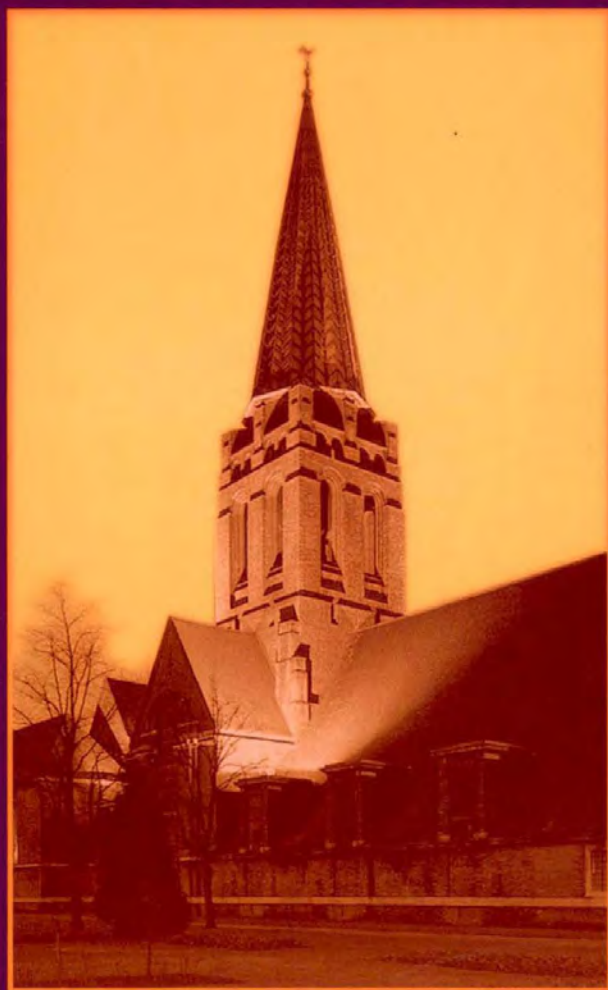




Proms at St Jude's



15-23 June
2002

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Welcome to St Jude's and our tenth season of Proms at St Jude's. We are particularly pleased to be part of the celebrations for Her Majesty The Queen's Golden Jubilee and to be raising funds this year for the Dame Henrietta Barnett Fund and the North London Hospice.

This year we have embarked on an Outreach Programme with performances at the homes of both the charities we are supporting. The concert at Toynbee Hall is open to all and we hope you may be able to join us there.

As well as a varied season of concerts the Proms Committee has commissioned a painting from local artist Shizue Takahashi which has been used to much acclaim as a poster promoting the Proms.

We are grateful to Dr David Cohen CBE, Erich Gruenberg OBE, Henry Kelly and Humphrey Lyttelton for kindly agreeing to become Patrons.

This souvenir programme gives you details of all the events during the week and of our Friends, Sponsors and Advertisers. Without their support we would be unable to support our charities. Please use their services and mention that you appreciate their support of the Proms.

We look forward to welcoming you not only to the concerts but also to our new marquee for refreshments and thank you for your contribution to the spirit and atmosphere of another season of Proms at St Jude's.

Alan Walker

*Chairman of the Proms Committee and
Vicar of Saint Jude's*

*Thanks to David Wainwright who took
the front cover photograph of St Jude's*

12.45PM SATURDAY 15 JUNE	5
PHOENIX CONCERT BAND	
Chris McGinity <i>conductor</i>	
with the Brookland Junior School Choir, Maggie Bennett-Goodman <i>conductor</i>	
7.45PM SATURDAY 15 JUNE	7
FIRST NIGHT OF THE PROMS	
Megumi Fujita <i>piano</i>	
Finchley Chamber Orchestra, David Lardi <i>conductor</i>	
7.45PM SUNDAY 16 JUNE	13
SONG RECITAL	
Gweneth-Ann Jeffers <i>soprano</i> , Graham Johnson <i>piano</i>	
2PM MONDAY 17 JUNE	
SAMUEL AND HENRIETTA BARNETT AWAY-DAY	17
at Toynbee Hall, Commercial Street, E1	
Nonesuch Orchestra, Leon Gee <i>conductor</i> , Catherine Lindley <i>violin</i>	
12.45PM TUESDAY 18 JUNE	21
VIOLIN AND PIANO RECITAL	
Schlomy Dobrinsky <i>violin</i> , Danny Driver <i>piano</i>	
7.45PM TUESDAY 18 JUNE	25
CHORAL CONCERT	
Alyth Choral Society, Zemel Choir, Vivienne Bellos <i>conductor</i>	
12.45PM WEDNESDAY 19 JUNE	3
SONG RECITAL	
Matthew Beale <i>tenor</i> , Oliver Rundell <i>piano</i>	
7.45PM WEDNESDAY 19 JUNE	35
BBC CONCERT ORCHESTRA	
Robert Max <i>conductor and cello soloist</i>	
12.45PM THURSDAY 20 JUNE	41
PIANO RECITAL	
Andrew Quartermain <i>piano</i>	
7.45PM THURSDAY 20 JUNE	43
BRONTË STRING QUARTET	
Sara Trickey <i>violin</i> , Katharine Gorsuch <i>violin</i> , Jon Thorne <i>viola</i> , Daisy Gathorne-Hardy <i>cello</i>	
12.45PM FRIDAY 21 JUNE	47
PERCUSSION AND PIANO RECITAL	
Aidan McAtominey <i>percussion</i> , Sheila Carter <i>piano</i>	
7.45PM FRIDAY 21 JUNE	49
SYMPHONIC WIND ORCHESTRA OF NORTH LONDON	
Stuart Allen <i>conductor</i> , Amanda Moore <i>flute</i> , Stephen Wick <i>tuba</i>	
12.45PM SATURDAY 22 JUNE	55
VIOLIN & PIANO RECITAL	
Thomas Kirby <i>violin</i> , Oliver Rundell <i>piano</i>	
7.45PM SATURDAY 22 JUNE	59
JAZZ NIGHT	
Stacey Kent with Dave Newton <i>on piano</i> , Dave Chamberlain <i>on bass</i> , Colin Oxley <i>on guitar</i> , Jim Tomlinson <i>on saxophone</i>	
7.45PM SUNDAY 23 JUNE	61
LAST NIGHT OF THE PROMS	
Covent Garden Chamber Orchestra, William Lacey <i>conductor</i> , Ralph Kirshbaum <i>cello</i> , Grace Davidson <i>soprano</i>	

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CHRIS MCGINITY conductor

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Brookland Junior School Choir

MAGGIE BENNETT-GOODMAN conductor

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An American in Paris – GERSHWIN arr. Jerry Brubaker

Finlandia – SIBELIUS

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Shoo Fly – American Folk Song, arr. Mary Goetze

Shenandoah – American Folk Song, arr. Mary Goetze

The Rhythm of Life – Music by Cy Coleman, words by Dorothy Fields, arr. Gwyn Arch

PHOENIX CONCERT BAND

A Bernstein Tribute – arr. Grundman

Bohemian Rhapsody – FREDDIE MERCURY arr. Darrol Barry

Toccata in D minor – BACH arr. Ray Farr

CHRIS MCGINITY

Chris McGinity is an established musician with over 30 years playing experience in Orchestras, Concert Bands, Brass Bands and Big Bands. He was taught by Jim Scott, well known in the Brass Band world as a conductor of championship brass bands.

He had his first taste of conducting at the age of 16, and conducted regularly at the University of Leicester, firstly taking sectional, then full rehearsals of the University Symphony orchestra, which he co-founded in 1980, and which is still going strong today. He has since conducted bands and orchestras in Liverpool, Leicester, Manchester and London.

