoven's *Triple Concerto* with the Philharmonia and Mozart's Concerto K415 with the Hampstead Sinfonia. Last Autumn Zoë travelled to New York where she performed piano quartets with Principal string players of the London Symphony Orchestra. Zoë is an Associate of the Royal Academy of Music.

Claire Surman

Claire is currently in her final year at the Benjamin Britten International Opera School (Royal College of Music) under Kathleen Livingstone. The Wingate Foundation, Sir James Caird Trust and a Martin Harris scholarship, generously support her in her studies. Her competition successes include winning the Lies

Robert Max

Zoë Solomon



Proms at St Jude's 2003

7.45 pm Saturday
14 June

Gala Orchestral Night

Robert Max *conductor*

Zoë Solomon *piano*

Claire Surman *soprano*

Frances Bourne *mezzo soprano*

Adrian Dwyer *tenor*

Robert Rice *bass*

Covent Garden

Chamber Orchestra

Leader Katherine Bamber

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William Carslake *chorus master*

WOLFGANG AMADEUS MOZART

Piano Concerto in

D minor K466

LUDWIG van BEETHOVEN

Symphony No. 9 in

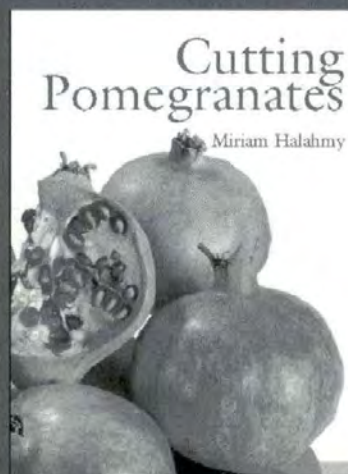
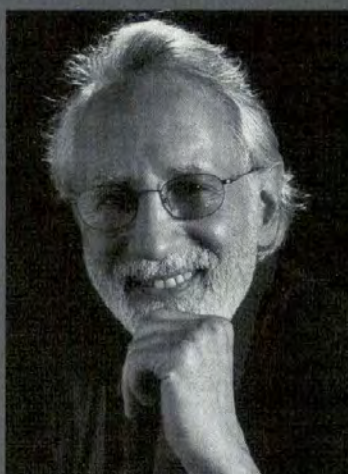
D minor The Choral

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 Miriam Hahalmi,
Cutting Pomegranates



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Askonas Prize, Agnes Nicholls Harty Trophy, Ted Moss Lieder Prize and a Madeline Finden prize. Claire was the only female vocal finalist for the YCAT Competition at the Wigmore Hall.

Whilst at the College, Claire has sung the roles of 'Lady Billows' *Albert Herring* directed by Sir Thomas Allen; 'Daughter of Zion' *Brookes Passion* for the London Handel Society staged world premiere and understudied 'Helena' *A Midsummer Night's Dream* directed by John Copley. Excerpt roles have included: 'Fiordiligi' *Così fan tutte*; 'Agathe' *Der Freischütz*; and 'Mathilde' *Guillaume Tell*. Claire understudied 'the Countess' *Le Nozze di Figaro* for British Youth Opera and sang with the Glyndebourne Festival Chorus for the 2002 season. She has undertaken masterclasses with Sir Thomas Allen, Sir Donald McIntyre, Thomas Hampson, Sarah Walker, Philip Langridge, Gerald Finley, Roger Vignoles and Graham Johnson.

Recent performances have included Mahler *Symphony No. 2* (London); Strauss *Vier Letzte Lieder* (London); Poulenc *Gloria* (Bath); Brahms *Requiem* (Czech Republic); Haydn *Harmoniemesse*; Rachmaninov *The Bells* (Canterbury Cathedral); Handel *Judas Maccabaeus* (St John's, Smith Square); a Strauss Lieder recital (St-Martin-in-the-Fields) and a series of Proms concerts for Raymond Gubbay. Future engagements include 'First Lady' *Die Zauberflöte* for the BBIOS and 'Rosalinde' *Die Fledermaus* for Clonter Opera.

Frances Bourne

Frances was born in Harrow. She began studying singing as a choral scholar at Trinity College, Cambridge and continued her training at the Royal Academy of Music. She won many prizes there, including the David Kelly oratorio prize in the National Mozart Competition.

Since graduating in 2000, Frances has performed extensively on the oratorio platform under conductors such as Sir John Eliot Gardiner, Trevor Pinnock, Harry Christophers and Sir Roger Norrington in prestigious concert halls in the UK and abroad. In recital, she has performed in venues as varied as Chelmsford Cathedral and the National Portrait Gallery, and in community projects around the country as a member of the scheme, 'Live Music Now!'. In opera, recent performances include the title role in *Oreste* (Handel) at the Linbury Studio Theatre, Covent Garden, 'Dorabella' in *Così fan tutte* (Mozart) in Cambridge, 'Cherubino' in *The Marriage of Figaro* (Mozart) for Eastern Opera and 'Puck' in *Oberon* (Weber) in the Chatelet Theatre, Paris under Sir John Eliot Gardiner.

Frances is looking forward to forthcoming performances of Bach Cantatas in St Martin in the Fields with the Feinstein Ensemble, Haydn's *Nelson Mass* in St John's Smith Square and Handel's *Israel in Egypt* in Peterborough Cathedral.

Adrian Dwyer

Born 1977 in Melbourne, Adrian Dwyer distinguished himself whilst studying at the Australian National Academy of Music as laureate of all major Australian singing competitions. Having recently graduated from the Guildhall School of Music and Drama Postgraduate Opera Course, he is currently studying at the National Opera Studio, London.

It was performances at the GSMD as 'Vaudemont' *Iolanta*, 'Ferrando' *Così fan tutte* and 'Mister Owen' *Postcard from Morocco* that led to his being hailed as "... a remarkable talent" (Opera Magazine). He subsequently made his continental debut in May 2002 as 'Benedict' *Beatrice et Benedict* at l'Opéra Comique, Paris, under the mentorship of Mme Régine Crespin. He will return next year to sing 'Francesco' *Benvenuto Cellini* for Orchestre de Paris 2003 Berlioz cycle. Other operatic appearances have included 'Don Ottavio' *Don Giovanni* with the Royal Philharmonic Orchestra for Opera Holland Park.

On the concert platform he has sung Puccini *Missa di gloria*, Rossini *Stabat Mater* (The Philharmonia Orchestra), Mahler *Das Lied von der Erde* (Orchestra Léonard da Vinci/Opera de Rouen), *Petite Messe Solennelle* (London Philharmonia Chorus) and Verdi *Requiem* (RAH/Willcocks/English Festival Orchestra).

Claire Surman

Frances Bourne

Adrian Dwyer

Proms
at St Jude's
2003

7.45 pm Saturday
14 June

Gala Orchestral
Night



Photograph: Marianne Fraser-Cook



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Robert Rice

Robert Rice was a choral scholar at King's College, Cambridge and a postgraduate at the Royal Academy of Music in London, under Mark Wildman. He continued his studies with Richard Smart and Sheila Barnes.

Robert is in great demand as a concert artist throughout the British Isles and abroad. He sings regularly with the major choral societies, including those of Hereford, Worcester, and Wokingham. He has appeared at the Three Choirs Festival in Hereford; also at the Windsor, St David's and the Huddersfield Contemporary Music Festivals. This year, he will perform *Elijah* for Henley Choral Society, Bach's Mass in B minor with the Northern Sinfonia, and Mozart's Mass in C minor with the CBSO at Birmingham Symphony Hall.

On stage, Robert has a growing reputation for demanding twentieth-century roles. He has appeared in Maxwell Davies's *Eight Songs for a Mad King*, at the South Bank, The *Martyrdom of Saint Magnus* for the Opera Group, Ligeti's *Aventures/Nouvelles Aventures* at the Bonne Chance Festival and *Arcane*, by Paul Clark, for Opera Circus at the Cardiff International Festival of Musical Theatre. Further credits include 'the Vicar' in *Albert Herring* for Opera East Productions and 'the Sailor' in *Dido and Aeneas* for the Gabrieli Consort at the Théâtre du Châtelet, Paris.

Robert performs regularly on television and radio, most recently singing music by Richard Terry live on Christmas Day on BBC1, and appearing on BBC Masterclass with Barbara Bonney. He is also increasingly in demand as an arranger of vocal music.

Covent Garden Chamber Orchestra

Covent Garden Chamber Orchestra, one of London's leading non-professional orchestras was formed in the 1980s. Its first home was the actor's church, St Paul's Covent Garden.

The orchestra enjoys playing a wide repertoire of music. Concerts have included the UK premier of *Isariot* by the American composer Christopher Rouse, Barber's Cello Concerto, Serenade for Tenor, Horn and Strings (Britten), *Appalachian Spring* (Copland), Music for Strings, Percussion and Celeste (Bartók), *Peter and the Wolf* (Prokofiev), Violin Concerto (Weill), *Dumbarton Oaks* and *Pulcinella Suite* (Stravinsky) and Cello Concerto (Korngold), as well as baroque, classical and romantic repertoire.

Since 1995, CGCO has given seven concerts for Music Aid, with all proceeds going to 'Save the Children'. In collaboration with Abbey Opera, the orchestra presented concert performances of Beethoven's *Fidelio*, for the Red Cross Anti-Landmine Campaign, and two for Sargent Cancer Care: *Ariadne auf Naxos* by Strauss and *Il Trittico* by Puccini. These took place in St John's Smith Square.

The orchestra has a policy of inviting guest conductors and there has been a long association with Robert Max. Other conductors include Owen Arwel Hughes, Brad Cohen, Laurence Cummings, Nicholas Daniel, David Drummond, Daniel Harding, Orlando Jopling, William Lacey, Antony Shelley, Peter Stark and Howard Williams. The orchestra has worked with many celebrated soloists, including Nancy Argenta, Nicolai Demidenko, Steven Levine, Sergei Dukachev, Joy Farrall, Takane Funatsu, Emma Johnson, So-Ock Kim, Sophie Langdon, Colin Lawson, Gabrielle Lester, Richard Lester, James Kirby, Ralph Kirshbaum, Robert Max, Melinda Maxwell and Kathryn Price.

Robert Rice

Covent Garden Chamber Orchestra



Proms at St Jude's 2003

7.45 pm Saturday
14 June

Gala Orchestral Night

CGCO

Violin

Katherine Bamber (leader), Robert Balchin, Eleanor Beamond, Hilary Birch, Clementine Brown, Simon Brown, Anne Critchlow, Elisabeth Dey, Barry Driver, Tim Ellerby, Felicity Forster, Lydia Greeves, Carenza Hugh Jones, Paula Martin, Sarah Milnes, Edith Porterle, Tansy Spinks, Alan Titherington, Joanna Teare

Viola

Roger Mears, Edmund Barrett, Berry Beaumont, Xanthe Carr-Boyd, Louise Lightwood, Isabel Smith, Don Thompson

Cello

Hannah Lynes, Sian Barnes, Rick Chatto, Emily Mason, Amelia McCluney, Nick Robinson, Alan Tait

Bass

Shoichi Tanaka, Mathew Berry, April Prentice

Flute

Ruth Newman, Anna Richards, Sarah Allen (piccolo)

Oboe

Nicholas Theobald, Elisabeth Boulton, Nicholas Ridley

Clarinet

Jill Anderson, Daisuke Aizawa

Bassoon

Aiden Twomey, Sarah Coles

Contra Bassoon

Ethel Livermore

Horn

Kelly Haines, Jo Towler, Charles Clarke-Maxwell, Steven Hogan

Trumpet

Steve Wilcox, Frances Turner

Trombone

Philip Boughton, Tom Wooley, Peter Kite

Timpani, Percussion

Richard Souper, Henry Baldwin, Steve Harper, Patrick King



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Liz Alsford
Naomie Baker
Ros Charles
Andree Clifton-Samuel
Helen Collier
Anne-Marie Cunlold
Susie Gregson
Joan Holton
Barbara Honeyball
Elizabeth Irvine
Margaret John
Caroline Killen
Yukari Lyon
Judy Obrart
Jessica Percival
Jennifer Radice
Julie Van-Scoy
Heather Tomlin

Altos

Sally Abbott
Jenny Baynes
Danielle Colman
Linda Conaway
Sarah Falk
Eleanor Flaxen
Sue Gessler
Rosy Gill
Gill Healy
Esmé Kingsley
Judi Leighton
Pat Morgan
Pat Over
Helen Roose
Judith Rosen
Lynne Scrimshaw
Julia Tash
Emily Tesh
Dilys Thomas
Vivienne Ryle

Tenors

John Bradbury
Mike Bray
Richard Clegg
Peter Dahlen
John Eden
Ian Gibson
William Glendinning
John Harbottle
Christopher Matthews
Richard Orme
Chris Tebbutt

Basses

Cliff Abelman
Frank Abrahams
Simon Gibbeon
Rainer Graemer
David Gregson
Edgar Georgestone
Henry Jeffery
Oliver Irvine
Tom Lyon
Ken Melville
Andrew Rax
Rolfe Roseman
Tony Spring
Simon Tesh

Rehearsal accompanist: Simon Radice

William Carslake

William trained as a chorister at Worcester, as organ scholar at Christ Church Cathedral, Dublin and as organ scholar at Pembroke College, Cambridge 1994-98. He conducted the university orchestras as assistant to Stephen Cleobury and sang bass. From 1998 - 2001 he studied with Martyn Brabbins at the Royal Scottish Academy, winning the Hugh S. Robertson Conducting Prize. William now runs a music project for young people in Walworth and sings at Southwark Cathedral.

W A MOZART (1756-1791)

Piano Concerto No 20 in D minor, K 466 (1785)

Allegro
Romanze
Allegro assai

Mozart wrote piano concertos to entertain his audiences, which explains why – in deference to conventional eighteenth-century taste – he chose to write only two out of his 21 solo piano concertos in a minor key. He was a composer for whom, perhaps more than most musicians, each key had a distinctive character: in his choice of D minor for the K 466 concerto (his first departure from tradition) he was using a key reserved almost invariably for moments of high drama and passion. As examples, consider the earlier D minor string quartet (K 421), Donna Anna's agitated grief and the ghostly appearance of the stone guest in *Don Giovanni*, the vengeful passion of the Queen of the Night, and the opening of the Requiem.

The first performance of the D minor concerto in 1785 astonished Mozart's father Leopold. It is not surprising that later Romantics saw futuristic tendencies in the concerto, reinforced by the composer's almost prophetic use of the term *Romanze* for the slow movement (and in German what is more). That point of view lives on through the enduring popularity of the substantial, highly romantic cadenzas by Beethoven, which Zöe Solomon plays tonight.