The Phoenix Concert Band serves North London and South Hertfordshire and was formed specifically to give brass, woodwind and percussion players the opportunity to perform wind band music to a high musical standard.

Eight players met at the first rehearsal and, from the outset, succeeded in one of the band's aims: in establishing a band with a high standard of performance.

In addition to the main band, the founding members also established a training band open to players of whatever standard, who, with practice and encouragement, would be able to move into the main band.

Another of their original aims was the creation of a band, which placed more importance on being open to the community than on opening its doors to musicians and giving concerts. Many of the Phoenix Concert Band's performances are undertaken in partnership with

fund-raisers, charities and schools: in so doing the band can make its own contribution to the fund-raisers' activities.

So far the band's performances have raised money for Marie Curie Cancer Care, Breakspeare School for children with special needs and the Leverstock Village Green Association. In the near future, it will be giving performances to raise funds for the British Lung Foundation and the Lord Mayor of Colchester's Charity Appeal.

The band first met in May 2001 and that year gave 3 performances. Several further invitations to perform came from those concerts, and this year the band will be giving around 9 concerts and there are several in prospect for 2003.

PHOENIX CONCERT BAND





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Please join the RA now



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First Night of the Proms

MEGUMI FUJITA piano

FINCHLEY CHAMBER ORCHESTRA

leader Jennifer Thorn

DAVID LARDI conductor

MIKHAIL IVANOVICH GLINKA

(1804-57)

Ruslan and Lyudmila Overture

PYOTR ILYICH TCHAIKOVSKY

(1840-93)

Piano Concerto No 1 in B flat minor, Opus 23

JOHANNES BRAHMS

(1833-97)

Symphony No 4 in E minor, Opus 98



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Overture Ruslan and Lyudmila Overture – MIKHAIL IVANOVICH GLINKA

Piano Concerto No 1 in B flat minor, Opus 23 – PYOTR ILYICH TCHAIKOVSKY

Andante non troppo e molto maestoso—Allegro con spirito

Andantino semplice—Allegro vivace assai—Tempo I

Allegro con fuoco

Symphony No 4 in E minor, Opus 98 – JOHANNES BRAHMS

Allegro non troppo

Andante moderato

Allegro giocoso: Poco meno presto

Allegro energico e passionato: Più allegro

Glinka is commonly regarded as the founder of Russian nationalism in music. His influence on Balakirev, self-appointed leader of the later group of five nationalist composers, was considerable. As a child he had some lessons from the Irish pianist John Field, but his association with music remained purely amateur, until visits to Italy and in 1833 to Berlin led to more concentrated study and subsequently to a greater degree of assurance in his composition, which won serious attention both at home and abroad. His Russian operas offered a synthesis of Western operatic form with Russian melody, while his orchestral music, with skilful instrumentation, offered a combination of the traditional and the exotic.

Glinka's first Russian opera, *A Life for the Tsar*, was well received at its first staging in 1836. His second full opera, *Ruslan and Lyudmila*, with a libretto by Pushkin, proved less acceptable at its first staging in St. Petersburg in 1842. The Overture, however, must surely share the honours with Smetana's overture to *The Bartered Bride* as one of the most rousing curtain raisers of all time.

The first of Tchaikovsky's three piano concertos, written in 1874-5, has become the most generally popular of all romantic piano concertos. Yet it was savagely attacked by Nikolay Rubinstein, when Tchaikovsky played it through to him, for being "worthless and unplayable". Tchaikovsky was considerably upset by this incident, but none the less went on to complete the score, ultimately dedicating it to Hans von Bülow, who greatly admired it and gave the first performance in Boston in 1875. The reviewer for the Boston Transcript wrote:

"...Dr von Bülow's concert was distinguished especially by the production of a new grand concerto by the Russian composer Tchaikovsky. This elaborate work is, in general, as difficult for popular apprehension as the name of the composer... There are long stretches of what seems, on the first hearing at least, formless void, sprinkled only with tinklings of the piano and snatchy obbligatos from all the various wind and string instruments in turn..."

Posterity has judged otherwise. Even Rubinstein changed his opinion of the work and became one of its more noted interpreters.

During the summer of 1885, just one year after completing his Third Symphony, Brahms set to work on his fourth and final symphony. Ever self-critical, Brahms played a four-hand piano version of it to a handful of friends before releasing the orchestral score for performance. The composer himself conducted the first performance with Hans von Bulow's Meiningen orchestra, and (somewhat to his surprise) the symphony was a success with the public.

The Fourth Symphony is notable for its economy of musical language. This is apparent from the first theme of the opening movement, a graceful musical idea built on a two-note phrase, which, expanded and inverted, virtually generates the entire theme. The noble second theme has a rhythmic accompaniment that becomes important during the development section. The recapitulation creeps in almost without our knowing it, but proves to be full and rich.

With its four monumental introductory bars the second movement deserves a place among Brahms's greatest orchestral statements. Its opening theme, which forms the basis for much of the rest of the movement, suggests the medieval Phrygian mode. After a more lively middle section, the opening theme returns, this time enlivened by a rhythmic momentum derived from the central section.

The controlled reserve of the first two movements is put aside in the third, a rugged, duple-time scherzo reminiscent of the boisterous humour of Beethoven. Brahms enhances the effect by adding a triangle (for this movement only).

For the finale, Brahms used a harmonic progression, based on a theme from one of J S Bach's Cantatas (No. 150), to form a chaconne theme with a magnificent set of variations. Another influence was almost certainly the Chaconne from Bach's D Minor Partita for unaccompanied violin, which eight years earlier Brahms had arranged for piano left hand. Brahms's variations flow organically from one to another and are organised into three large sections. His pastoral middle section provides relief from the harmonic intensity and rich orchestration of the outer sections. An elaborated reiteration of the theme announces the concluding section, which brings the symphony to an end in a terse yet powerful coda.

Thomas Radice

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MEGUMI FUJITA



Megumi was born in New Zealand in 1965. She started to study piano at the age of five in Japan. At the age of ten, she moved to Atlanta USA and studied with John Chagy.

She appeared on NBC TV the following year, and was soloist several times for the Atlanta Symphony Orchestra at twelve years old. The 'Newsweek' magazine made a TV programme introducing her daily life in the USA. In 1978 her family moved to Baghdad, Iraq and Megumi continued her studies with Agnes Basheer, performing with the Iraqi National Symphony Orchestra (aged 14).

She joined the Yehudi Menuhin School in 1979 to study with Simon Nicholls and Louis Kentner. At 19, she was selected as a post-graduate student at the Rubin Academy of Music, Tel-Aviv University and studied with Irina Zaritskaya winning First Prize in the Piano Competition at the Academy the same year.

She continued her post-graduate studies at the Royal College of Music with Irina Zaritskaya, winning the Hopkinson Gold Medal in 1986.

Megumi has since won numerous prizes including 3rd Prize at the International Bosendorfer Competition, Belgium, 4th Prize Montreal International Piano Competition, 2nd Prize PTNA Piano Competition, Japan, Semi-finalist International Queen Elizabeth Competition, Belgium, and diplomas at International Chopin Competition, Poland and International Beethoven Competition, Austria. She has also received a Commemorative Medal from the F. Chopin Scholarship Fund Committee, Poland.

Megumi has performed numerous concertos and recitals throughout the world including Austria, Belgium, Canada, Germany, Israel, Japan, Poland, Romania, Switzerland, Turkey, UK, and the USA, at prestigious venues including the Barbican Hall, Queen Elizabeth Hall, Wigmore Hall, Purcell Room, Atheneum Hall (Romania), Place des Arts (Montreal, Canada), Cemal Resit Rey Hall (Istanbul, Turkey), Kioi Hall (Tokyo, Japan), Oji Hall (Tokyo, Japan). And several radio broadcasts including the BBC Radio 3, Japan NHK FM radio, Canadian Radio, Moroccan national radio, and the Romanian national TV and radio.