The concerto opens with a shudder, launching a restless syncopated orchestral *tutti* before the entry of the soloist. Tension is maintained throughout the movement, despite the major key of the second subject. The *Romanze* is in rondo form, with its urbane, mellifluous tune returning repeatedly with subtle differences of treatment. The mood of calm is rudely interrupted by a tempestuous middle section, sounding like a sudden burst of rage or despair. Even the more equable rondo-finale has stressful undercurrents running right through it until, in a magical moment following the cadenza, the second subject makes a final appearance in the sunny key of D major, providing a delightful coda to the work. It

has exactly the same tension-relieving effect as the cheerful ensemble that follows Don Giovanni's descent to hell.

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No 9 in D minor Choral, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Finale:

- (i) Presto; (ii) Recitative (bass); (iii) *Allegro assai*;
- (iv) *Alla Marcia: allegro vivace assai*; (v) *Andante maestoso-Adagio non troppo ma divoto*;
- (vi) *Allegro energico, sempre ben marcato*;
- (vii) *Allegro ma non tanto*

Plans for a D minor symphony were already in Beethoven's mind by 1811, and he sketched an early version of the *Adagio* theme in 1815. In 1817, he began sustained work on the symphony, but did not complete the score until February 1824. For most of its lengthy period of composition (when Beethoven was also working in parallel on the *Missa Solemnis*), the Ninth Symphony had yet to acquire a vocal element. Although jottings from 1818 reveal an emerging idea of introducing voices, there is no clear indication of their ultimate destination. As late as 1823, Beethoven was making sketches for an instrumental finale; in the event they were used for the finale of the A minor String Quartet (Opus 132).

At some point, the idea of the symphony became fused with another project of even longer standing. Beethoven had wanted to set Schiller's *Ode to Joy* since 1793. He now decided to incorporate about a third of the text of the Ode in the symphony's finale, preceded by some introductory words of his own, to mark the transition from instruments to voices. The symphony received its first performance, with excerpts from the *Missa Solemnis*, in Vienna in May 1824.

Although superficially the Ninth Symphony seems to inhabit a markedly different world from that of the Seventh and Eighth Symphonies (both of which were completed in 1812), it can be seen as a logical

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William Carslake



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development of several strands of earlier music. First, a precedent for a choral finale had been set in the *Fantasia* of 1808 for piano, chorus and orchestra (Opus 80); second, the use of Schiller's *Ode* grew naturally out of the trend towards extra-musical content shown in the *Eroica* and *Pastoral* Symphonies (1805-1808); and finally the first three (instrumental) movements, for all their subtlety and breadth, are eminently classical and orderly in form – there is little of the experimentalism that characterises Beethoven's solo piano sonatas of the period.

It is in the last movement that Beethoven finally takes leave of conventional symphonic form. The last bars of the tranquil coda to the slow movement are rudely interrupted by a raucous, thunderous *presto*, followed by a theatrical recitative on the cellos and double basses in unison; this is punctuated by brief snatches of the first three movements before giving

way to the first statement, again on the basses and cellos, of the famous tune. Gradually Beethoven builds up the orchestral forces to a point where the clamorous *presto* returns, this time to introduce the bass soloist, who (in the same recitative) declaims: "Friends, enough of these sounds!" ("O Freunde, nicht diese Töne!").

The remaining five distinct sections of the movement faithfully follow the strophic pattern of Schiller's verses, with a fascinating interplay of soloists, chorus and orchestra. The reactions of the audience at the première were recorded in Beethoven's conversation book by his assistant, Anton Schindler:

"Never in my life did I hear such frenetic and cordial applause. . . . Once the second movement of the symphony was completely interrupted by applause. . . . At the end there were cries of "Vivat".

Programme notes by Thomas Radice

An die Freude / To Joy

FRIEDRICH SCHILLER *Translated by Richard Stokes & George Bird*

(O Freunde, nicht these Töne!
Sondern laßt uns angenehmere
anstimmen,
Und Freudenvollere.)

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
We dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja – wer such nur eine Seele
Sein nennt auf der Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod.
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen,
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder – überm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt,
Über Sternen muß er wohnen.

(O friends, not these notes!
Let us rather strike up
pleasanter
and more joyful.)

Joy, beautiful divine spark,
daughter of Elysium,
we, in ardent rapture, enter
heavenly one, your sanctuary.

Your magic powers bind afresh
what fashion strictly has set apart;
all men become brothers
where your gentle wing does rest.

He who's had the great good fortune
to be the friend of a friend;
he who's won himself a fair lady,
let him join in and rejoice!
Yes – and he who only one soul
in the world can call his own!
And he who never could, let him
steal weeping from this company!

Joy is drunk by all living creatures
at mother nature's breast,
all the good and all the wicked
follow upon her rosy trail.
Kisses she gave to us and vines,
and a friend tried in death.
The worm was given earth's delight,
and the cherub stands before God.

Happy as the firmament's suns
flying over heaven's glorious space,
run, brothers, your course,
joyfully as heroes to victory.

Be embraced, you millions!
This kiss is for all the world!
Brothers, above the starry firmament
must a loving Father dwell.

Do you fall prostrate, millions?
Do you sense the Creator, world?
Seek him above the starry firmament,
above the stars he must dwell.

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Christopher Maltman

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Christopher Maltman read biochemistry at Warwick University and studied singing at the Royal Academy of Music. On the opera stage, he has sung 'Dandini' *La Cenerentola* at La Monnaie Brussels, 'Figaro' *Il Barbiere di Siviglia* at the Deutsche Staatsoper Berlin, 'Ned Keene' *Peter Grimes* and 'Sid' *Albert Herring* at the Glyndebourne Festival, and the title role in *Billy Budd* for the Welsh National Opera and in Seattle. His roles with the English National Opera include 'Count Almaviva' *Le Nozze di Figaro*, 'Tarquinius' *The Rape of Lucretia* and 'Guglielmo' *Così fan tutte*. Future engagements include *Tarquinius* in Munich and *Therese Raquin* at the San Diego Opera; at the Glyndebourne Festival, 'Figaro' in *Le Nozze di Figaro* and 'Papageno' in *Die Zauberflöte*.

Recent concert engagements include the Philharmonia Orchestra with von Dohnanyi (world premiere of Thomas Ades' *Brahms*), BBC Symphony Orchestra (John Adams' *The Wound Dresser* conducted by the composer), London Philharmonic Orchestra with Gardiner, Concentus Musicus with Harnoncourt, London Symphony with Rattle, OAE with Norrington, Boston Symphony with Conlon, and the New York and London Philharmonic Orchestras with Masur. He has appeared in recital at the City of London, Harrogate, Arundel, Buxton and Cheltenham Festivals and in New York at both the Lincoln Centre and Carnegie Hall. He is now a regular guest artist in recital at the Vienna Konzerthaus, London's Wigmore Hall, the Concertgebouw Amsterdam, and at the Edinburgh and Schubertiade Festivals.

Andrew Smith

Andrew Smith began his training at Canterbury Cathedral School from where he won a music scholarship to Eton. After graduating from Kent University in 1992 with a first-class Honours degree in Mathematics and Accounting, Andrew began a postgraduate course at the Royal Academy of Music where he studied with Malcolm Martineau. During his studies, he won all the internal song accompaniment prizes and major national awards including the Henry Richardson Award (adjudicated by Geoffrey Parsons). He graduated with a Dip.RAM, the Academy's highest award and in 1995 secured an appointment to the Meaker Fellowship at the Royal Academy of Music. During the 1996-97 season he undertook the repetiteur's course at the National Opera Studio. He has worked as a repetiteur with conductors such as Richard Bonyngne, Sir Charles Mackerras and Harry Christophers for companies including English National Opera and the Teatro de Sao Carlos in Lisbon.

As a recitalist, Andrew works regularly in partnership with Christopher Maltman (winner of the 1997 Cardiff Singer of the World Lieder Prize) with whom he performed Schubert's *Winterreise* at the City of London Festival. He has given recitals at the Wigmore Hall, Purcell Room, Bridgewater Hall, St. David's Hall, Queen Elizabeth Hall, Ulster Hall, St. Martin-in-the-Fields and the Châtelet Theater (Paris), as well as recently completing a major recital tour of Argentina.

His discography comprises lieder and French songs, including a complete recording of *Die schöne Müllerin*. In addition, he has recorded for BBC Radio 3, Classic FM and BBC Radio Ulster.

GEORGE BUTTERWORTH (1885-1916)

Song cycle 'A Shropshire Lad'

(poems by A E Housman) (1911)

- 1 Loveliest of trees
- 2 When I was one-and-twenty
- 3 Look not in my eyes
- 4 Think no more, lad
- 5 The lads in their hundreds
- 6 Is my team ploughing?

The reputation of George Butterworth (who was killed on the Somme at the age of 31) rests on a tiny handful of compositions. They include two song cycles to poems by A E Housman, the classical scholar and poet. While an undergraduate at Oxford, Butterworth was introduced to Cecil Sharp and Vaughan Williams, and it was under their influence that he decided to abandon a career at the Bar and to enrol at the Royal College of Music. However, he dropped out after a year and had difficulty in deciding what to do with his life. He became active in the

English folk song and dance movement and was a committee member of the Folk Dance Society at the time of its foundation in 1911. Yet he remained undecided on a musical career and when the opportunity came in 1914 to enlist it served to fill a void. Ironically, no one who knew him in the army was aware of his musical interests.

Housman's first collection of poems, 'A Shropshire Lad', was published privately in 1896. It is a series of 63 spare and nostalgic verses, based largely on ballad-forms, and mainly set in a half-imaginary Shropshire, a 'land of lost content', and often addressed to, or spoken by, a farm-boy or a soldier. Public appreciation came slowly but by the time of the First World War Housman's lyrics had acquired a special resonance, and besides Butterworth their simplicity and directness appealed to several other composers, including Vaughan Williams, John Ireland, Arnold Bax and E J Moeran. Of all the settings, Butterworth's are perhaps the most successful in the way they capture the folk element of Housman's writing, with which he clearly felt particular empathy.

Andrew Smith

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7.45 pm Sunday
15 June

Celebrity Song Recital

Christopher Maltman *baritone*
Andrew Smith *piano*

GEORGE BUTTERWORTH
A Shropshire Lad

BENJAMIN BRITTEN
The Foggy Foggy Day
The Salley Gardens
The Ploughboy

Interval

FRANZ SCHUBERT
Die schöne Müllerin

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Christopher Maltman



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1 Loveliest of trees

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.
Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.
And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

2 When I was one-and-twenty

When I was one-and twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
"Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.
When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
"Tis paid with sighs a plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

3 Look not in my eyes

Look not in my eyes, for fear
They mirror true the sight I see,
And there you find your face too clear
And love it and be lost like me.
One the long nights through must lie
Spent in star-defeated sighs,
But why should you as well as I
Perish? Gaze not in my eyes.
A Grecian lad, as I hear tell,
One that many loved in vain,
Looked into a forest well
And never looked away again.
There, when the turf in springtime flowers,
With downward eye and gazes sad,
Stands amid the glancing showers
A jonquil, not a Grecian lad.

4 Think no more, lad

Think no more, lad; laugh, be jolly:
Why should men make haste to die?
Empty heads and tongues a-talking
Make the rough road easy walking.
And the feather pate of folly
Bears the falling sky.
Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever:
Think no more; 'tis only thinking
Lays lads under ground.
Think no more, lad; laugh, be jolly:
Why should men make haste to die? (etc.)

5 The lads in their hundreds

The lads in their hundreds to Ludlow
Come in for the fair,
There's men from the barn and the forge and the mill
and the fold,
The lads for the girls and the lads for the
liquor are there,
And there with the rest are the lads that will
never be old.
There's the chaps from the town and the field and the
till and the cart,
And many to count are the stalwart, and many
the brave,
And many the handsome of face and the handsome
of heart,
And few that will carry their looks or their truth
to the grave.
I wish one could know them, I wish there were
tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish
them farewell
And watch them depart on the way that they will
not return,
But now you may stare as you like and there's nothing
to scan;
And brushing your elbow unguessed at and not
to be told
They carry back bright to the coiner the mintage
of man,
The lads that will die in their glory and never be old.

6 Is my team ploughing?

"Is my team ploughing,
That I used to drive
And hear the harness jingle
When I was man alive?"
Ay, the horses trample,
The harness jingles now:
No change though you lie under
The land you used to plough.
"Is football playing
Along the river shore,
With lads to chase the leather,
Now I stand up no more?"
Ay, the ball is flying,
The lads play heart and soul,
The goal stands up, the keeper
Stands up to keep the goal.
"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"
Ay, she lies down lightly,
She lies down not to weep:
Your girl is well contented.
Be still, my lad, and sleep.
"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"
Yes, lad, I lie easy,
I lie as lads would chose:
I cheer a dead man's sweetheart,
Never ask me whose.

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SYDNEY

BENJAMIN BRITTEN (1913-1976)**Folksong arrangements:***The Foggy, Foggy Dew (1947)**The Salley Gardens (1943)**The Ploughboy (1947)*

Britten's folksong arrangements are strongly representative of the English side of his art and span more than thirty years of his working life. What distinguishes them from so many earlier twentieth-century examples of this genre is that they have nothing of the Edwardian pomp and pageantry of Elgar, the world of *Merrie England*, or the modal frolics of the English folklorists. Britten's achievement was to break out of the virtual stranglehold, which Stanford, Vaughan Williams and others had had over folksong arrangement.

In selecting his 'folk' material, Britten was no purist; he was content to rely on secondary sources, such as collector-arrangers like Cecil Sharp and Vaughan Williams, but introduced many quirkish and original touches when making his own arrangements.

The Foggy, Foggy Dew (a traditional song from Suffolk) has a humorous, swaggering accompaniment, like the strumming of a guitar. The tone of sly irony is heightened by slightly syncopated doubling of the vocal line in the bass.

The Salley Gardens is very much an 'art' folksong, being an adaptation of a near-pentatonic Irish tune to a quasi-folk poem by W B Yeats.

The Ploughboy, again, is not a true folksong – it is an adaptation of a song by the English theatre composer William Shield (1748-1829), now best remembered for the tune to which the words *Auld Lang Syne* were later fitted. A much admired feature of Britten's deft setting, with its air of 'cynical insouciance' (Lennox Berkeley), is its clever use of a whistling tune to introduce the song and then, Schubert-like, to complement the refrain in each verse. In fact Shield's original included a piccolo solo, so the idea was not entirely novel. The song served as a perfect encore to any Britten-Pears song recital.

FRANZ SCHUBERT (1797-1828)**Song cycle *Die schöne Müllerin* (1823)**

Wilhelm Müller (1794-1827), the author of the twenty poems which make up Schubert's song cycle *Die schöne Müllerin*, was a north German writer, librarian and freedom-fighter in the Napoleonic wars. In his poetry, he adopted the simple speech of the common people, a fashionable contrivance at the time. In Müller's case it comes across, for the most part, as convincing and sincere, since it was based on a genuine affection for and understanding of the ways of countrymen and artisans. Schubert discovered one of Müller's books, 'Poems from the posthumous papers of a travelling horn player', in the study of a friend he was visiting in 1823, and was immediately attracted to a series of poems called 'The fair maid of the mill'. Legend has it that he had composed the first songs of *Die schöne Müllerin* by the following morning, but in fact, the whole cycle was not finished until the end of the year. It was published in March 1824 with a dedication to Baron Carl von Schönstein, a tenor and one of Schubert's circle of friends in Vienna.

In this cycle, and to a lesser extent in his other Müller cycle, *Die Winterreise* of 1828, Schubert reverted to the strophic form which he had abandoned in favour of the continuous style of composition more suited to settings of the intellectual and philosophical poetry of Goethe, Schiller, Mayrhofer and others during the preceding years. Instinctively he knew that strophic repeats were often preferable in the simpler literary context of *Die schöne Müllerin*. In fact, nine out of the twenty songs are strophic, but their repeated melodies are flexible enough to embrace a wide range of emotions. In the 'continuous' songs (Nos. 2, 3, 4, 5, 6, 11, 12, 15, 17, 18 and 19) Schubert develops a central poetic idea through simple but ingenious musical devices, including cross-references between songs.

It has been said that the second protagonist of the cycle, no less important than the love-sick young miller, is the brook – his constant confidant. Certainly, the brook's music – bubbling, chattering, occasionally becalmed, but also capable of raging in sympathy – forms a continuous background in the piano accompaniment. The result is a sense of unity on both a literary and a musical plane.

1 *Das Wandern* (Wandering)

The young miller, his apprenticeship finished, rejoices in the prospect of wandering.

2 *Wohin?* (Whither?)

He follows the course of a lively brook, wondering where it will take him.

3 *Halt!* (Halt!)

The brook leads him to a charming mill, where he finds employment.

4 *Danksagung an den Bach* (Thanksgiving to the Brook)

Was it the brook's design to lead him here – to the miller's fair daughter?

5 *Am Feierabend* (Leisure Evening)

The day's work is done. The miller and his daughter are kind, but the youth wishes to do mighty deeds to prove his worth.

6 *Der Neugierige* (Inquisitive)

He asks the brook whether she loves him, but gets no clear answer.

7 *Ungeduld* (Impatience)

His love for her is now overpowering, and he beseeches all nature to speak of it to the girl.

8 *Morgengruß* (Morning Greeting)

He sings an aubade before her window.

9 *Des Müllers Blumen* (The Miller's Flowers)

He gathers flowers from the brook side as a present for her.

10 *Tränenregen* (Shower of Tears)

She accompanies him to the brook; they sit in silence until a shower of rain drives her home.

11 *Mein!* (Mine!)

The girl is his at last – let all nature rejoice!

12 *Pause* (Pause)

Intense happiness leaves him speechless. His lute hangs silent on the wall, whispering in the summer breeze.

13 *Mit dem grünen Lautenbände* (With the Lute's Green Ribbon)

Green is the colour of their love, and he presents her with the green ribbon from his lute.

14 *Der Jäger* (The Huntsman)

The rough hunter comes out of the forest to court the girl – is he to be a rival?

15 *Eifersucht und Stolz* (Jealousy and Pride)

Furiously jealous, but too proud to show it, the young miller takes refuge with his brook.

16 *Die liebe Farbe* (The Favourite Colour)

In numb despair over her faithlessness, he feels life has become unbearable.

17 *Die böse Farbe* (The Hateful Colour)

In a last surge of rebellion, he tries in vain to leave and forget her.

18 *Trockne Blumen* (Faded Flowers)

Remembering the flowers he once gave her, he hopes that they, or others like them, will grow on his grave, reminding her of his true love for her.

19 *Der Müller und der Bach* (The Miller and the Brook)

He asks the brook whether there is any hope left for him, but the brook seems to murmur only of the peace to be found in its depth.

20 *Des Baches Wiegenlied* (The Brook's Lullaby)

The brook sings a lullaby as the young man rests for ever in its cool waters.

Programme notes by Thomas Radice

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Erich Gruenberg

Acclaimed as one of Britain's most distinguished and musically wideranging violinists, Erich Gruenberg was born in Vienna where he began his musical education before continuing his studies in Jerusalem and eventually settling in London after winning the Carl Flesch Competition at the age of 22.

As a soloist, he has appeared with all major British Orchestras and has toured throughout Europe, North and South America, Australia, Israel and the Far East. Sir Colin Davis, Sir Simon Rattle, Rozdestvensky, Skrowaczewski, Mackerras, Previn, Tilson-Thomas, Kempe, Stokowsky and Dorati are some of the celebrated conductors with whom he has collaborated as soloist.

In the orchestral world, he has held appointments as concertmaster of the London Symphony and Royal Philharmonic Orchestras; in the field of chamber music, he has led the London Ensemble and the London String Quartet. He has also taken major roles in piano trios and in Duo-Sonata partnerships: all these positions have enriched an outstanding musical career. His name, throughout the profession, is associated with an active advocacy of contemporary music, commissions and premières. Among his many recordings is a notable CD of Beethoven's Violin Concerto with the Philharmonia Orchestra.

Erich Gruenberg is Professor at the Royal Academy of Music and gives masterclasses around the world. He has regular invitations to serve on many international juries and is Chairman of the Hattori Foundation for Young Musicians. In recognition of his continuing services to music, he has been awarded an OBE.

Eugene Yang

Born in Seoul, South Korea in 1978, Eugene Yang began her violin studies at the age of four with her violinist mother.

She made her debut by performing with the Seoul Arts Orchestra in 1991. In 1993, she entered the junior training course of the Korean National University of Arts. There, she met the great teacher Sung-hae Jeon, who made her appreciate the joys of music. Studying with the acclaimed teacher, Sung-hae Jeon, Eugene entered the Seoul Arts High School, and made a debut with the New Seoul Philharmonic Orchestra in 1994. As a winner of the Seoul Youth Chamber Music Competition, she was able to widen her career experience as leader of the Jin quintet, giving frequent performances in the capital.

In 1996, she received offers from several music conservatoires: the St Petersburg Conservatory in Russia, who awarded her a major scholarship; the Korea National University of Arts and the Royal Academy of Music in the UK. She chose the Royal Academy of Music, on receiving the Gladys Annie Hay Memorial Bursary, and began her studies with Sophie Langdon in 1997. In 1998, she received a scholarship from the Joji Hattori Foundation and attended the International Centre for Chamber Music and Performance with Professor Joseph Seiga. In the same year, she won the Alfred J Waley Violin Prize, and received the Belmore Woodgate Prize at the RAM. However, owing to health problems, she had to take a year off in 1999.

Eugene Yang obtained her LRAM from the Royal Academy of Music in July 2002. Currently she is taking a postgraduate performers' diploma course with Professor Erich Gruenberg and enjoys a busy schedule of concerts and festivals.

Maria Siomos

Maria, born in 1977 of Scottish and Greek parents, began to play the violin when she was five. She attended St. Mary's Music School, Edinburgh, where she studied the violin with Warren Jacobs. After completing school, she gained a direct-entry into 2nd year to study Molecular Biology at the University of Edinburgh, graduating with a First Class BSc Honours degree in 1999. She then embarked on a PhD in Genetics, which she completed in September 2002, at the Institute of Molecular Pathology, Vienna. Throughout her University studies, Maria was committed to her violin playing and continued intensive study, first with Lev Atlas in Glasgow and then with Jela Spítková in Vienna.

Despite the absence of an undergraduate music degree, Maria accepted a place on the Masters in Performance Course at the Royal Academy of Music; it is here that she has been studying the violin with Professor Erich Gruenberg OBE since

Proms at St Jude's 2003

12.45 pm Tuesday
17 June

The Virtuoso Students of Erich Gruenberg

Eugene Yang *violin*

Maria Siomos *violin*

Jiemei Feng *violin*

Rebecca Woolcock *piano*

ANTONIO VIVALDI

Concerto for 3 Violins

in F major F.I. n. 34

HENRI WIENIAWSKI

Polonaise Brillante Op 21

JOHANN SEBASTIAN BACH

Partita No. 2 in D minor

BWV 1004

CAMILLE SAINT-SAËNS

Introduction & Rondo

Capriccioso

Erich Gruenberg



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September 2002. Next year, Maria intends to study with Professor Michael Frischenschlager at the University for Music and Performing Arts in Vienna. Maria has performed as a solo and ensemble player in the UK, Greece, Russia and Austria. Maria plays a 1932 Georges Apparut violin, which she recently bought with the help of a scholarship from the Loan Fund for Musical Instruments. Maria has support for her violin studies from several scholarships: the SAAS, the 42 Foundation, the Cross Trust, the Newby Trust and the McGlashan Charitable Trust.

Jasmine Jiemei Feng

Jasmine Jiemei Feng started learning the violin at the age of four with Professors Mu Zhen Lee and Jia Yang Wong in the Shen Zhen music school in China. In 1998, she gained awards at the Royal Academy of Music, which enabled her to continue her further studies in London. She is currently studying violin with Erich Gruenberg and viola with Martin Outram. She has also performed in the Academy's orchestras with conductors such as Sir Colin Davis. Her string quartet has played both inside and outside the Academy.

Rebecca Woolcock

Rebecca was a music scholar at St Paul's Girls' School. During that time, she studied piano with Judith Burton and chamber music at Pro Corda Music Course. She won the 1988 Young Pianist of the Year Award and was a semi-finalist in the BBC Young Musician of the Year Competition. In 1990, she won a scholarship to enter the Royal Northern College of Music where she studied with Renna Kellaway. During her four-year course, she won many prizes including the Peter Donohoe Piano Prize and the 1993 National Mozart Competition for piano. She then returned to London to study with Arnaldo Cohen, with generous support from the Craxton Memorial Trust, South East Music Scheme and the Countess of Munster Musical Trust.

Rebecca has given many recitals around Europe including festivals in France, Italy and Austria and at London venues including the Barbican Centre, Purcell Room, the Albert Hall and St Martin-in-the-Fields. In the summer of 2002, the organisers of the Festival de Musique de Sion, in Switzerland, invited her to perform there with Duncan McTier and François Leleux. She has also played extensively with the cellist, Julian Lloyd Webber, in many National festivals, including Cheltenham and Hay-on-Wye; as a duo, they have also given concert tours of Turkey and Saudi Arabia. Recent solo and chamber music engagements include recitals in Vienna, Guernsey and Cyprus.

Proms
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Students of
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Eugene Yang



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ANTONIO VIVALDI (1678-1741)**Concerto for 3 Violins in F major F.I. n. 34**

Vivaldi's first instrumental lessons were on the violin, under the tutelage of his father, a professional violinist. Although originally trained for the priesthood, Vivaldi soon displayed a preference for the life of a musician, and throughout his life held various teaching posts at the Ospedale della Pietà, interspersed with periods of touring abroad. The orphan girls at the Ospedale must have received excellent training from him, for the concertos he wrote for them, some 250 for one or more violins, brilliantly demonstrate the virtuoso possibilities of the instrument. The Concerto for 3 Violins displays the kind of imitation between the solo parts which was a trademark of the period, with brilliant passage work very typical of Venetian instrumental music of this era.

Marianne Barton

HENRI WIENIAWSKI (1835-80)**Polonaise Brillante Op 21**

Referred to by Anton Rubinstein as 'the greatest violinist of his time', the Polish violinist and composer Wieniawski was only eight years old when he was awarded a place at the Paris Conservatoire. As an adult he led the life of a touring virtuoso, and also made a name for himself as a composer, writing music to play at his own concerts which demonstrated the technical capabilities both of the instrument and the performer. A polonaise is an aristocratic Polish dance, and Wieniawski's poised and dramatic *Polonaise Brillante*, the best known of the genre, with its dramatic opening, its virtuosic gestures and its intense melodic beauty, is a standard part of the repertoire of every aspiring violin soloist.

Marianne Barton

JOHANN SEBASTIAN BACH (1685-1750)**Partita No.2 in D minor BWV 1004**

- I Allemande
- II Courante
- III Sarabande
- IV Gigue

The second Partita in D minor for solo violin is part of Bach's *Sei Solo a Violino senza basso accompagnato* (Six solos for violin without bass accompaniment), which consists of three sonatas and three partitas. Bach's autograph manuscript bears the date 1720, revealing that these works were composed during Bach's sojourn in Cöthen; during this time, Bach produced a rich and mainly secular output, including the Brandenburg concertos, the A minor and E major violin concertos, the D minor double violin concerto and the solo cello suites.

The second Partita comprises the dance movements, Allemande, Courante, Sarabande and Gigue, followed by the famous Chaconne. The Allemande opens the Partita with an austere and sombre atmosphere. A triplet figure, articulated against a dotted rhythm, characterises the Courante, which follows. The Sarabande is a solemn movement coloured by the use of the diminished chord. The gigue, the lightest in mood of the movements, provides a stark contrast to the Sarabande with its strings of running semiquavers giving the feeling of flight.

Maria Siomos

CAMILLE SAINT-SAËNS (1835-1921)**Introduction & Rondo Capriccioso**

The French composer Camille Saint-Saëns was equally noted for his piano and organ playing, and travelled widely in his capacity as an instrumental soloist, including several visits to England. The Rondo theme from the *Introduction & Rondo Capriccioso* is one of those tunes which everyone recognises, but few can identify, whilst the slow introduction is one of Saint-Saëns' most beautiful and memorable melodies. The *Introduction & Rondo* remains one of the perennially most popular pieces for solo violin and orchestra (played today in an arrangement for violin and piano), and is rightly part of the repertoire of every violinist.

Marianne Barton

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John Lill

John Lill's rare talent emerged at an early age – he gave his first piano recital at the age of nine. At eighteen, he performed Rachmaninov's Third Piano Concerto under Sir Adrian Boult and made his much-acclaimed London debut playing Beethoven's Emperor Piano Concerto at the Royal Festival Hall. His success was reflected in prestigious international prizes and awards, and in 1970, he won the most coveted of these, the Moscow International Tchaikovsky Competition, which led to engagements with major orchestras throughout the world, working with conductors such as Barbirolli, Jochum, Ozawa, Svetlanov, Lazarev and Rozhdestvensky.