In October 1998, she completed a very successful tour of Morocco, Italy and Egypt organized by the Japan Foundation with her sisters as the Fujita Piano Trio, and in March 1999, the Wigmore Hall debut with the Trio. They also made a highly acclaimed Purcell Room recital and a Tokyo debut at the Oji Hall in June 2000.

Recently, she has performed the Beethoven piano concerto No.4 and toured in France with the Orchestre National de Pay de la Loire, playing the Beethoven Triple Concerto under Issac Karabchevsky. She has also recorded the chamber music works by Takemitsu for ASV Records, which was highly acclaimed by critics worldwide, to coincide with the Fujita Trio's Wigmore Hall recital and the Warwick & Leamington Festival recital.

DAVID LARDI



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

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

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

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

He has recorded for Italian and German radio as well as for the BBC, a Radio 3 broadcast being selected for Radio 4's *Pick of the Week*. Television appearances include both ITV and BBC, including portraying Beethoven conducting the first performance of his Seventh Symphony as part of the major BBC 2 series *Great Reputations*. This has now been release on Warner Video and DVD.



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Founded in 1954 as Finchley Orchestra, after a brief period as Finchley Symphony Orchestra, the band finally settled on the name of Finchley Chamber Orchestra in 1980. Previous conductors have included Nicholas Braithewaite and Geoffrey Corbett, David Lardi becoming Principal Conductor in 1975.

Perhaps the uncertainty about the orchestra's name is simply a reflection of its broad repertoire, which ranges from Baroque to contemporary, chamber orchestra suites to full-blown Romantic symphonies. As well as standard repertoire, including the complete orchestral output of Beethoven, Brahms and Schubert, the Finchley Chamber Orchestra has a policy of performing neglected works of major composers. It gave the première of a commissioned symphony and the London première of a major new completion of Schubert's Unfinished Symphony. Its regular concert season is centred at Trinity Church, Nether Street, North Finchley.

The orchestra has worked with many of the country's leading soloists, including violinists Nigel Kennedy, Tasmin Little and Takane Funatsu, cellists Raphael Wallfisch and Alice Neary and pianists Andrew Zolinsky and Simon Mulligan.

First Violins

Jennifer Thorn *leader*
Jane Robinson
Ailsa Forsyth
Wenda Sturrock
Aubrey Ansell
Michael Cook
Clive Jaskuli
Gavin Jackson

Second Violins

Jenni McGhie
Jeremy Cook
Alan Rosenthal
Janice Twiselton
Tim Bennett
Richard Lewis
Dominic Alan

Violas

Rosemary Cook
Don Thompson
Joan Bloomfield
Kate Ryle
Eleanor Cook
Kath Sandford

Cellos

Helen Cooper
Peter Davies
Helen Lee
David Raftis
Mags Healey
Nick Ullmann

Double Basses

Stephen Cooper
Kate Bishop
Eric Bloomfield
Helen Roose

Flutes

Miriam Chachamu
Kirstie Dods

Oboes

Michael Lee
Lucy Bevan

Clarinets

Jeremy Gouldstone
Andrew Porter

Bassoons

Tom Reid
Clare Thomas

Contra-bassoon

Alan Sturrock

Horns

Rod Wilson
Emma Drury
Richard Williams
Richard Payne

Trumpets

Antony Kearns
Brian Rose

Trombones

John Wells
Roy Young
Edward Solomon

Timpani

Valerie Hawkes

Percussion

Oliver Rundell



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GRAHAM JOHNSON piano

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Morgen (Mackay) Op. 27 No. 4
Zueignung (Gilm) Op. 10 No. 1

BENJAMIN BRITTEN

On this Island (W.H. Auden)
(i) Let the florid music praise
(ii) Now the leaves are falling fast
(iii) Seascape
(iv) Nocturne
(v) As it is, plenty

Interval

CLAUDE DEBUSSY

Cinq poèmes de Baudelaire (Charles Baudelaire)
(i) Le balcon
(ii) Harmonie de soir
(iii) Le jet d'eau
(iv) Recueillement
(v) La mort des amants

GEORGE GERSHWIN

Someone to Watch over me (Ira Gershwin)
The Man I Love (Ira Gershwin)
I got rhythm (Ira Gershwin)
Sam and Delilah (Ira Gershwin)
Summertime (DuBose Heyward)

GWENETH-ANN JEFFERS



Gweneth-Ann Jeffers is a music graduate of the University of Exeter and of Goldsmiths College, London and completed a postgraduate Diploma in Vocal Training at the Guildhall School of Music and Drama. She sang with the BBC Singers, with the chorus of Opera North and has taken part in concerts with the major London orchestras. Her many awards include the 1999 Maggie Teyte, Ian Fleming and Sybil Tutton Awards.

An experienced recitalist, Miss Jeffers has performed a wide repertoire ranging from Schubert, Schumann and Strauss to Ravel, Samuel Barber, Messiaen and Cage. In concert her repertoire has ranged from Bach, Mozart and Rossini to Strauss' *Vier letzte Lieder*, Poulenc's *La Dame de Monte Carlo* and Schoenberg's *Pierrot Lunaire*. Recent concerts have included Verdi's *Requiem* (Truro Cathedral), Brahms' *Requiem* and Strauss' *Vier letzte Lieder* in Canterbury Cathedral and Messiaen's *Harawi* at the 2000 Cheltenham Festival. Last season her engagements included the title role in Massenet's *La Navarraise* at the Guildhall and the title role in *Ariadne auf Naxos*, performed throughout France with the Orchestre de Picardie. At the Aldeburgh Britten Festival she sang Berg's *Lyric Suite* (with the Endellion Quartet) and appeared in recital with Graham Johnson and for the Cheltenham Festival sang Ravel's *Chansons Madecasses*.

Gweneth-Ann Jeffers represented England in the 2001 "Cardiff Singer of the World". She is a member of The Royal Opera Vilar Young Artist programme. This year she will return to the Edinburgh Festival and the Aldeburgh Festival.



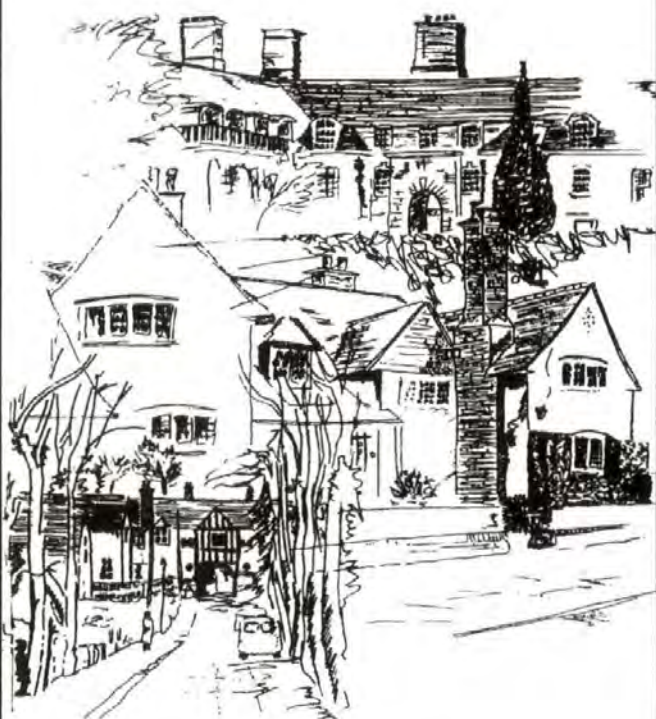
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GRAHAM JOHNSON