In the UK, he is a regular guest of the BBC Proms, the City of Birmingham Symphony, Hallé, Royal Liverpool Philharmonic, Royal Scottish National and the major London orchestras. He has toured with the London Symphony Orchestra under Frühbeck de Burgos, the Gürzenich Orchestra with Janowski and the Tokyo Philharmonic under Otaka. Among the many orchestras with whom John Lill has most recently performed are: St Petersburg Philharmonic, the Orchestre Philharmonique de Radio France, the Stockholm Philharmonic, the NDR Orchestra Hannover, Hong Kong and Rotterdam Philharmonic orchestras, the Baltimore Symphony, Sudwestdeutsche Philharmonic, Sapporo Symphony (Japan), the London Philharmonic (Thomas Dausgaard), the Orchestre National de Lyon and the Malaysian Philharmonic. He also gave recitals throughout the UK and in France, Germany, the Netherlands, the Czech Republic, Canada, and South America.

Highlights of John Lill's future engagements include the Strasbourg Philharmonic, Brno State Philharmonic, Bournemouth Symphony, BBC Philharmonic, London Philharmonic, Royal Philharmonic, Flanders Symphony, Royal Scottish National Orchestra, as well as a return engagement with the Baltimore Symphony (Temirkanov). His recital appearances will take him to major concert halls throughout the UK and Europe including the Royal Festival Hall, Wigmore Hall and Birmingham's Symphony Hall.

John Lill has recorded for Deutsche Grammophon, EMI (Beethoven Piano Concerto Cycle with the RSNO and Gibson), ASV (Beethoven Sonata Cycle and Brahms Concerti with Hallé and Loughran), and Pickwick Records (Tchaikovsky I with the LSO under Judd). He lives in London and was awarded the OBE for his services to music in 1978.



Photograph: Trevor Fry

Proms
at St Jude's
2003

7.45 pm Tuesday
17 June

International Celebrity Pianist

John Lill

piano

LUDWIG van BEETHOVEN

Sonata in C# minor

Op 27 No. 2 Moonlight

Sonata in C Op 53 Waldstein

Interval

FREDERIC CHOPIN

Polonaise Fantasy in Ab, Op 61

FRANZ LISZT

Sonata in B minor

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John Lill



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LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No 14 in C sharp minor *quasi una fantasia*, Opus 27 No 2 *Moonlight* (1801)

Adagio sostenuto

Allegretto

Presto agitato

This is one of a pair of sonatas which Beethoven subtitled *quasi una fantasia* to reflect the fact that their form, by the standards of the time, was relatively unusual. In this instance, instead of the traditional first movement in conventional sonata form (first subject, second subject, development, recapitulation etc), the work opens with a slow movement of great pathos and delicacy, which exploits the improved sonorities of the post-eighteenth century piano. After a brief second movement in the form of a scherzo and trio, the work concludes with a substantial finale, passionate and stormy in Beethoven's best *Sturm und Drang* manner.

With his slow introductory *Adagio* Beethoven was pioneering what became a favourite device in the hands of later Romantic composers such as Chopin, Schumann and Mendelssohn, and it is perhaps here that the key to the sonata's extraordinary popularity lies. In the years following Beethoven's death, the movement came to be regarded as one of his most romantic creations and has suffered more than its fair share of arrangements (not to mention mangling by non-pianists, since unfortunately the first few bars fall easily under the fingers). For the somewhat obtrusive nickname *Moonlight* we have to thank (or blame) Ludwig Rellstab (1799-1860), a Berlin writer, music critic and poet (Schubert set some of his verses to music). Writing in 1832, Rellstab likened the sonata to the wild scenery bordering Lake Lucerne, as seen from a boat by moonlight. Different meanings have been read into it by other Romantics (including Berlioz), but Rellstab's label has stuck.

BEETHOVEN

Sonata No 21 in C major, Opus 53 *Waldstein* (1804)

Allegro con brio

Introduzione: Molto adagio

Rondo: Allegretto moderato

This sonata's nickname has a simpler explanation: Beethoven dedicated it to his friend Count Waldstein, a young Viennese aristocrat whom he first met while still living in Bonn, in the service of the Archbishop of Cologne. Waldstein (who saw Beethoven as a successor to Mozart) encouraged him to leave Bonn for Vienna in 1792 and provided him with introductions to Haydn, Salieri and others.

The *Waldstein* sonata is on a grand scale and, once again, makes highly effective use of the piano's new-found sonorities, as well as taking the form of the classical sonata in new directions. Both features are well demonstrated in the first movement, with its innovative use of the full range of the keyboard, unusual modulation into E major for the second subject, extended development section and coda, and striking dynamic contrasts.

Beethoven discarded the original slow movement as being too long, publishing it separately as *Andante Fanciulli* (WoO 57). In its place, he wrote the brief *Introduzione*, which leads straight into the final rondo. The principal theme has a charming simplicity, which provides a perfect foil to the energetic and contrasting episodes.

FREDERIC CHOPIN (1810-49)

Polonaise-Fantaisie in A flat, Opus 61 (1845-46)

It is clear from Chopin's correspondence that he was undecided for some time on a title for the *Polonaise-Fantaisie*, on which he worked for some 18 months during 1845-46. Only the first statement of the principal theme and its short subsidiary theme are supported by the traditional polonaise rhythm. From

then on, the dance elements recede, and it is appropriate to think of it more as a free-standing example of the 'fantasy' genre than as belonging to Chopin's canon of essentially dance-based Polonaises.

The sustained, improvisatory arpeggios of the introduction exploit major advances in piano sonority during the 1830s and 1840s, and the work ranges freely over its themes and their various transformations, creating the illusion of true improvisation. Overall it follows a basic A-B-A structure, but the recapitulation is no mere reprise (as in most of the Polonaises); the main theme returns transfigured in triplet rhythm and leads into a triumphant coda, very similar in style to and in the same key as the ending of the A flat major Ballade (Opus 47) of 1841. The *Polonaise-Fantaisie* and its exact contemporary the *Barcarolle* (Opus 60) were Chopin's last extended compositions for piano solo. They provide tantalising clues to how his writing might have developed had his life not been cut short at the age of 39.

FRANZ LISZT (1811-86)

Sonata in B minor (1853)

Allegro-Andante-Fugato-Allegro-Prestissimo

By his mid-thirties Liszt's celebrity as a virtuoso pianist-composer and technical innovator was quite without parallel. Saint-Saëns declared him 'the incontestable incarnation of the modern piano'. But Liszt's restless and pressurised lifestyle, based on Paris, was beginning to take its toll and he decided that his career needed a change of direction. Putting behind him the virtuoso years – in the colourful German phrase, his *Glanzzeit* – he took up in 1848 the post of *Kapellmeister* at Weimar, one of the oldest and most distinguished centres of the arts in Germany. The city is famous for its association with Goethe and Schiller and now, thanks to the railways, within easy reach of Berlin, Leipzig and other important cities. The move provided an opportunity to immerse himself in the more serious business of conducting, teaching and promoting German culture (he became particularly noted for his championship of Wagner), while his compositions began to take on a distinctly more profound and intellectual tone. He also set about extensive re-working of the main compositions of his *Glanzzeit*, including *Années de Pèlerinage*, the Hungarian Rhapsodies, and the Transcendental and Paganini Studies.

Of his newly composed pieces, the crowning achievement of the early years in Weimar was the Piano Sonata-Liszt's only work in this genre and arguably one of the greatest keyboard works to emerge from the nineteenth century. If he had written nothing else, he would have earned a place in musical history by this work alone. The form of the Sonata is strikingly innovative, being made up of four contrasting movements, linked together by several recurrent thematic 'tags' (not unlike Wagner's use of leitmotifs but without programmatic significance) and welded into half an hour of unbroken music.

The sonata was published in 1854 with a dedication to Robert Schumann; this was in reciprocation for Schumann's dedication to him of his C major Fantasy of 1839, a work that Liszt described as 'sublime and glorious'. But sadly, by the time the newly published sonata reached the Schumann household in Düsseldorf Robert was already confined to an asylum. Clara took an instant dislike to the work and never included it in her repertoire, dismissing it in her diary as 'merely a blind noise – no healthy ideas any more, everything confused, one cannot find a single, clear harmonic progression – and yet I must thank him for it (ie the dedication to Robert). It really is too awful.' The critics were no kinder to it at its première performance in Berlin in 1857. Like so many truly mould-breaking works of art, Liszt's masterpiece had to wait years before winning the recognition it deserved.

Programme notes by Thomas Radice

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2003

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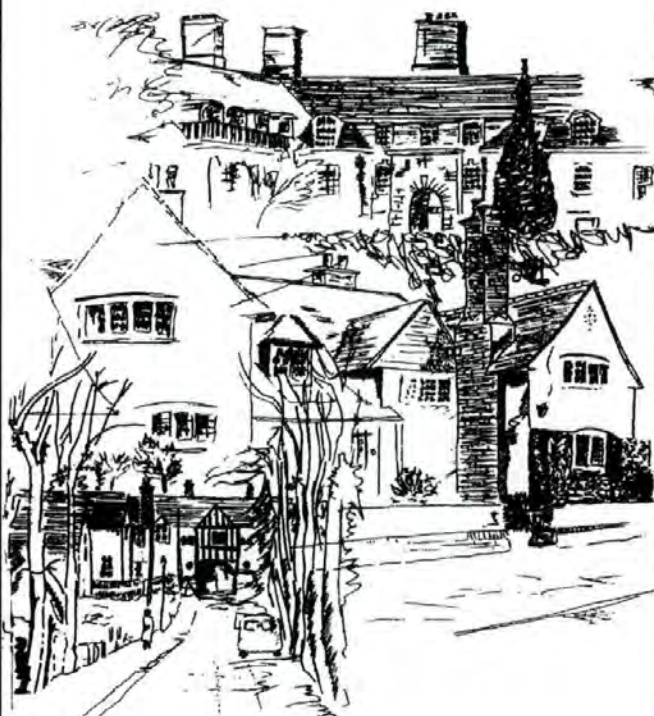
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Sara Bayley

Sara Bayley, born 1978 in London, started to play the violin and piano at the age of six. Among her recent teachers are Mark Knight (Junior Guildhall 1993-1997), Yfrah Neaman, David Takeno and Krystof Smietana (Guildhall School of Music and Drama 1997-2002). Sara has taken master classes with various teachers including Emmanuel Hurwitz and Vasle Vasselov and is currently having master classes with Professor Sergei Fatkoulina in Spain.

She has participated on a number of music courses: in Suffolk at Pro Corda (the International School for Young Chamber Music Players 1991-1996), and at Hengrave Hall. She has also enjoyed playing on courses in Cornwall, France, Germany and Spain. Sara was a soloist with orchestra for the first time at the age of sixteen and since then has taken part in many solo and chamber music concerts in different venues, including the Queen Elizabeth Hall, Snape Maltings and the Barbican. In 1995 she was on an extensive music tour of the USA. In 1997, she received her recital certificate with honours. Since 1999 she has performed in Norway, Switzerland, France and Germany. Sara has received two music scholarships. She plays frequently with the Brontë Quartet. As well as playing with the Southbank Sinfonia, Sara has been busy doing solo and chamber music concerts in and around London.

Vinciane Degroote

Vinciane is principal harp with the Southbank Sinfonia. She began playing the harp at the age of eight, going on to win the 'Jeunes Talents' competition aged 11 (in 1987). In 1993, she obtained the 'Médaille du Gouvernement' for outstanding achievement. Whilst still at school, she studied aural at the Conservatoire Royal de Bruxelles and received the 'Premier Prix'. In 1999, she graduated from the Koninklijk Conservatorium of Brussels with distinction, having trained with Suzanna Mildonian and in 2001, she received her teaching degree with merit. Vinciane has attended summer courses under the direction of Corinne Le Du, Catherine Michel, Marielle Nordman, Maria Graf, and Germaine Lorenzini. As part of the Erasmus Exchange programme, she was a pupil of Daphne Boden at the Royal College of Music. Recent performance venues include St James's Palace, Sherborne Abbey and Wilton House.

Proms at St Jude's 2003

12.45 pm Wednesday
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Violin and Harp Recital

Sara Bayley *violin*
Vinciane Degroote *harp*

CAMILLE SAINT-SAËNS (1835-1921)
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Megumi, Honoka and Arisa Fujita

The Fujita sisters from Japan have been playing chamber music together since early childhood. They made a highly acclaimed debut at Wigmore Hall in March 1999 and they were invited to give a Purcell Room recital in June 2000 by the Kirkman Concert Society. Also in June, they made a successful debut at Oji Hall in Tokyo, Japan.

Concert engagements have taken the Trio to France, Canada, Italy, Ireland, Japan, Romania, Egypt, Morocco and Turkey and they have won numerous awards and prizes, both as a trio and individually. Arisa won the Audi Junior Music Competition when she was only 15 years old, Honoka won all the cello prizes at the Guildhall School of Music, and Megumi won Fourth Prize at the Montreal International Piano Competition.

Arisa studied with David Takeno at the Guildhall School of Music, where the Trio also received coaching from the Takacs Quartet. Honoka studied with Jennifer Ward Clarke and Raphael Wallfisch at the Guildhall School of Music, Megumi studied at the Menuhin School with Louis Kentner, Simon Nicholls and Vlado Perlemuter and continued her studies at the Royal College of Music with Irina Zaritskaya. They won the Chamber Music Prize at the Guildhall School in 1994.

The sisters have performed the Beethoven Triple Concerto many times with orchestras, including the Romanian National Enescu Philharmonic, Orchestre National de Pays de la Loire, France and the London Soloists Chamber Orchestra. Venues include the Barbican Centre, Queen Elizabeth Hall, and the Athenaeum Hall, Bucharest. They made a live broadcast, on national television and radio, of the Triple Concerto with the Romanian National Radio Orchestra, at Radio Hall, Bucharest.

In England, the Trio has performed at the Barbican Centre, Queen Elizabeth Hall, Wigmore Hall, Purcell Room, Crucible Theatre Sheffield, St Martin-in-the-Fields, and at the Salisbury Festival. From 1994 to 1997, the Trio received repeated invitations to perform at the Brasov International Chamber Music Festival in Romania. In 1998, the Japan Foundation organized a concert tour for the Fujita Trio to Morocco, Rome, Cairo and Alexandria.