Graham Johnson is recognised as one of the world's leading vocal accompanists. Born in Rhodesia, he came to London to study in 1967. After leaving the Royal Academy of Music his teachers included Gerald Moore and Geoffrey Parsons. In 1972 he was the official pianist at Peter Pears' first masterclasses at The Maltings, Snape which brought him into contact with Benjamin Britten – a link which strengthened his determination to accompany. In 1976 he formed the Songmakers' Almanac to explore neglected areas of piano-accompanied vocal music; the founder singers were Dame Felicity Lott, Ann Murray, Anthony Rolfe Johnson and Richard Jackson – artists with whom he has established long and fruitful collaborations both on the concert platform and the recording studio. Some two hundred and fifty Songmakers' programmes were presented over the years. Graham Johnson has accompanied such distinguished singers as Sir Thomas Allen, Victoria de los Angeles, Elly Ameling, Arleen Auger, Brigitte Fassbaender, Matthias Goerne, Thomas Hampson, Simon Keenlyside, Philip Langridge, Serge Leiferkus, Edith Mathis, Lucia Popp, Christoph Prégardien, Dame Margaret Price, Dorothea Röschmann, Peter Schreier, Dame Elisabeth Schwarzkopf, and Sarah Walker.

His relationship with the Wigmore Hall is a special one. He devised and accompanied concerts in the hall's re-opening series in 1994, and in its centenary celebrations in 2001. He has been Chairman of the jury for the Wigmore Hall Song Competition since its inception. He is Senior Professor of Accompaniment at the Guildhall School of Music and has led a biennial scheme for *Young Songmakers* since 1985. He has had a long and fruitful link with Ted Perry and Hyperion Records for whom he has devised and accompanied a set of complete Schubert Lieder on 37 discs, a milestone in the history of recording. A complete Schumann series is halfway completed, and there is an ongoing French Song series where the complete songs of such composers as Chausson, Chabrier and Fauré are either already available, or in preparation. All these discs are issued with Graham Johnson's own programme notes which set new standards for CD annotations. He has also recorded for Sony, BMG, Harmonia Mundi, Forlane, EMI and DGG. Awards include the *Gramophone* solo vocal award in 1989 (with Dame Janet Baker) 1996 (*Die schöne Müllerin* with Ian Bostridge) 1997 (for the inauguration of the Schumann series with Christine Schäfer) and 2001 (with Magdalena Kozena). He was The Royal Philharmonic Society's Instrumentalist of the Year in 1998; in June 2000 he was elected a member of the Royal Swedish Academy of Music. He is author of *The Songmakers' Almanac*, *Twenty years of recitals in London* and *The French Song Companion* for OUP (2000). He was made an OBE in the 1994 Queen's Birthday Honours list, and in 2002 he was created Chevalier in the *Ordre des Arts et Lettres* by the French Government.



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Company & commercial:

Simon Manuel

(020) 7847 5601

simon@cleggmanuel.co.uk

Commercial property:

Richard Clegg

(020) 7847 5603

richard@cleggmanuel.co.uk

Residential property:

Emma Holden

(020) 7847 5605

emma@cleggmanuel.co.uk

Residential property:

Roshonara Uddin

(020) 7847 5606

roshonara@cleggmanuel.co.uk

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NONESUCH ORCHESTRA

leader Anne Park

LEON GEE conductor

CATHERINE LINDLEY violin

Inspired by Samuel and Henrietta Barnett's work in welfare and education in the East End, the Proms at St Jude's decided to incorporate an Outreach Project into this year's programme, consisting of a 'free for all' concert by the Nonesuch Orchestra and a workshop, both at Toynbee Hall. Included in today's concert is the first public performance of Jubilee Song, commissioned by a Proms benefactor. Under the same Outreach Project, a flute and piano recital is to be given at the North London Hospice for patients and their families.

The JUBILEE SONG was conceived after a Radio 4 debate in February, in which Sir Roy Strong defended the celebration of the Queen's Golden Jubilee. He talked about the Queen's stoicism, determination and hard dutiful work, and about what a good excuse a Jubilee is, to celebrate on a national scale.

The words are by John Mole, whose hope as first 'Official Poet' of the City of London, is "to build bridges...between the high-risers of the Square Mile and all those kids from the less glittering high-rises who need every advantage they can possibly be given."

The poem was set to music by Ronald Corp who, apart from composing, directs the London and Highgate Choral Societies, and founded and directs the New London Orchestra and New London Children's Choir, whose aim is to introduce children to music through singing.

Holberg Suite, Opus 40 – EDWARD GRIEG
Prelude

Carmen Fantasy – PABLO SARASATE arr. Fumiko Miyachi

Jubilee Song – RONALD CORP

Adagio in G minor – ALBINONI arr. Giazotto

When I'm Sixty-Four – LENNON/McCARTNEY

Brandenburg Concerto No 3 – J S BACH
Finale

Jubilee, Jubilo, Jubilate,
A bold brass dazzle of fanfare
And kettle drums pounding
Down streets hung with bunting
Brought out for the party
We're invited to share,
To be one golden nation
Of friendship, of kinship,
And to dance everywhere.

*Sing the daily round of service,
Duty, ritual, routine,
Fifty years the nation's monarch,
Tireless, diligent, serene.*

Jubilate, Jubilee, Jubilo,
A right royal full-throated rumpus
In hall, park and garden,
With grievance forgiven,
Where fresh hopes grow
To crown each one of us
As we sing in celebration
Of unity, of diversity,
And of all things harmonious.

*Modesty assumes its burden,
Destiny permits no choice,
Honour rules, and pride is selfless.
Jubilation, praise. Rejoice!*

Jubilo, Jubilate, Jubilee,
In a glorious fortissimo anthem
Let our high flight of voices
Alight where all races
Shall have gathered to be
Assured of their welcome
As they build a foundation
On now for tomorrow
And join in our song.

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NONESUCH ORCHESTRA



LEON GEE

The Nonesuch Orchestra is a versatile and dynamic string orchestra. In the forty years since its foundation the orchestra has given over three hundred concerts and has worked with such distinguished musicians as Emanuel Hurwitz, Janice Graham, Adrian Brown, Erich Gruenberg and Robert Max.

The orchestra performs mostly in and around London and has appeared at Spitalfields Church, Christ Church Hampstead, St John's Church in Harrow and at the Bedford Park, Pinner and Hampstead Garden Suburb Festivals. It often gives a platform to outstanding young soloists.

Concerts and workshops in schools are also a hugely enjoyable feature of the Nonesuch programme, giving many children a unique chance to hear a live orchestra.

Leon Gee was born in Harrow and currently resides in Northwood. Following formative musical training as a violinist, Leon studied conducting at the Birmingham Conservatoire under Jonathan Del Mar, with further studies in the Czech Republic, also at Dartington with Diego Masson, and British Youth Opera under Peter Robinson.

As British Arts Council Young Conductor, Leon was appointed founder Music Director for the London Philharmonic Youth Orchestra 1991-94. Guest engagements have included the London Philharmonic Orchestra, Birmingham Royal Ballet, Shanghai Symphony, and orchestras at the Birmingham Conservatoire, where Leon is an Honorary Member.

Distinguished soloists Leon has worked with include Artur Pizarro, Lars Vogt, Anthony Marwood, Frederick Kempf, Robert Cohen, Lucy Parham, Susannah Glanville and Barry Tuckwell.

Leon is currently Music Director for the Oxford Symphony Orchestra and Worcestershire County Youth Orchestra, while further activities this season include work with the Junior Guildhall Symphony Orchestra and return invitations to conduct the Oxford University Orchestra and the Hertfordshire Philharmonic.