In 2000, the Fujita sisters made a highly acclaimed recording of chamber music by the Japanese composer Toru Takemitsu for ASV Records; their debut CD was released in the summer 2001 to coincide with concerts at the Wigmore Hall in June 2001 and the Warwick and Leamington Festival in July 2001.

Recently, the Trio has recorded the Tchaikovsky Trio with the Swedish label Intim Musik for release this year.

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7.45 pm Wednesday
18 June

Fujita Piano Trio

Arisa Fujita *violin*

Honoka Fujita *cello*

Megumi Fujita *piano*

FRANZ JOSEPH HAYDN
Piano Trio in G Hob XV: 25

TORU TAKEMITSU
Between Tides (1993)

Interval

ADRIAN VERNON FISH
Aqunnaaq Trio for violin,
cello and piano (2002)
World Première

FRANZ SCHUBERT
Piano Trio in Bb Op 99 D898

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Adrian Vernon Fish

Adrian Vernon Fish has established a reputation internationally as a composer of insight, deep sensibilities, and eclectic tastes. He claims no particular style. Developing one's own style is tantamount to cultivating one's own museum, he believes, and he has always moved away from anything that belies a trademark of his work.

By the time he was 21, Adrian had composed over 200 works, but in a radical rethink of his technique, and under pressure from his professors, Alan Ridout and Herbert Howells, destroyed his entire output in the autumn of 1977. He has been prolific since that day, and his output once again now stands at over 200 works including twelve symphonies and many other works of major length.

The icy vastnesses of Greenland have been a major source of inspiration to Adrian; he has undertaken seven concert tours of that forbidding land since 1991, most recently with bass-baritone Charles Luxford. The enormous vistas and wide skies, particularly in the far north of Greenland, confer a sense of one's own mortality and insignificance, and this has been a major factor in the essence of many recent works.

Some say that the best composers die in their thirties (Mozart, Schubert, Purcell...) Failing that, they drop dead after completing their ninth symphonies (Mahler, Beethoven, Schubert, Vaughan Williams, Bruckner...). Adrian has broken both those jinxes... just: he suffered a burst aneurism in his brain in August 1991, which required major surgery, but has made an almost complete recovery, somewhat against the odds. He currently lives in Ireland where he also works as an occasional presenter for RTE Lyric FM.

Adrian Vernon Fish

JOSEPH HAYDN (1732-1809)

Piano Trio in G major *Gypsy Rondo*,

Hob XV:25 (c 1795)

Andante

Poco adagio

Rondo all' Ongarese: Presto

Haydn was justly regarded as the father of the symphony (he wrote 107) and of the string quartet (83) in what had become their established forms by the end of the 18th century; his other works include 62 piano sonatas, 26 operas, 14 masses and 45 piano trios. His amazing output of piano trios was for long dismissed as being of lesser importance than his mature string quartets; yet with four early exceptions, all of the trios belong to the years of his maturity, and are works of considerable sophistication and originality. Invariably cast in three movements, the trios place the piano in the lead role, even to the extent of the cello often doing little more than doubling the left hand; the violin, on the other hand, frequently serves as a brilliant foil to the right hand. The reason for the trios' relative neglect seems to be the fact that, unlike the quartets, they were not written for cognoscenti to listen to in professional performance but to be played and enjoyed in amateur circles, particularly as vehicles for talented amateur pianists (especially young women) to show off their skills and perhaps thereby to attract suitable admirers.

Tonight's trio was one of several dedicated to a London piano pupil and close friend of Haydn's, Rebecca Schroeter, the young widow of a fellow composer. Forming a set with two other trios, it was in effect a farewell present to Rebecca, for it was finished during what turned out to be the 63-year-old's last visit to England. The trio takes its name from the finale (which Haydn originally subtitled, in English, 'in the Gypsies' style'). In common with a number of Haydn's later works, the finale is designed to bring the roof down, and it is plausible to speculate that the style and tempi of the first two movements were carefully calculated to lead up to it. Not that they are musically lighter by comparison – on the contrary, both the slow opening movement (a delightful set of variations) and the slower second movement are subtle and melodically rich, full of ravishing tunes.

The famous finale has been described by Haydn

scholar H C Robbins Landon as a "celebration of Eastern European folk-music", in which Haydn (like Liszt or Brahms) makes no real distinction between Hungarian and Gypsy music. Robbins Landon explains: "The melodies are primarily those used for the recruiting of soldiers by Austrian officials, who employed Gypsy bands to entice the peasants from the fields to the *Wirthshaus* (inn). There, they made their mark on a slip of paper, the significance of which they hardly will have realised, dazzled as they were by the gorgeous white uniforms, seduced by the strains of the most interesting 'folk music' in Europe and plied with the local *Tokay* wine." The trio became an enormous success, first in England and immediately afterwards on the Continent.

TORU TAKEMITSU (1930-1996)

Between Tides (1993)

The piano plays an important part in the mystical output of the Japanese composer Toru Takemitsu. Like Schumann, he composed mainly at the keyboard and the development of his compositional style can be traced clearly through his piano music. Takemitsu himself was quite open in his acknowledgment of the influences, which had had the greatest impact on him. He was particularly attracted by the French school of piano writing, as exemplified, for instance, by Fauré and Debussy, whom he was fond of playing. He later explained how his "music is very influenced by the Japanese tradition, especially the Japanese garden, in colour, spacing, form. At the same time, it's very influenced by Messiaen, Debussy, and Schoenberg – maybe even stronger than by the Japanese garden".

Takemitsu provided the following note on *Between Tides*, for piano trio:

"Between Tides was commissioned by the Berliner Festspiele for performance by Pamela Frank, Yo-Yo Ma and Peter Serkin. It is constructed primarily out of six ascending intervals (the 'Sea' tone-row): minor second, fourth, major third, major third, minor third.

"The word 'tides' of the title, while suggesting the ocean's movement, can also be taken to mean the seasons, or as something extremely multiform, as,

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at St Jude's
2003

7.45 pm Wednesday
18 June

Fujita Piano Trio

The interweaving of musicians and melody

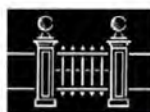


Ellen Gilbert's series of pictures of musicians and instruments is now showing
at the gallery to coincide with the Proms at St Jude's.

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for example, the gardens of ancient Japan could be seen in their entirety as allusions to the universe, as metaphors for the sea. So too, the musical objects placed within (the musical garden of) this work change their forms little by little, just as the appearance of the stones, the plants, the water placed about the gardens perately changes with the view point of the person as he strolls slowly by them. There is nothing there that could be called a dramatic change or contrast, yet from beginning to end, it undergoes slow-moving change, ceaselessly fading in and out, so that one cannot even recognise that a certain change has taken place in a certain place.

"What is important in this piece is the gradation of change in colour, and for this reason specifications for bow pressure are sometimes given for violin and cello for performance purposes.

"Between Tides is dedicated with the composer's love and esteem to the three American musicians who first performed it, Pamela Frank, Yo-Yo Ma, and Peter Serkin."

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ADRIAN VERNON FISH (b 1956)

Akunnaaq Trio for violin, cello and piano (2002) (World première)

Toccata

Prayer

Saqissaq

The following note has been provided by the composer:

"Composition of the work started early in 2001, but serious illness put a stop to the process of writing for several months. It was not until the spring of 2002 that I was able to take up the pen again.

"In March 2002, I agreed to give a concert in the tiny settlement of Akunnaaq, on a small island in the Disko Bay area of Greenland. The sea-ice was in bad condition, and our snow scooters were breaking up the surface as we journeyed. On several occasions, our machines were hydroplaning over mushy water. We arrived in Akunnaaq desperately cold, and with frozen seawater coating the backs of our anoraks, and proceeded, still dripping, to give the recital. This journey, along with the spectacular icescapes and stunning skies that surrounded us, was the catalyst for the work's completion.

"The first movement is a reaction to the immensity of the Greenland icescape. The movement is predominantly toccata-like, in powerful unison. A short central section is somewhat more personal, yet restless. However, the frightening vastness of the ice takes over once again, ending the movement suddenly.

"The second movement stems from material used in an earlier organ work written for the enthronement of the first Bishop of Greenland, Sofie Pedersen in 1996. In contrast to the inhuman quality of the first movement, here is human warmth, as a reflective aria wends towards a gentle conclusion. Yet bleakness is never far away.

"The final movement uses a traditional Greenlandic dance melody that is interrupted, broken up and almost destroyed, much as the sea ice had been threatening to do to us on that memorable journey to the concert in Akunnaaq. Elements of the first movement reappear, tearing the music away from any semblance of its scherzando nature. The dance tune tries, with some desperation, to reassert itself. However, the work ends with ambivalence, humanity finally relinquishing supremacy to the savage beauty and terrible cold of high arctic nature."

FRANZ SCHUBERT (1797-1828)

Piano Trio in B flat major, D 898 (1827)

Allegro moderato

Andante un poco mosso

Scherzo: Allegro

Rondo: Allegro vivace

The only known performance in Schubert's lifetime of his Trio in B flat, published posthumously in 1835, was a private one in January 1828, soon after its composition, to celebrate a boyhood friend's engagement. Although the trio dates from the time of *Die Winterreise*, it radiates a sense of untroubled happiness, revealing nothing of the anxieties, which overshadow many other late works of Schubert.

The sunny first movement, in traditional sonata form, takes as its main theme a melody from an earlier song, the words of which seem to symbolise the composer's position:

Shatter all my good fortune,
Take away all my possessions,
Just leave me with my zither
And I shall be happy and rich.

In the second movement the piano's introductory bars establish a mood of gentle rocking, which alternates between lullaby and barcarolle. Robert Schumann described this movement as "ein Auf- und Niederwallen schön menschlicher Empfindung" ("a swelling and dying away of truly human feeling").

The Scherzo is essentially a rustic Austrian Ländler, given a touch of class with some contrapuntal treatment; by contrast, the trio is more like a Viennese waltz. In the rondo finale Schubert again makes use of an earlier song melody (on the theme of enjoying the spring flowers while they last). Towards the end of the movement, he works up the tempo and volume to a thrilling furioso conclusion.

Programme notes by Thomas Radice

Proms
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2003

7.45 pm Wednesday
18 June

Fujita Piano Trio



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Nicola Eimer

Nicola Eimer received her Master's degree from the Juilliard School in New York in 2001, where she had a Fulbright Scholarship to study with Joseph Kalichstein. As the winner of the concerto competition at the Royal Academy of Music in 1999, Nicola gave a performance of Shostakovich's first Concerto at Duke's Hall, and then again the following year at Wigmore Hall, with the Royal Academy Soloists' Ensemble.

Nicola is a founder member of the Eimer Piano Trio, formed in 1997. The trio recently made its Purcell Room debut, and in 2002 won the chamber music award of the Royal Overseas League Competition, and the Bärenreiter Prize in the ARD Competition in Munich. Nicola also performs with the Romanian violinist Remus Azoitei, with whom she was the winner of the 2002 Ellenbogen/Maccabaen Award at the Royal Academy of Music. As a chamber musician, she has performed at venues including Alice Tully Hall (New York), Queen Elizabeth Hall, Wigmore Hall, Brighton Festival, and the Mozarteum (Salzburg).

Nicola's recent selection for the 2003 Tillett Trust Young Artists Platform will result in a series of engagements, including Fairfield Hall, in May, and a shared Wigmore Hall recital later in the year. Other future performances include a concerto with the English Sinfonia and a Wigmore Hall recital with the Eimer Piano Trio. At present, Nicola is the Hodgson Fellow at the Royal Academy of Music for 2002/3.

BACH (1685-1750)

Overture from Partita no. 4 in D Major

The D Major Partita is the most elaborate and extended of all the six partitas. The Overture begins with a magisterial and decorative introduction, featuring the dotted rhythm that is highly characteristic of the Baroque Overture. It leads into a bright and crisp theme, which is treated contrapuntally in three voices, eventually leading to a grand conclusion in the home key of D Major.

R. SCHUMANN (1810-56)

Novellette in F-sharp minor, Op. 21/8

Schumann's Novelletten were written at the beginning of 1838, at the same time as Kinderszenen. He described them as a series of adventure stories, and this F-sharp minor Novellette is arranged in several sections, which depict a different kind of character and scene in each. Schumann reveals many facets of his personality, with glimpses of his quixotic humour, and rapidly changing moods.

C. DEBUSSY (1862-1918)

Pour le Piano

- (i) - Prelude
- (ii) - Sarabande
- (iii) - Toccata

The Suite Pour le Piano was not written in a single stretch. The Sarabande, the first movement to be written, was composed in the winter of 1894. The suite as a whole was issued in 1901, and the dedicatee of the first movement, Mlle Worms de Romilly,

reminisced that in this piece Debussy 'tellingly evokes the gongs and music of Java'. He was indeed deeply influenced by the Javanese gamelan orchestra, which played at the Paris Exhibitions of 1889 and 1900, and he incorporated their rhythmic patterns and unusual scales into his own music. His writing also pays homage to composers of the Baroque keyboard.

F. CHOPIN (1810-49)

Grande Valse Brillante in A-flat Major, Op. 34 no. 1

Composed in 1835, Chopin's waltz Op. 34 no. 1 was dedicated to Mademoiselle de Thun-Hohenstein, at whose palace in Tetschen, Bohemia, Chopin stayed in that same year. It goes through a wide range of episodes, ranging from the noble to the extrovert, the coy to the melancholy. His waltzes are a very personal reflection of what was at the time a very public fashion, and his Polish spirit is unmistakable.

F. CHOPIN

Polonaise-Fantaisie, Op. 61

From the very beginning, the Polonaise was an important form in Chopin's creative output. He composed sixteen Polonaises, and the last, the Polonaise-Fantaisie, was written just three years before his death in 1849. In this work, Chopin discovers an even greater depth in the genre. It is here that he is at his most personally expressive, juxtaposing the characteristic elements of the Polonaise with a free and improvisatory style.

Programme notes by Nicola Eimer

Proms
at St Jude's
2003

12.45 pm Thursday
19 June

Piano Recital

Nicola Eimer *piano*

JOHANN SEBASTIAN BACH
Overture from Partita No 4 in
D major

ROBERT SCHUMANN
Novellette in F# minor
Op 21 No.8

CLAUDE DEBUSSY
Pour le piano
(i) - Prelude
(ii) - Sarabande
(iii) - Toccata

FREDERIC CHOPIN
Grande Valse Brillante in
Ab Major Op 34 No.1
Polonaise Fantaisie Op 61



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Nicola Eimer



Photograph: Andrew Fingland



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In 1982, a dream and a vision came alive. The Reverend Basil Meade, with the help of Lawrence Johnson, Delroy Powell and John Francis, made a mark in history pioneering the first concert gospel choir in the UK. Over the next two decades, LCGC nurtured more than 200 members from all areas of London and its suburbs.