CATHERINE LINDLEY

Catherine Lindley was born in Pinner in 1982 and began learning the violin at the age of 5 with Jean Fiske. In 1998, she went to Chetham's Music School in Manchester, where her violin tutor was Richard Deakin. Returning to London in 1990, she spent a year with David Takeno before coming to the Royal Academy last September and resuming her studies with Richard Deakin.

While at school, Catherine was a member of a successful piano trio which was a prize-winner at the National Schools' Chamber Music Competition on several occasions. She also led the National Children's Under 13 Orchestra, the National Children's Chamber Orchestra, the Harrow Young Musicians Symphony and Philharmonic Orchestras and was a member of the National Youth Orchestra from 1998-2000, participating in the Cheltenham Festival 2000 in string quartets and other chamber music items.

Catherine has participated in masterclasses with Andrzej Grabiec, Lewis Kaplan, Mauricio Fuks and the Vermeer, Vellinger and Takacs Quartets.



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Violin and Piano Recital

SCHLOMY DOBRINSKY violin
DANNY DRIVER piano

LUDWIG VAN BEETHOVEN
(1770-1827)
Sonata in D, Opus 12 no 1

HENRYK WIENIAWSKI
(1835-80)
Polonaise brillante in D, Opus 4

MAURICE RAVEL
(1875-1937)
Tzigane - Rapsodie de Concert

FRITZ KREISLER
(1875-1962)
**Miniature Viennese March
La Gitana**

Sonata in D, Opus 12 no 1 - LUDWIG VAN BEETHOVEN

1. Allegro con brio
2. Tema con variazioni: Andante con moto
3. Rondo: Allegro vivace

Polonaise brillante in D, Opus 4 - HENRYK WIENIAWSKI

Tzigane - Rapsodie de Concert - MAURICE RAVEL

Miniature Viennese March - FRITZ KREISLER La Gitana

Beethoven was himself a violinist and viola player, as well as a pianist. But it was not until 1798 (seven years after his move from Bonn to Vienna) that he turned to writing violin sonatas. His set of three, Opus 12, was written over a short period that year and dedicated to Antonio Salieri (1750-1825), a prominent opera composer resident in Vienna with whom Beethoven later studied Italian vocal style and who evidently helped him in some capacity in the 1790s. The publisher's subtitle—"for harpsichord or fortepiano, with a violin"—followed the tradition of the earlier Classical period, when most of the musical material in a violin sonata was given to the keyboard instrument, the violin part being of relatively little interest and could in some cases be omitted altogether. Beethoven, however, followed the example set by Mozart by treating the instruments much more as an equal partnership.

A graduate of the Paris Conservatoire, the Polish violinist Henryk Wieniawski began his career as a virtuoso in 1851, spending some three years in Russia giving concerts and writing music for his own use. After further concert tours he accepted an invitation from Anton Rubinstein to join the staff of the St Petersburg Conservatory, where he served from 1860 until 1872. Exhausting concert tours of the United States were followed by appointment as successor to Vieuxtemps at the Brussels Conservatoire, where he taught until 1877. At the same time he continued his concert tours, brought to an end only by ill-health and his death in Moscow in 1880.

Wieniawski's compositions were principally written for his own use. They include two important violin concertos as well as a number of pieces, of which this Polonaise is a well-known example, designed to display his technical and romantic musical accomplishments.

The idea for *Tzigane* originated in 1892, when, at the end of a musical *soirée*, the Hungarian violinist Jelly d'Aranyi captivated Ravel by playing gypsy tunes far into the night. The work was composed in 1924. In preparation, Ravel had studied Paganini's *Caprices* to familiarise himself with the limits of violin technique, and his assimilation of both this knowledge and the style of Hungarian gypsy music is a *tour de force*. A substantial cadenza-like passage opens the work, before the entry of the piano with a flourish suggestive of the cimbalon. The music progresses with great flexibility and freedom through many changes of tempo; a wide range of violin effects is exploited, including rapid passages of harmonics and left-hand pizzicato.

One of the best-loved violinists of all time, Fritz Kreisler was born in Vienna and became a student at the Conservatoire at the age of seven. Later he entered the Paris Conservatoire where he studied under Joseph Massart, who also taught Wieniawski. His subsequent international career, interrupted briefly by medical studies and a period of military service, consolidated his position as a leading virtuoso. As a composer, Kreisler's purpose was pure entertainment, never intellectual profundity. He turned out a series of highly popular short pieces, well suited to the demands of his audiences for encores and to the constraints of the recording studio of his time. Many of these took the form of arrangements and transcriptions but they also included some original pieces (including a number of pieces which amazingly - despite their patently anachronistic style - he initially palmed off as works of past composers, until he eventually admitted they were his own). Kreisler was much admired for his effortless performance as well as for his vibrato technique applied to fast as well as slow notes. He became a United States citizen in 1943.

Thomas Radice



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SHLOMY DOBRINSKY



Shlomy Dobrinsky was born in Moscow in 1981. He started to play the violin at the age of six, studying with his father. His musical education began when he was accepted by the Gnessin School of Music at the age of seven, as a pupil of Irina Svetlova. After his parents emigrated to Israel, he continued his studies at the Tel-Aviv Conservatory and Jerusalem Academy of Music, where he was the youngest student of that institution.

During those years, Shlomy was awarded the American-Israel Cultural Foundation Scholarship; he performed a wide repertoire as soloist and chamber music player in many prestigious festivals and concert halls in Israel, England, Russia, Italy and Austria. He has worked with such eminent conductors as Mehta, Mazur, Levine, Yarvi, Foster, Temirkanov and Sinopoli.

His participation in masterclasses under eminent violinists and his many awards, have led to numerous engagements, including the Saint-Saëns *Violin Concerto No 3* with the Philharmonia Orchestra under Christopher Warren Green in St. John's, Smith Square.

Recently, he was awarded The James Verwey Memorial Prize for the best rendering of a South African Composition in the 2002 UNICA International String Competition, held in Pretoria. He plays on an 1846 Veuillem violin.

DANNY DRIVER



Danny Driver was born in London in 1977, and began taking private piano lessons at the age of five. During the next decade he expanded his musical horizons with studies in clarinet, horn, harpsichord and composition. He maintained a strong interest in other disciplines, opting for a university degree in Natural Sciences at Cambridge University on leaving school.

He studied piano privately in London with Alexander Kelly and Piers Lane, and gave numerous concerto, solo recital and chamber performances. He also spent two summers at the Aspen Music Festival in Colorado (USA) as an Orchestral Piano Fellow, where he gained invaluable experience working under conductors such as David Zinman, Michael Tilson Thomas and John Adams.

In 1999 Danny Driver entered the Royal College of Music and graduated with distinction in July 2001, having won prizes for his interpretation of 20th century music, French Impressionist repertoire and Tchaikovsky's First Piano Concerto. Most recently, he reached the semi-finals of the London International Piano Competition as the only UK representative, performing recitals at the Purcell Room and Queen Elizabeth Hall.

Future engagements include solo and chamber recitals in Israel, Italy and across the UK, including one at the Purcell Room at the invitation of the Kirckman Concert Society in 2003.