Trying to fit LCGC into a neat slot is virtually impossible. They are both adaptable and flexible; they perform dynamic sounds and create rich harmonies irrespective of the size of the group. LCGC are known for their up-tempo gospel flair, swing-beat, R'n'B, traditional and soulful arrangements, with their invigorating choreography and vocal gymnastics – LCGC is outstanding to watch!

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, have 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.

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2003

7.45 pm Thursday
19 June

The London Community Gospel Choir

in concert with
Basil Meade

The London Community Gospel Choir will perform a selection of contemporary and traditional gospel music. With a live band behind them the music and singing will be essentially British Gospel.

Although influenced by America, the home of gospel music, the UK is the birthplace and home for the majority of the choir members. They believe strongly that British Gospel has a life and feeling of its own.

Oh Happy Day

This Little Light Of Mine

Swing Low Sweet Chariot

Precious memories

Amen

He's Got The Whole World

In His Hands

Our Father

Amazing Grace

Kumbaya

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Photograph: Andy Colthart

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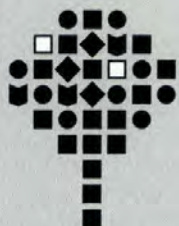
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Bazil Meade

Bazil 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*. Under his direction and tuition some of the industry's finest gospel and R'n'B singers have blossomed and found 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; his arranging skills are superbly shown on the Blur single 'Tender' where he arranged the choir vocals.

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

Vocal coaching is another area in which Bazil skills are much appreciated and used. 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 Anyway*.

Still filled with ideas, Bazil is beginning preliminary work on a Choir Academy for young people.

Proms
at St Jude's
2003

7.45pm Thursday
19 June

The London
Community
Gospel Choir



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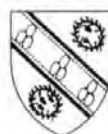
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Oliver Rundell

Oliver Rundell studied Music at Cambridge University, where he was Organ Scholar at Corpus Christi College. Under his direction, the College choir toured to Ireland and America and released their first CD recording. During his three years at Cambridge, he conducted the University's Chamber Orchestra and Wind Orchestra and several musicals.

Oliver studied the organ with David Saint, Colin Walsh and David Sanger and participated in masterclasses with Peter Hurford and Louis Thiry, organist of Rouen Cathedral.

In 2001, he gained a place on the repetiteurs' course at the National Opera Studio and spent a year as Organist at St Jude's Church. He now lives in Glasgow, where he holds a full-time post on the music staff of Scottish Opera.

Proms
at St Jude's
2003

12.45 pm Friday
20 June

Organ Recital

Oliver Rundell *organ*

ERIC COATES (1886-1958)
March Dam Busters

JOHANN SEBASTIAN BACH
(1685-1750)
Prelude and Fugue in D,
BWV 532

EDWARD ELGAR (1857-1934)
Chanson de Matin

CÉSAR FRANCK (1822-90)
Choral No.3 in A minor

PYOTR TCHAIKOVSKY (1840-93)
Valse des Fleurs

JEHAN ARISTE ALAIN (1911-1940)
Litanies

NIKOLAI RIMSKY-KORSAKOV
(1844-1908)
Flight of the Bumblebee

LOUIS VIERNE (1870-1937)
Carillon de Westminster





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mojazz

In the year 2000, the German jazz band Coparuba accepted an invitation by the Proms at St Jude's. This student band swept their audience off their feet with their electrifying music and they could even make people dance to salsa rhythm.

Based on the previous formation, the new group *mojazz* evolved. The German Goethe Institut sponsored them and the University of Cambridge invited them to make a concert tour of England. The German Embassy in London will support the tour.

mojazz means contemporary jazz with blues and soul, created in Petershagen, in the vicinity of Minden and Hanover, north Germany. Denis Gäbel (sax), Moritz Fuhrhop (org), Marcel Krömker (bass) and Leif Battermann (drums) are the young talents of the German jazz scene who form this group together with the guitarist Klaus Merkel. They present their own artistic statement and put the emphasis on originality, compositions by their members, improvisation and interaction of the musicians.

Founder members Klaus Merkel, Leif Battermann and Moritz Fuhrhop colour the group with the local character of the Minden-Lübeck region. Nearly all the musicians are members of the German All-Star Youth Jazz Orchestra. Leif Battermann has toured Germany with Peter Herbolzheimer and with stars such as Till Brönner and Silvia Droste. Some of the group members have collaborated with great international jazz people. Moritz Fuhrhop has toured Europe with Tommy Schneller and his US guest stars. Other members are students at the renowned Conservatory of Amsterdam.

Their debut CD (released 2002) presents modern jazz, which is influenced by blues, soul and groove. Klaus Merkel's compositions invite audience interaction, improvisation and emotions. Merkel studied the concert guitar with Philip Catherine and John Abercrombie. He has been the leader of the prize-winning school jazz band *Coparuba* for more than 20 years. Merkel and *Coparuba* have persuaded many students to decide on a career as professional musicians.

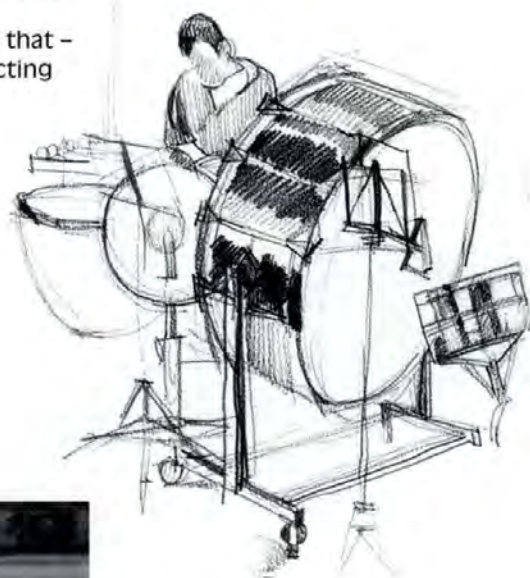
Leif Battermann (drums), member of the German All-Star Youth Jazz Orchestra, was encouraged to produce a CD by the Conservatory of Amsterdam. Together with his talented jazz colleagues and their guest Tom Gäbel (vocalist), he produced a creative album with much groove and a fast tempo, an album that – according to jazz critics – thrives on the tension resulting from the conflicting domains of intellectual jazz and soul music and emotions.

Proms
at St Jude's
2003

6.15 pm Friday
20 June

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Denis Gäbel *sax*
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Marcel Krömker *bass*
Leif Battermann *drums*



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Leo Hussain

Leo Hussain was educated as a chorister at King's College Cambridge, Eton, and St John's College Cambridge before coming to the Academy in 2000. He started conducting while at Eton, and at Cambridge was much in demand, working with all the major orchestras there. Posts included conductor of the Cambridge University Symphony Orchestra 1998-2000 (principal 1999-2000), rehearsal conductor for CUCO 1999-2000, and principal conductor of the St John's College Music Society 1997-2000. In addition to this, Leo was the founding musical director of the Kettle's Yard Ensemble, which specialises in contemporary music – in the year 1999-2000, he worked with Andrew Parrott, and conducted several more concerts himself. At the Academy, concerts have included work with the vocal faculty, composition department and the string orchestra. In 2002, Leo conducted the Academy Symphony Orchestra in the South Bank Kurtág Festival, a performance of British Youth Opera's production of *Figaro* in the QEH, and did concerts in Cambridge and London. Future plans include Prokofiev's *Peter and the Wolf* and Britten's *Serenade*, as a charity concert at the Academy, and the Ashover Festival 2003. Next year, he will participate in English Touring Opera's Spring Season (*Figaro* and *A Midsummer Night's Dream*).

Leo's other musical activities include work as an accompanist (concerts in London, Windsor, Cambridge, Swansea and at the Wigmore Hall) as a composer/arranger (he is published by Novello), and as a répétiteur and assistant conductor for companies such as CUOS, Riverside Opera and British Youth Opera. He holds the Bob Harding Bursary for the Assistant Conductor of the Havant Symphony Orchestra.

Grace Davidson

Grace was born in 1977. She grew up in Hampstead Garden Suburb, attending the King Alfred School and Camden School for Girls. She began her musical life singing in the choir at St Jude's, the Finchley Children's Music Group and playing the violin and piano at the Youth Music Centre. In 1993, she joined the Junior Guildhall School of Music and Drama, where she studied singing with Mollie Petrie.

In 1997, she won a scholarship to the Royal Academy of Music to study with Beatrice Unsworth, Jonathan Papp and Audrey Hyland, graduating in 2001 with a first class degree. She continued her studies on the postgraduate concert course, which she completes this July.

She won the Helen Eames Prize for Early Music, and third prize in the Concordia/AESS English song competition (including a Wigmore Hall masterclass with Sarah Walker). This January she took part in the Maggie Teyte awards, and has been selected to take part in the final round of the London Handel Competition.

Grace enjoys singing a wide range of Oratorio, Lieder, French and English songs. She performs regularly in consorts both in Britain and abroad, most often with the groups Ex Cathedra, Tenebrae and the English Concert. She is a member of the Guards' Chapel choir, Wellington Barracks.

Forthcoming engagements include: Gluck's *Orfeo*; Charpentier's *The Descent of Orpheus*; Bach's *Magnificat* (Tilford Festival), Monteverdi's *Vespers*, Handel's *Dixit Dominus* (BBC Proms), and concerts at St John's Smith Square, Lichfield Cathedral, Salisbury Cathedral, and the Norwich and Cheltenham Festivals. Later this year she tours to America, France, Switzerland and Bermuda.

Leo Hussain



Grace Davidson



Proms
at St Jude's
2003

7.45 pm Friday
20 June

Cantatas and Concertos: an evening of baroque music

Leo Hussain
harpsichord/director
Grace Davidson *soprano*
Frances Norbury *oboe*
Sarah Sexton *solo violin*
Huw Daniel *violin*
James O'Toole *violin*
Sam Miller *viola*
Henrik Persson *cello*
Jonathan Moss *bass*
Oliver Rundell *organ*

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These two figures of the musical world represent the culmination of the Baroque period. They are two very different characters, both musically and personally; one settled in England, the other in Germany, and yet they each effected a synthesis of the disparate national styles – German, French and Italian – of their time. As Charles Rosen says, 'The opposing character of [their] personal styles ... gives them a complementary relation which paradoxically allows them to be considered as a unity.'

The four works on the programme tonight highlight this paradox. Each composer is represented by a pair of works – in both cases, a concerto and a cantata (taking as read that the Handel Gloria is not in the strictest sense a 'cantata', it is the closest surviving work of his to a 'German' cantata). And while they take very different forms, one can sense an underlying musical language, a sense of expression – by turns highly charged, lyrical, light-hearted, profound – which is the apotheosis of the High Baroque style.

The first work on the programme is actually the 'latest' (if we assume that BWV1060 in its original version dates from significantly earlier than the final version in the late 1730s), and in some ways the most advanced. Handel's op.6 have been described as the crowning achievement of the Baroque concerto, and have been a mainstay of the repertoire for over two centuries. They were written in late 1739, just before Handel and his company began their first season at the theatre in Lincoln's Inn Fields. No doubt he intended to use them as interval music in the theatre, but to read from this that they were intended as mere entertainment would be wrong – these concertos are without question 'art music'. Despite the speed of composition, there is nothing hurried or slapdash about the musical workmanship. It is surely no coincidence that they were published as Handel's opus 6, as Corelli's 12 concerti grossi of the same opus number had already become well known and loved throughout Europe, and were highly regarded among British music clubs. Handel chose to model his concerto on the Corellian multi-movement model (as opposed to the Bach concerto, which was modeled on Vivaldi's three-movement plan, with virtuosic solo parts).

Like Bach, Handel recycled and re-arranged his own music for use in different works, and this becomes apparent the farther we progress through the series of the twelve concerti. So in fact, this concerto is based on the A major 'second set' organ concerto. The plan of the piece builds up around an Italianate slow-fast-slow-fast scheme, ending with a virtuosic allegro dominated by the solo first violin.

Interestingly, this set of concerti carried a new copyright inscription to Handel himself, who had been granted the privilege by the king on 31st October 1739.

Nothing is known of the origins of Cantata No 202, 'Weichet nur, betrübte Schatten', but there seems little reason to doubt the assumption that it dates from Bach's time at Cöthen. Much of his instrumental output seems to have originated during his Cöthen days, and he was also expected to compose cantatas for the new year and for the princely family birthdays. This modest cantata must have been written for the secular part of a wedding celebration, perhaps at springtime if the text is to be taken literally, and is one of Bach's happiest works.

There are nine movements. The even-numbered ones are recitatives, each short and quickly turning into arioso, uneventful except in number 8 when the bass suddenly becomes active at the mention of thunder. The da capo form is used for only three of the arias. In the first we do not expect it, since the opening section has the freedom of an arioso. The opening string arpeggios suggest something unfolding – one might fancifully think of the buds opening in spring. When the oboe enters it has a sinuous, florid line from which the voice borrows melismas for 'Weichet' ('withdraw', 'be gone') and 'betrübte' ('melancholy', 'dull'). Bach varies the scoring for each aria: the next one uses the minimum accompaniment – continuo only. The vigorous theme illustrates the sun god restlessly driving his horses

through the sky and is borrowed from the Sixth Sonata for violin and harpsichord.

In the following aria the solo violin impersonates the breezes caressing the flowers; the *diminuendi* in the ritornelli are, unusually, indicated in the score. The oboe returns for a trio with voice and continuo, very much in the manner of the chamber music which Bach was writing at the time. (It also strongly resembles the jig-like aria 'Doch weichet' in Cantata No 8 of 1724, also thought to derive from an instrumental movement.)

The cantata closes with a brief gavotte, first on the instruments, then sung, with accompanying figuration passing from instrument to instrument and finally played by the ensemble. The wedding celebrations can now continue with dancing.

Again, the origins of BWV1060 are somewhat cloudy. What is certain is that it survives today in the form of a Concerto in C minor for two harpsichords and strings. It has been argued that the string ripieno parts are a late addition, and the concerto was previously scored for two harpsichords alone. Either way, we can place it in the group of fourteen concerti for between one and four concertante harpsichords and ripieno strings, BWV1052-65. However, almost all of the fourteen (including 1060) are arrangements of Bach's own earlier works, the only exception being BWV1065, in which Bach evidently wanted to write for the spectacular combination of four harpsichords (when none of his own previous work would fit the bill, rather than writing new material Bach borrowed from Vivaldi!) For various reasons, it has been mooted that the origin of BWV1060 is a concerto in D minor for oboe and violin – thus, the work reconstructed from 'BWV1060' we hear tonight is in fact not a concerto in C minor for two harpsichords and strings, but a concerto in D minor for oboe, violin and ripieno strings!