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Choral Concert

ALYTH CHORAL SOCIETY

ZEMEL CHOIR

VIVienne BELLOS conductor

ALYTH CHORAL SOCIETY

Adonai Roi Psalm 23 – PERCY RIDEOUT

Essa Einai Psalm 121 – PAUL BEN HAIM

Halleluyah Psalm 150 – LOUIS LE WANDOWSKI

Tov l'Hodot Psalm 92 – FRANZ SCHUBERT Alan Davis *soloist*

Samachti Psalm 122 – MALCOLM SINGER Lynette Chazen Hart, Barbara Segal *soloists*

Halleluyah Psalm 150 – CHARLES V ALKAN

FOUR PSALMS – ANTON DVORAK Vivienne Bellos *soloist*

The Lord is my shepherd Psalm 23

I will sing new songs of gladness Psalm 96

By the waters of Babylon Psalm 137

I will lift mine eyes Psalm 121

Lobet Den Herrn Psalm 117 – JOHANN SEBASTIAN BACH

ZEMEL CHOIR

Hinach Yafa – DUDLEY COHEN

Psalm 117 – MALCOLM SINGER

Yah Ribon – GARY TUCKER

Shirat Yisrael – CHONON LEWIS

Sing Ye Praises – AARON COPLAND

Do Not Stand At My Grave and Weep – ALEXANDER KNAPP

Zion's Walls – AARON COPLAND

Hatzvi Yisrael – RAPHAEL GONLEY

Mir Trogn a Gezang – LEO LOW

Der Yid Der Schmid – VLADIMIR HEIFETZ

Der Rebbe Elimelech – MOSHE NADIR arr. Zavel Zilberts

ALYTH CHORAL SOCIETY

PSALM 23

PSALM 121

PSALM 150

PSALM 92

PSALM 122

PSALM 150

FOUR PSALMS

PSALM 117

The psalms stand supreme as works of literature and music over the last 2000 years. The Hebrew name for psalms is Sefer Tefillim often shortened to Tillim. The place of the book of Psalms in the Ketuvim (Writings) is second after Ruth and followed by Job and Proverbs and is generally considered to be the most important book of the Ketuvim. The psalms were written as poetry and the English translations of the psalms are always set out in poetic form.

Percy Rideout's setting of this psalm was written during his 50 years post as Organist of the West London Synagogue early in the 20th century.

Paul Ben Haim was born in Munich in 1897 and moved to Palestine in 1931 where he became one of Israel's foremost art music composers.

Probably the best known composer of Jewish liturgical music, Lewandowski was born in Poland and was the first Jewish musician to be admitted to the Berlin Academy to study composition. He spent his life working in synagogues as Director of music reforming traditional chant and composing for organ choir and cantor.

Schubert is not normally associated with composing to Hebrew texts, however he lived in Vienna in the early 19th century at the same time as Salomon Sulzer, one of the greatest influences on Jewish music in the Ashkenazi world. Sulzer took on the task of revitalising Jewish music as it was at that time. In doing so he approached many of his friends, established composers in Vienna, to compose pieces for the first volume of his *Schir Zion*, published in 1838. Schubert set psalm 92, taking the challenge very seriously. The solo part would have been composed for Sulzer himself who had a magnificent high baritone voice.

Malcolm Singer was commissioned to write this work for the Jubilee of the Reform Synagogues of Great Britain in 1992. Many members of the Alyth Choral Society sang in the first performance of this work at the West London Synagogue conducted by the composer.

Charles Valentin Alkan is comparatively unknown despite a large output of spectacular piano music. He attained great fame in his early life, being admired by both Chopin and Liszt. However he suffered disappointments in his life and became a recluse. His music fell into obscurity until it was recorded by Ronald Smith in 1977. Many of Alkan's works include references to his Jewish faith and he composed two liturgical pieces for Samuel Naumbourg's volumes of synagogue music *Eitz Chayim* and *Halleluyah*. Naumbourg was the chief cantor of Paris in the mid 19th century.

Dvorak wrote these songs for soprano and piano under the title *Biblical songs Op 99* in 1894. There are 10 in all and a year later he published them for voice and instruments. These four psalms are usually sung as a group.

This is one of six surviving motets by JS Bach undated.

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ZEMEL CHOIR

HINACH YAFA

Behold you are beautiful
(Song of Songs 4:1)

PSALM 117

YAH RIBON

God Master of all Worlds

SHIRAT YISRAEL

SING YE PRAISES

DO NOT STAND AT MY GRAVE
AND WEEP

HATZVI YISRAEL

Your Glory O Israel

MIR TROGN A GESANG

Sing Comrades sing

DER YID DER SCHMID

The Jewish Blacksmith

DER REBBI ELIMELECH

Rabbi Elimelech

ALYTH CHORAL SOCIETY

Behold you are beautiful my beloved; behold you are beautiful, your eyes are doves.

Song of Songs (Shir Hashirim) has been interpreted as being an allegory for the love between the people of Israel and God. It is the custom to read this publicly during Pesach (Passover), the time when Israel becomes God's people. Dudley Cohen founded the Zemel Choir in 1955 and was its first music director until 1975.

This is a joyful setting of one of two psalms commissioned by the Zemel Choir in 1995 from Malcolm Singer currently Director of Music at the Yehudi Menuhin School and former Music Director of the choir to celebrate its fortieth birthday.

The five stanzas of this Aramaic poem form the acrostic Yisrael, the name of its author, Yisrael ben Moshe of Najara, Rabbi of Gaza who lived in the sixteenth century. It is a popular 'zemer' (table song) sung at the Sabbath evening meal. Gary Tucker is a member of the Zemel Choir.

Chonon Lewis was a member of the Zemel Choir in the early 1960s and this setting was composed in 1969 to words by C. N. Bialik, Israel's foremost poet.

This is the last of four motets written by Aaron Copland in 1921. The texts are from biblical sources and they were written while the composer was studying with Nadia Boulanger. They were not published until 1979.

The words are anonymous and are thought to be from several sources. Alexander Knapp works tirelessly in the field of Jewish music lecturing, accompanying, arranging and writing. He is the Joe Loss Lecturer in Jewish Music at the School for Oriental and African studies in London.

A dirge of David on the death of Saul and Jonathan.

Raphael Gonley is the choirmaster at Wimbledon and District Reform Synagogue and composer of a variety of works based on Jewish themes.

This rousing anthem was composed for the HaZamir Choral Society in Lodz Poland in 1899, a cultural outgrowth of the Jewish nationalistic movement. It was written by its musical director Leo Low who also composed various liturgical pieces for the choir.

The Jews of the shtetl engaged in a diverse range of work. There were for example Jewish doctors, administrators, teachers, merchants, pedlars and cobblers. This poem by Wolf Younin tells the story of the blacksmith.

A Yiddish version of the English song Old King Cole. The poem and music by Moshe Nadir, who emigrated to America at the age of 13, were composed in the 1920s. He was a Yiddish poet, satirist and playwright. This choral arrangement, published in 1935 for mixed choir and piano accompaniment was written by Zavel Zilberts.

The Alyth Choral Society occupies a unique position in the Jewish music scene. It is the only Jewish Choir to give its members the opportunity to perform the great oratorios, many of which are based on biblical tradition. During the eighteen years since its formation the choir has sung works by Britten, Vaughan Williams, Brahms, Liszt, Schubert, Bernstein, Haydn and, of course, Handel. Their repertoire also includes modern works by Israeli, British and American composers and they have recently commissioned a new work by the composer Julian Dawes, with help from the Millennium Fund, for performance in March 2003.

ACS has sung at the Royal Festival Hall, St Paul's Cathedral, The Barbican, St Martin-in-the-Fields and here in Hampstead Garden Suburb, hopefully making a contribution to Jewish/Christian relations in the surrounding area. The ACS Music Director, Vivienne Bellos, has seen this mixed ability choir through many exciting performances and she frequently appears with them as soprano soloist.



CENTRAL HOTEL

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to the
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The Zemel Choir, established by Dudley Cohen in 1955, is proud of its international reputation as one of the world's finest mixed voice Jewish choirs. Our wide ranging repertoire embraces all the traditional Jewish cultures, Ashkenazi, Sephardi, Yiddish and Israeli. We regularly perform in major venues throughout the U.K. and overseas, and besides singing well known favourites, are particularly proud to present new music, often specially commissioned, from contemporary composers.