This delightful three-movement piece centers round an adagio cantilena, in which the soloists' melodic lines meander around and intertwine with the understated background of the accompaniment, making for a movement of exquisite tenderness and beauty. The initial allegro sets the energy level for the two outer movements, full of bustling, yet quite purposeful harmonic motion, and the final virtuosic movement brings the piece to a thrilling conclusion.

Whether or not the score of the reconstruction is a precisely accurate version of the concerto that became transformed into BWV1060, we will never know. But either way, it gives us a fascinating insight into a lost work that, strangely (considering its slightly dubious origin), has become one of the favourite works in the repertoire.

For a week in March 2001 the Royal Academy of Music in London was at the centre of the musical world. The news that a previously unknown work by George Frideric Handel had been discovered in the Academy library attracted feverish media attention. Two newspapers even decided to ignore a press embargo and broke the story four days early. Journalists realised that the discovery of a major, unknown work by one of the greatest of composers is a rare event.

As with BWV202 and 1060, nothing is known of the origin of the Gloria, the occasion for which it was composed or who might have performed it (although it was possibly commissioned by the Roman patron Francesco Maria Ruspoli for a service at his estate in Vignanello). The music itself provides some clues. Judging by the style, it probably dates from Handel's last years in Hamburg or his first two or three in Italy, 1706-08. The vocal and instrumental writing closely resembles that of Laudate pueri Dominum in F major, composed in Hamburg just before Handel set off for Rome, Florence and Venice.

One of the most puzzling things about the Gloria is that Handel did not apparently compose any other settings of the Mass Ordinary (Kyrie, Gloria, Sanctus, Credo, Agnus Dei) for solo voice. The main 'rival' to this work is of course Vivaldi's famous choral setting of the Gloria (1708). As far as we know, only one other baroque composer of any stature composed solo Mass settings: Georg Philipp Telemann. So, though Handel may have written his Gloria for some grand occasion in Rome, he probably brought the idea from Hamburg.

Programme notes by Leo Hussain

Proms at St Jude's 2003

7.45 pm Friday
20 June

Cantatas and Concertos: an evening of baroque music

G.F. HANDEL (1685-1759)

Concerto Grosso

Op. 6 No. 11 in A major

*Andante larghetto; allegro;
largo-andante; allegro*

J.S. BACH (1685-1750)

Cantata No. 202

Weichet nur, betrübte Schatten

Aria: *Weichet nur, betrübte Schatten*

Recit: *Die Welt wird wieder neu*

Aria: *Phöbus eilt*

Recit: *Drum sucht auch Amor*

Aria: *Wenn die Frühlingslüfte streichen*

Recit: *Und dieses ist das Glück*

Aria: *Sich üben im Lieben*

Recit: *So sei das Band*

Gavotte: *Sehet in Zufriedenheit*

Interval

J.S. BACH

Concerto in D minor for
Oboe & Violin, BWV1060

Allegro; adagio; allegro

G.F. HANDEL

Gloria in Bb major

(i) *Gloria in excelsis Deo*

(ii) *Et in terra pax*

(iii) *Laudamus te*

(iv) *Domine Deus*

(v) *Qui tollis peccata mundi*

(vi) *Quoniam tu solus sanctus*



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Mimosa String Quartet

Mimosa String Quartet was formed at MusicHouse, a residential chamber music course held at the Yehudi Menuhin School in Surrey. After working together on many courses, the quartet gave its first public concert in York in October 2002. In 2003, the quartet will also appear at Peasmarsh in East Sussex and the Gorleston Festival in Norfolk.

Sophie is a sixth form student at the Purcell School. Beatrice is a sixth form student at Burgess Hill School in Lewes, East Sussex and studies violin at the junior Academy of Music in London. James, as well as being a co-founder of MusicHouse, is a teacher at the Guildhall School of Music and is a widely respected chamber musician. Gregor is a music scholar at Dulwich College, London. He also attends the junior Academy of Music.

FRANZ JOSEPH HAYDN (1732-1809)

String Quartet Op. 50 No.1 in Bb

Haydn's six Opus 50 quartets, known as the Prussian Quartets, were written in 1787 and mark a return to regular quartet composition after almost a decade of writing operas for the Esterhazy court. Dedicated to King Friedrich Wilhelm II of Prussia, a keen amateur cellist, they reveal Haydn already to be a master of composition in this genre. The opening movement demonstrates Haydn's ever-present sense of humour, as he gives his dedicatee not much more than a series of repeated B flats to play throughout. The second movement is a theme and variations with ever increasing ornamental flourishes. Following the *Poco Allegretto* third movement, the *Finale* is reminiscent of Haydn's earlier 'Joke' quartet with its false ending and throwaway final cadence featuring, for once, the cello and thus giving his patron the last word.

DVOŘÁK (1841-1904)

String Quartet Op.34 in D minor

Composed in 1877 at a time when Dvořák's music was beginning to arouse interest outside his native Czechoslovakia, the D minor quartet shows evidence of the composer's maturing style, with its nationalistic tendency towards dance – and cross-rhythms. The first two movements are essentially melodic (the first in particular is reminiscent of Schubert), while the third is a lively polka (an early 19th-century Bohemian dance readily adopted by the Czechs in their popular musical culture). The finale is a well worked out sonata form movement, and though its main theme is rhythmic and agitated, Dvořák still manages to maintain the overall introverted and melancholy feeling that permeates much of this work.

Programme Notes by Marianne Barton

Proms at St Jude's 2003

12.45 pm Saturday
21 June

The Mimosa String Quartet

Sophie Lockett *violin*

Beatrice Phillips *violin*

James Boyd *viola*

Gregor Riddell *cello*

FRANZ JOSEPH HAYDN

String Quartet Op. 50

No.1 in Bb (1786)

Allegro

Adagio

Menuetto - poco allegretto

Finale - vivace assai

ANTONIN DVOŘÁK (1841-1904)

String Quartet Op.34

in D minor

Allegro

Allegretto Scherzando

Adagio

Finale - poco allegro



Photograph: James Boyd

The Mimosa String Quartet

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Barnet Youth Orchestra

The Barnet Youth Orchestra is part of Finchley Music Centre, which has been established for over 25 years. The symphony orchestra plays a wide variety of repertoire (from classical to pop) and is open to all musicians aged 14 - 21 (Grade 5+). Rehearsals take place at Moss Hall Junior School, Nether Street, North Finchley, on Saturday mornings during term time.

David Temple, who also directs the Crouch End Festival Chorus, conducts the orchestra; it performs regularly at Finchley Music Centre and at Trinity Church, North Finchley. The players toured Italy in 1998 and performed at the Barbican in 1999 and the Royal Festival Hall in 2001 as part of Rotary International 'Youth Makes Music' concerts.

Barnet Youth Orchestra will be undertaking a concert tour of The Rhineland, Germany in July 2003.

Henry Kelly

Henry Kelly, broadcaster, writer and television personality, broadcasts on the national independent classical music radio station, Classic FM from 7 am to 11 am, Monday to Friday. For ten years he presented *Going For Gold* on BBC 1 television.

His radio programme is Classic FM's highest rated daily programme – currently he has nearly 3.5 million listeners a week – and is the most popular breakfast show on commercial radio in the UK. In 1994 he was voted the National Broadcaster of the year in the prestigious Sony Radio Awards and was nominated in the Music Broadcaster category in 2001.

He attributes much of why he is where he is today to the rigorous education he received from the Jesuits of Belvedere College of Dublin, where he was born. After reading Economics and English at University College Dublin, he joined the Irish Times, becoming Northern Editor based in Belfast during the troubled and turbulent early 1970s. His book *How Stormont Fell* is still essential reading for an understanding of those times. In 1976 he came to England to join the BBC Radio Four current affairs programme, *The World Tonight*, as a reporter.

In 1981 came the television series *Came For A Laugh* and numerous other television and radio programmes. He has always combined his broadcasting activities with writing. He has a monthly column on musical matters in *Classic FM*, *The Magazine* and has also written for the *Daily Telegraph*, *The Times* (where for three years or so he wrote on sport on television), *Daily Mail*, *Sport First*, *Sporting Life*, *Racing Post* and *The Spectator*. His historical, archaeological and slightly foodie guide to Ireland's Atlantic coast, *Henry Kelly in the West of Ireland*, is published by Cadogan Guides and he also co-authored the ultimate musical quotations book, *Musical Anecdotes*.

If he loves golf and is fanatical about cricket, he is passionate about horse-racing, arguably his greatest pleasure – after classical music.

Proms at St Jude's 2003

7.00 pm Saturday
21 June

Family Concert

Henry Kelly *narrator*
Sarah Williamson *clarinet*
Barnet Youth Orchestra
David Temple *conductor*

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Sarah Williamson

Sarah Williamson came to the attention of the British musical public with her performances in the finals of the BBC 'Young Musician' competition in May last year. She won the woodwind prize and then, in the concerto final at the Barbican Centre, gave a highly individual and memorable performance of the Copland Clarinet Concerto with the BBC Symphony Orchestra conducted by Sir Andrew Davis

She then went on to represent Britain in the Eurovision 'Young Musician' competition in Berlin in June. Competing against twenty other 'Young Musicians' from around Europe in the semifinal, Sarah won through to the concerto final, again playing the Copland Concerto, and was awarded second prize by Leonard Slatkin.

Sarah started learning the clarinet with Roy Upton-Holder from the age of eight. In 1997, she won a scholarship to the Purcell School of Music to study with David Fuest, who has been a constant source of inspiration and help to her. Sarah won the Purcell School concerto competition, playing the Copland Concerto and she performed the Mozart Concerto at St Martin-in-the-Fields with the London Soloists Orchestra.

Sarah was a member of the National Youth Orchestra for five years and principal clarinettist for two years. She has played with the NYO at many venues throughout the UK including the Proms and has toured France, Germany, Austria and Belgium. In 2001, Sarah also won the Shell LSO Gerald McDonald Award and was awarded the Arthur Frederick Bulgin Medal by The Worshipful Company of Musicians for her orchestral playing.

Now in her first year at the Paris Conservatoire, she is studying with Pascal Moraguès, principal clarinet player with the Orchestre de Paris. Sarah is also a member of the Orchestre du Conservatoire de Paris.

David Temple

David came to London in 1972 and joined the London Philharmonic Choir, singing as a tenor under John Alldis: he performed with many great conductors, including Boult, Stokowski, Solti, Haitink, Tennstedt, Barenboim, Giulini and Rattle. As chorus master of the Norfolk and Norwich Festival, David worked closely with Ray Davies of the Kinks on his choral work *The Flatlands*.

David's work with Crouch End Festival Chorus includes the UK premieres of Philip Glass's *Itaipu* with Luis Bacalov's *Misa Tango* at the Barbican in January and the World Première of David Bedford's *The City and the Stars* at the Royal Festival Hall, in 2001. Other recent major recordings are a CD of Philip Glass' choral music, comprising *Songs from Liquid Days*, *Vessels* (from the film *Koyaanisqatsi*) and the World Première recording of *Three Songs* (performed at the Barbican). He has also made a CD of seasonal music, *Christmas Choral Classics*, the latest releases from Silva Screen, *Apocalypse* (the follow up to the hugely successful *Cinema Choral Classics*) and two CDs of classic John Barry film music. David has only just taken up an appointment as Musical Director of the Hertfordshire Chorus. Recently an all-American concert in Watford included John Adams' *Harmonium* and works by Bernstein; in April, a key highlight was the World Première of a work for jazz orchestra and choir by Roland Perrin. David is also currently working with Trinity College of Music Choir.

Most recently, David conducted Mahler's Eighth Symphony to a standing-room-only Royal Festival Hall.

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The ability to work with a wider community, outside the constraints of the standard concert hall experience, is central to the skills development programme of Southbank Sinfonia. In the spirit of giving everyone a chance to find out what great music is all about, the orchestra arranges interactive sessions with schools and community groups wherever it performs, nationally and internationally.

In addition to a challenging concert schedule, Southbank Sinfonia performs free lunchtime chamber recitals on Wednesdays 1.10 - 2pm at its base in St John's Waterloo (on the Imax Cinema roundabout behind the South Bank Centre) and free rush hour orchestral concerts on Thursdays 6 - 7pm.

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Southbank Sinfonia



Proms at St Jude's 2003

7.45 pm Sunday
22 June

Last Night of the Proms

Southbank Sinfonia

Leader Richard Smith

Oliver Rundell organ

Sara Bayley violin

Simon Over conductor

HECTOR BERLIOZ

Overture *Le Corsaire*

FRANCIS POULENC

Organ Concerto

CAMILLE SAINT-SAËNS

Introduction & Rondo
Capriccioso

CARL MARIA von WEBER

Invitation to the Dance
orch Berlioz

EDWARD ELGAR

Pomp & Circumstance
March No.1

THOMAS ARNE

Rule Britannia!

HENRY WOOD

Fantasia on British Sea Songs

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Oliver Rundell

Oliver Rundell studied Music at Cambridge University, where he was Organ Scholar at Corpus Christi College. Under his direction, the College choir toured to Ireland and America and released their first CD recording. During his three years at Cambridge, he conducted the University's Chamber Orchestra and Wind Orchestra and several musicals.

Oliver studied the organ with David Saint, Colin Walsh and David Sanger and participated in masterclasses with Peter Hurford and Louis Thiry, organist of Rouen Cathedral. In 2001, he gained a place on the *repetiteurs'* course at the National Opera Studio and spent a year as Organist at St Jude's Church. He now lives in Glasgow, where he holds a full-time post on the music staff of Scottish Opera.

Sara Bayley

Sara Bayley, born 1978 in London, started to play the violin and piano at the age of six. Among her recent teachers are Mark Knight (Junior Guildhall 1993-1997), Yfrah Neaman, David Takeno and Krystof Smietana (Guildhall School of Music and Drama 1997-2002). Sara has taken master classes with various teachers including Emmanuel Hurwitz and Vasle Vasselov and is currently having master classes with Professor Sergei Fatkoulina in Spain.