TV and Radio appearances include the 1986 live television and radio broadcast of *Kaddish at Terezin* from Canterbury Cathedral, the *Expressions of Reconciliation and Hope* service in York Minster in 1990, and the special edition of Radio 4's *Sunday Worship* in January 2001, when we were chosen to represent the British Jewish community as part of the Holocaust Day commemoration.

Over the years we have made many recordings, the most recent of which – *The English Tradition of Jewish Choral Music* conducted by Robert Max with cantor Moshe Haschel – was described by music critic Malcolm Miller as "a fascinating and beautifully performed selection of synagogue music from the 19th and 20th centuries".

We have travelled extensively to the U.S.A., Canada, Israel, and Eastern and Western Europe, and in 1993 participated in the Polish Holocaust Memorial ceremonies in Warsaw and Treblinka to commemorate the 50th anniversary of the Warsaw Ghetto Uprising. At the 1996 Zimriyah Choral Festival in Jerusalem we were invited to sing at the opening ceremony concert which was broadcast live on Israel Radio.

Our latest overseas trip was in October 2001 when we made a most successful tour of The Czech Republic and Hungary. Plans for 2002 include several concerts in and around London throughout the year; there will be a further recording in 2003.

The Choir has maintained its reputation as a result of professional musical direction, and a strong commitment to rehearsals by its members. We come together not only to sing, but to be part of a warm and friendly social group. We are always happy to welcome new members; to find out more about us, visit our website at www.the-zemel-choir.org or phone our membership secretary, Doreen Havardi on 020-8868 8423.

ZEMEL CHOIR



VIVIENNE BELLOS



Vivienne Bellos trained at Dartington College of Arts and the Royal Academy of Music where she won several prizes for singing and was awarded scholarships to further her training. A finalist in the Kathleen Ferrier Award of 1974 she made her debut Wigmore Hall recital in 1975 shortly after the birth of her first child. Family constraints led her to a job in Jewish music becoming the Director of Music at the North Western Reform Synagogue in 1980. Here she founded the Alyth Choral Society, the Alyth Youth Singers, Alyth Kids Choir and the young adults choir Pandemonium as well as the youth drama group the Alyth Academy of Performing Arts. In 1986 the post of Music Consultant for the Reform Synagogues of Great Britain was created for her, a post she held until 1999. Here she introduced Music Seminars and Choir Festivals and for two years ran a Jewish Music Fair as well as running workshops throughout the movement. She lectures in Jewish Music and teaches singing and in 1999 was appointed Musical Director of the Zemel Choir, the first woman to hold the post. Miss Bellos is the chairman of the British Jewish Music Network and on the faculty of the Leo Baeck College. Her singing career included solo appearances at the Queen Elizabeth Hall, Purcell Room, Royal Festival Hall and St. John's Smith Square. She has given recitals in Switzerland, Lithuania and America and, despite a very full schedule, as conductor manages to appear as soloist on a regular basis.



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Song Recital

MATTHEW BEALE tenor

OLIVER RUNDELL piano

FRANZ SCHUBERT
Die Schöne Müllerin

Die schöne Müllerin - FRANZ SCHUBERT (1797-1828)

1. Das Wandern (Wandering)
2. Wohin? (Where to?)
3. Halt! (Halt!)
4. Danksagung an den Bach (Giving thanks to the Brook)
5. Am Feierabend (On the restful evening)
6. Der Neugierige (Curiosity)
7. Ungeduld (Impatience)
8. Morgengruss (Morning greetings)
9. Des Müllers Blumen (The Miller's flowers)
10. Tränenregen (Rain of tears)
11. Mein! (Mine!)
12. Pause (Pause)
13. Mit dem grünen Lautenbande (With the green lute-ribbon)
14. Der Jäger (The hunter)
15. Eifersucht und Stolz (Jealousy and Pride)
16. Die liebe Farbe (The Favourite Colour)
17. Die böse Farbe (The Hateful Colour)
18. Trockne Blumen (Dry Flowers)
19. Der Müller und der Bach (The Miller and the Brook)
20. Des Baches Wiegenlied (The Brook's Lullaby)

Wilhelm Müller wrote the twenty-five poems of *Die schöne Müllerin* in Vienna in 1821 and Franz Schubert set twenty of the poems to music in 1823. By the end of 1828, both men were dead. They had never met. With *Die schöne Müllerin*, and their other song cycle collaboration, *Die Winterreise*, their names were linked forever in the history of music and German literature.

Die schöne Müllerin is the archetypical song cycle. Linked by Müller's words and Schubert's exquisite settings, the songs tell the tragedy of a mill journeyman who falls in love with the miller's daughter and comes to believe she loves him despite all evidence to the contrary. The poems and the music follow his infatuation, his protestations of love, his disappointed hopes, his despair, his depression, and, finally, his death.

Schubert's music enlivens and enlightens the story, providing background, interpretation, color, and setting. The singer plays many parts: the journeyman, of course, but also the miller, his daughter, and the ever-present millstream. Within the single character of the journeyman, the singer must interpret not only the mood swings but even the self-contradictions at times within a single phrase of a man slowly losing his mind. The piano part provides the settings and moods, giving ear to the psychological makeup of the journeyman and changing in character to become the brook, the millwheels, the heavy millstones, the forget-me-nots of the field, the hunter's horn, and, finally, the tolling of the church bell as the journeyman breathes his last.



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MATTHEW BEALE



ROBERT WORKMAN

Matthew Beale was a choral scholar at New College, Oxford, where he read Psychology. Following three years as a lay clerk at St George's Chapel, Windsor Castle he trained at the Royal College of Music with Margaret Kingsley. He received The Laura Ashley Scholarship as well as a Sybil Tutton award from the Musicians' Benevolent Fund and one from the Ian Fleming Charitable Trust. He is currently studying at the National Opera Studio, sponsored by The Royal Opera House.

Whilst at the RCM, he took the roles of Don Ottavio *Don Giovanni*, Sir Philip/Narrator *Owen Wingrave*, Sellem *The Rake's Progress* and Bruschino figlio in Rossini's *Il Signor Bruschino*. He has also sung Berengario in Handel's *Lotario* and Ugone in *Flavio* with the London Handel Festival, Der Junge in Lars Klit's *Der Letzte Virtuose* with the Berlin Kammeroper and Ferrando *Così fan Tutte* on a recent tour of the Isle of Man. His repertoire also includes Thomas in Birtwistle's *The Last Supper*, Paolino in Cimarosa's *The Secret Marriage* and the title role in Francis Grier's *St Francis of Assisi*.

Matthew has performed with many of the top British choral groups - The Tallis Scholars, The Sixteen, The Gabrieli Consort, The Academy of Ancient Music and Polyphony. His recent performances as soloist have included Boccherini *Stabat Mater* with The King's Consort at The Wigmore Hall, *Carmina Burana* in Liverpool, *Messiah* at Worcester Cathedral, *Creation* with the Guildford Philharmonic, Bach *St John Passion* and *B Minor Mass* at St John's Smith Square and the *St Matthew Passion* at the London Handel Festival. As a recitalist he has performed in Japan, England and Wales. His repertoire includes Bach *Magnificat*, Monteverdi *Vespers*, Mozart *Requiem*, Rossini's *Petite Messe Solennelle* and Vaughan Williams' *On Wenlock Edge*.