She has participated on a number of music courses: in Suffolk at Pro Corda (the International School for Young Chamber Music Players 1991-1996), and at Hengrave Hall. She has also enjoyed playing on courses in Cornwall, France, Germany and Spain. Sara was a soloist with orchestra for the first time at the age of sixteen and since then has taken part in many solo and chamber music concerts in different venues, including the Queen Elizabeth Hall, Snape Maltings and the Barbican. In 1995 she was on an extensive music tour of the USA. In 1997, she received her recital certificate with honours. Since 1999 she has performed in Norway, Switzerland, France and Germany. Sara has received two music scholarships. She plays frequently with the Brontë Quartet. As well as playing with the Southbank Sinfonia, Sara has been busy doing solo and chamber music concerts in and around London.

Simon Over

Simon Over graduated at the Royal Academy of Music and the Sweelinck Conservatoire in Amsterdam. His experience of conducting mainstream orchestras goes back to his direction of the Oxford Classical Orchestra when a student at Oxford. 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, Della Jones, Emma Kirkby, Simon Keenlyside, Lisa Milne and Willard White. Among many notable experiences have been conducting a gala opera recording at Trafalgar Park, and directing the Opera Interlude production of *Acis and Galatea* in which Ian Bostridge made his operatic debut.

Before forming Southbank Sinfonia, Simon Over's inspiration, he served on the music staff of Westminster Abbey for ten years as Director of Music at St Margaret's Church, leading several highly successful tours to Europe and the US and conducting for many national and royal occasions. 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 Lincoln Center (New York) and Wigmore Hall with the American violinist Miriam Kramer have received high critical acclaim. The exceptional recital series he has presented with Malcolm Martineau for the past six years at St John's Smith Square has featured internationally renowned vocalists as well as chamber orchestras.

Oliver Rundell

Sara Bayley

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HECTOR BERLIOZ (1803-1869)

Overture *Le Corsaire* (1844)

Like a number of other Romantic composers – Schubert, Mendelssohn, Schumann, Brahms – Hector Berlioz had a troubled relationship with opera, both as a genre and as an institution. Mendelssohn and Brahms never composed operas, though they gave more thought to the idea than is commonly supposed. Schubert wrote a surprising number, Schumann only one, *Genoveva*, but success eluded them both. Berlioz made far greater headway than any of his German counterparts, with three finished operas recognised as important works even in his own time: *Benvenuto Cellini*, *Béatrice et Bénédict* and *Les Troyens*. On the other hand, all of these composers achieved lasting success with orchestral overtures written either for the musical stage or as independent concert numbers. From this emerged the idea of the Romantic overture as a genre in its own right.

Le Corsaire is one of several overtures by Berlioz, which have no specific operatic connection. After beginning life as *La Tour de Nice* (The Tower of Nice), the name was changed to *Le Corsaire rouge* and then to simply *Le Corsaire*. The second title was an allusion to *The Red Rover*, a novel by the American writer Fenimore Cooper (1789-1851); the final title evoked Byron's poem *The Corsair*. Both literary works, much in vogue in the 1840s, involve pirates and seafaring adventures (and, incidentally, towers by the sea). The overture is one of Berlioz's quintessentially Romantic creations. There is no explicit programme but the work is full of Byronic flair, with a characteristic mixture of brassy heroics and more subtle rhythmic and harmonic features.

FRANCIS POULENC (1899-1963)

Concerto for Organ, Strings and Timpani (1938)

Born into a wealthy family of pharmaceutical manufacturers (the present-day Rhône-Poulenc), Francis Poulenc began learning the piano with his mother; in his teens he studied with Ricardo Viñes, a friend and interpreter of Debussy and Ravel. Later, after military service, he studied composition in Paris with Charles Koechlin (1867-1950), a pupil of Fauré and himself a composer of some distinction, although since neglected. Before that, Poulenc had met Satie, Auric, Honegger and Milhaud; with the last three and others, he found himself a member of 'Les Six' – a group of younger composers somewhat artificially assembled in Paris in 1917 under the patronage of Satie and promoted by Jean Cocteau.

Poulenc's output ranged widely – it included works for the theatre, ballet, opera, the Catholic Church and chamber music – but above all, it was his love of the piano, the human voice and French poetry that won him recognition as an heir to Fauré and Debussy. During much of his lifetime, and for a while after his death, the simplicity, directness and light-heartedness of much of his writing led critics to underrate him as a serious composer. He was aware of this, and wrote in a letter of 1942: 'I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor (Stravinsky), Ravel or Debussy, but I think there's room for new music which doesn't mind using other people's chords. Wasn't that the case with Mozart (and Schubert)?'

An important figure in Poulenc's life in Paris between the wars was the American sewing machine heiress Winnaretta Singer, a notable patron of the arts (she had commissioned works from Satie and Stravinsky, among others) and the wife *de convenance* of Prince Edmond de Polignac. It was at the Polignac salon that Poulenc first met Wanda Landowska, for whom he wrote the *Concert champêtre* for harpsichord and orchestra (1927-28). In 1938, feeling somewhat stretched financially, he persuaded the Princesse (who had previously commissioned the Concerto for

Two Pianos in 1932) to give him another commission. At her specific request, it was to be a concerto for organ. Apologetically, she explained that she could afford to pay him only half the previous sum because 'thanks to Mr Roosevelt, my musical budget is considerably reduced'.

Organist composers such as Gounod, César Franck, Fauré, Widor and Vierne had raised Paris to the status of organ capital of the world. Poulenc loved to attend recitals by celebrated organists of the day, particularly those of Marcel Dupré, and he obtained technical advice when writing the concerto from Dupré's pupil Maurice Duruflé (who gave the work's première in 1939) as well as from the formidable Nadia Boulanger (who had studied the organ with Albert Schweitzer). By the end of the nineteenth century, French organists inhabited a world far removed from that of the Anglican cathedral organist or the Lutheran *Kapellmeister*. In their hands the organ was a vehicle through which an astonishing range of emotions could be unleashed – from unbridled hysteria to tender devotion – matched by the huge palette of sound offered by the instruments installed at the leading Parisian churches. It was to this world that Poulenc looked for inspiration, with anxiety about looming war never far from his thoughts, and sought emotional catharsis in his concerto.

CAMILLE SAINT-SAËNS (1835-1921)

Introduction and Rondo Capriccioso

for Violin and Orchestra, Opus 28 (1863)

When Camille Saint-Saëns entered the Paris Conservatoire as a thirteen-year-old prodigy, Chopin, Mendelssohn and Schumann were all alive and active. When he died in 1921 at the age of 86, as the grand and unreconstructed old man of French nineteenth-century music, eight years had passed since he had walked out of the dress rehearsal of Stravinsky's *Rite of Spring* in disgust, exclaiming that he had never been so insulted in all his life.

By his early twenties Saint-Saëns had become so famous for his organ improvisations that many of the great musicians of the period, including Liszt, Clara Schumann and Anton Rubinstein, came to Paris specially to hear him. Another such visitor was the fifteen-year-old Spanish violin virtuoso Pablo de Sarasate (1844-1908), for whom Saint-Saëns took considerable pleasure in writing a concerto in 1859 (No. 1 in A major, Opus 20). Four years later, he dedicated to Sarasate this delightful occasional piece, *Introduction and Rondo Capriccioso*, which has become a perennial favourite with concert violinists and audiences. The somewhat melancholy introduction is followed by a rondo, which offers lively proof that even music in a predominantly minor key can express freshness and *joie de vivre*.

CARL MARIA VON WEBER (1786-1826)

Invitation to the Dance,

Opus 65 (1819), orch. Berlioz (1841)

Weber dedicated *Aufforderung zum Tanz*, for piano solo, to his wife, and provided a detailed programme (possibly based on personal experience):

Introduction. First approach of the dancer, who receives an evasive response from the woman. His invitation repeated with insistence. She eventually accedes to his wishes. They now talk to each other. He starts, she replies – he with animated expression, she assenting ever more warmly. Now it's a question of the dance! His direct invitation, her answer, they form a pair, take their places and wait for the dance to begin. The dance (during which they start up a new conversation, leading to a mutual declaration of love). The end: he thanks her, she reciprocates. They withdraw. Silence.

Berlioz particularly admired Weber, and learned much from his approach to orchestration. In 1841 he was

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commissioned to construct sung recitatives (to replace the original spoken dialogue) for a Paris production of *Der Freischütz*; at the same time he was persuaded (somewhat reluctantly) to arrange *Invitation to the Dance*, to serve as the music for the ballet – an indispensable feature of any opera staged in Paris. The result was an orchestral tour de force and an affectionate tribute to Weber.

SIR EDWARD ELGAR (1857-1934)

Pomp and Circumstance March in D,

Opus 39 No 1 (1901)

Elgar published five *Pomp and Circumstance* marches, of which the first four were all written during the decade 1900-10. They mark an unprecedented effort by Elgar (who loved pageantry and was proud of his wife's army connections) to give the full-dress ceremonial military march something of symphonic status. The inspiration for the marches' common title came from Shakespeare:

Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

Othello, Act III scene 3 vv 352-355

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

SIR HENRY WOOD (1869-1944)

Fantasia on British Sea Songs (1905)

Fanfare
The Saucy Arethusa
Tom Bowling
Hornpipe (Jack's the lad)
Farewell and adieu, ye Spanish ladies
Home, sweet home
See, the conquering hero comes
Rule, Britannia!

Sir Henry Wood was the founder conductor in 1895 of what were originally known as the Queen's Hall Promenade Concerts. Apart from some student works, composition hardly featured in his life as a conductor of enormous energy and versatility. He did, however, turn his hand from time to time to orchestral arrangements. The only such work for which he is now remembered is this *Fantasia*, originally written as a popular climax to a Trafalgar Day centenary concert at the Queen's Hall in 1905. In the somewhat po-faced 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". In fact this tradition was already well

established when Wood published his memoirs, *My Life of Music*, in 1938. Wood wrote:

I little dreamed when I arranged this item – merely to finish a programme for a special occasion – that the Promenade public would demand its repetition on the last night of the season for ever afterwards... And now that it has been played for more than thirty seasons I look back over the years and reflect a little. I seem to realize that, in a sense, this fantasia... epitomizes the Promenades. Where else in the whole world could we see such sights as we see in Queen's Hall... each year? The younger Promenaders thoroughly enjoy their own part in it. They stamp their feet in time to the hornpipe – that is until I whip up the orchestra in a fierce accelerando which leaves behind all those whose stamping technique is not of the very best quality. I like to win by two bars, if possible; but sometimes have to be content with a bar-and-a-half. It is god fun, and I enjoy it as much as they.

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

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

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

SIR HUBERT PARRY (1848-1918)

Jerusalem (1918) Words by William Blake

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

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

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

Programme notes by Thomas Radice

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An Historical Note

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

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

public service and reform had already been established.

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

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

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The Proms Committee works throughout the year in
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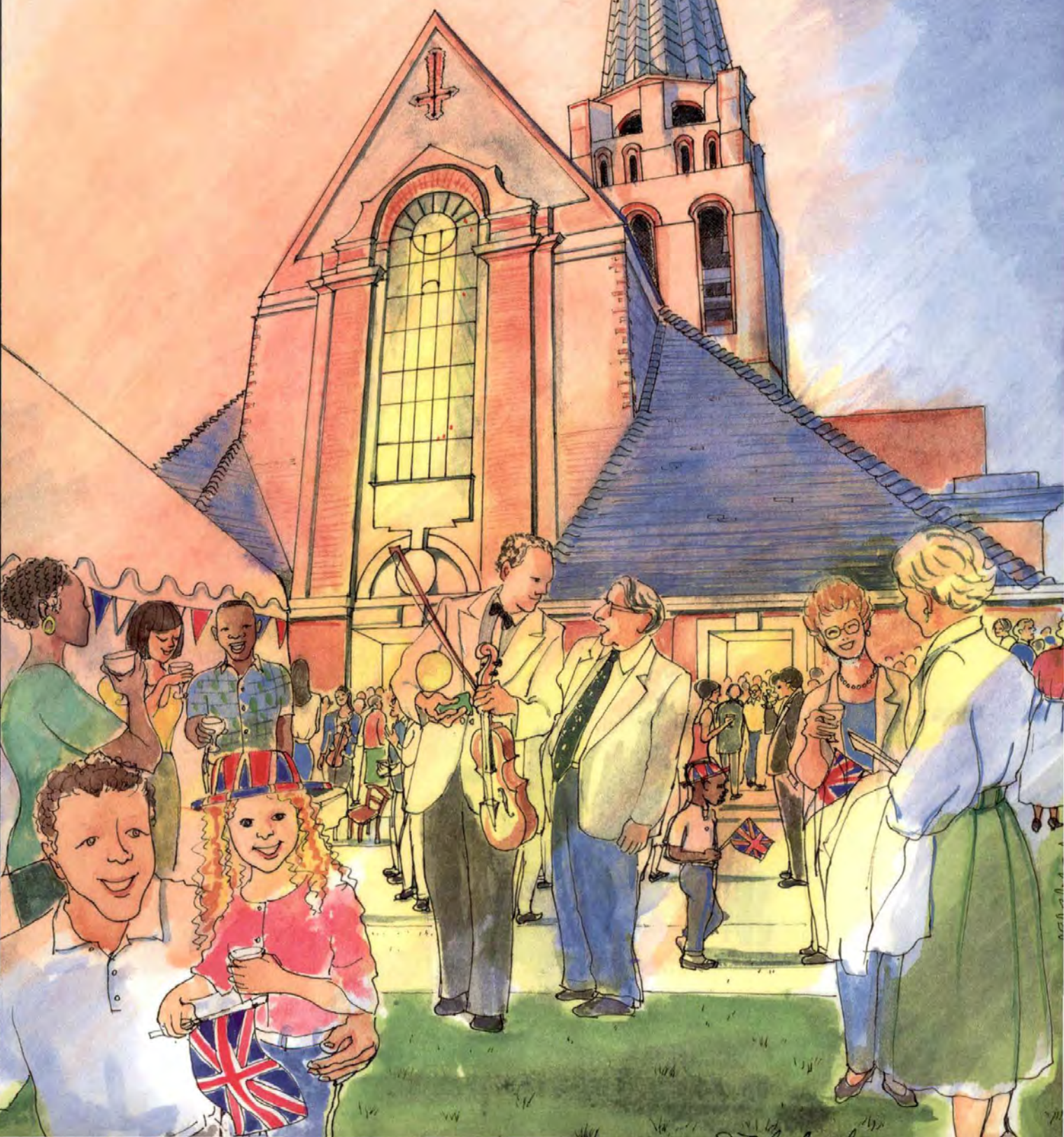
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