Matthew's forthcoming plans include Remendado *Carmen* for Glyndebourne Touring Opera, First Priest *Die Zauberflöte* and Second Gravedigger *Hamlet* at The Royal Opera House. On the concert platform he will sing Bach and Handel with the Raglan Baroque Players/Nicholas Kraemer, *Lo Sposalizio* with The King's Consort/Robert King, Handel *L'Allegro, Il Penseroso ed Il Moderato* at La Chaise Dieu Festival, Bach *B Minor Mass* with The Manchester Camerata/Kraemer and *Easter Oratorio* with The Scottish Chamber Orchestra/Kraemer.

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 to 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 has been Director of Music and Organist at St Jude's since October 2001, and has also spent the last year on the répétiteurs' course at the National Opera Studio, where his studies were supported by The Friends of Covent Garden and the Sir Henry Richardson Awards (administered by the Musicians' Benevolent Fund). This summer he is leaving London to take up a full-time post on the music staff of Scottish Opera.



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BBC Concert Orchestra

leader Cynthia Fleming

ROBERT MAX
conductor and cello soloist

Proms at St Jude's would like to express their appreciation to Ms Nicky Faith for the loan of the harpsichord for tonight's performance.

String Symphony No 10 in B minor – FELIX MENDELSSOHN

Adagio – Allegro

Serenade for Strings in E minor, Opus 20 – EDWARD ELGAR

Allegro piacevole

Larghetto

Alegretto

Cello Concerto in C major, Hoboken VIIb:1 – FRANZ JOSEPH HAYDN

Moderato

Adagio

Allegro molto

Cadenzas by Christopher Bunting

Interval

Cello Concerto in B minor RV 424 – ANTONIO VIVALDI

Allegro non molto

Largo

Allegro

Serenade for Strings in E major, Opus 22 – ANTON DVOŘÁK

Moderato

Tempo di Valse

Scherzo: Vivace

Larghetto

Finale: Allegro vivace

FELIX MENDELSSOHN

(1804-1847)

String Symphony No 10 in B minor

Felix Mendelssohn was born into a prosperous and highly cultured family, for which music-making was a normal part of everyday life. He displayed astonishing musical maturity from his early teens, with an exceptional talent for string ensemble writing. It is no exaggeration to say that if the young Mozart's life had been cut short at the age that Mendelssohn was when he was writing the string symphonies, the famous octet for double string quartet (at 16) or the overture to *A Midsummer Night's Dream* (at 17), few would have seen in Mozart such signs of future genius.

Felix's grandfather, Moses Mendelssohn, had been a distinguished Hamburg philosopher and champion of Jewish emancipation. His son Abraham, Felix's father, was a banker and Christian convert. After the French occupation of Hamburg in 1811 the family moved to Berlin, where regular visitors to the Mendelssohn household were the philosopher Hegel and the scientist Alexander von Humboldt, as well as many eminent musicians. Felix, the second of three children, was given an extremely rigorous private education, beginning at 5 o'clock each morning, in languages, literature, drawing and painting, as well as in music. He proved to be talented in all of these, and it was only comparatively late that he decided to make music his career.

The Tenth String Symphony, written when the composer was 14, begins with a serious but song-like *Adagio*, which is followed by an increasingly turbulent *Allegro*, the rhythmical theme of which contrasts with the calm, dreamy atmosphere created by a solo viola. The piece ends with a powerful *accelerando*.

SIR EDWARD ELGAR

(1857-1934)

Serenade for Strings in E minor, Opus 20

The E minor Serenade for strings, one of Elgar's best-loved works, was written in 1892, shortly after he and his wife had moved back to Malvern, following his unsuccessful attempt to enter the London musical establishment in 1890-91. In Malvern he reverted to his portfolio of posts as a provincial conductor, choirmaster and composer. Fame was not to come until 1899, with the *Enigma Variations*; from then on success followed success for the largely self-taught composer, with a knighthood in 1904 and a move in 1912 to a substantial house in Hampstead, designed by Norman Shaw.

The Serenade is often seen as a nostalgic reflection of Elgar's early life in the shadow of the Malvern Hills, and indeed is probably derived from earlier sketches. Written with elegance and economy, it contains the germs of many of Elgar's later works, with its sweeping melodies (the slow movement is particularly fine) and late romantic harmonies.

Best wishes from Roz

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JOSEPH HAYDN
(1732-1809)
**Cello Concerto in C major,
Hoboken VIIb:1**

ANTONIO VIVALDI
(1678-1741)
Cello Concerto in B minor RV 424

ANTONIN DVOŘÁK
(1841-1904)
**Serenade for Strings in E major,
Opus 22**

ROBERT MAX



This concerto, probably written in the 1760s and later lost, was rediscovered in 1961 when a set of manuscript parts originating from a private music collection was found in the National Museum in Prague. Its authenticity is assured, since the opening theme of the first movement appears in Haydn's thematic catalogue of his own works.

Through his position at the Esterházy court, Haydn had at his disposal some of the finest instrumentalists in the Austrian Empire, and it seems virtually certain that the concerto was written for one of them. The three movements bear comparison with some of Haydn's finest symphonic writing of the period.

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

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

Resigned to Vivaldi's peripatetic existence, the governors of the Pietà signed a contract with him in 1723, under which he would provide them with two concertos a month and rehearse them if and when he was in Venice. In 1735 he was appointed to the superior position of *maestro de' concerti* – perhaps in a final attempt to pin him down; but the urge to travel proved irresistible and the contract lapsed after three years. During his final years Vivaldi visited Amsterdam, to much acclaim, and died during a visit to Vienna, where he was buried in a pauper's grave. Despite having earned at one time a handsome income from his compositions, he was said by a contemporary to have been reduced to penury by extravagant living.

Vivaldi was a particularly prolific composer of concertos: some 500 survive, of which about 350 are for one solo instrument and strings (over 230 of them for violin). Dating them with any precision is virtually impossible.

Dvořák wrote two serenades for chamber ensemble: in E major for strings (1875) and in D minor for wind band (Opus 44, written less than two years later). Both belong to the period when Dvořák had at last begun to achieve public success and was feeling increasingly confident in venturing into new creative forms.

After some twelve years spent on writing symphonies, operas, chamber music and other works, most of which went unrecognised, the breakthrough came when Dvořák was awarded the Austrian State Prize. The judges included Brahms and the celebrated music critic Eduard Hanslick. Brahms was so impressed by the 34-year old composer that he recommended him to his publisher, Simrock, who soon afterwards commissioned Dvořák to write the first set of *Slavonic Dances*—a work which rapidly became enormously popular.

Dvořák's fertile imagination and instinctive feeling for melody and rhythm are very much in evidence in the first serenade. Occasionally there are some charmingly unexpected touches, such as the subtle modulation from D flat to E major in the trio of the second (*Tempo di valse*) movement. In the finale the gaiety is suspended temporarily for a backward glance at the previous *Larghetto*; and towards the end a quotation from the first movement brings the work to a satisfying close.

Thomas Radice

Robert Max enjoys a colourful career as conductor, cellist and chamber musician. He was Musical Director of the Nonesuch Orchestra and the Zemel Choir, with whom he recorded two CDs for Olympia and toured Israel in 1996. In London, Robert regularly conducts the Covent Garden Chamber Orchestra, most recently at St. Paul's Covent Garden, the St. Jude's Proms and the Rye Festival. He has worked with soloists including Ralph Kirshbaum, Sergei Dukachev, Gyorgy Pauk, Erich Gruenberg, James Kirby, Richard Lester and Nicolai Demidenko. Robert has conducted the Arad Philharmonic Orchestra in Western Romania in works by Elgar, Beethoven, Bliss and Mozart and last October visited Tambov in Russia where he conducted works by Brahms, Elgar, Mozart and Beethoven. This year he conducts the Symphony and String Orchestras at Royal Holloway, University of London and the Symphony Orchestra at the Junior Department of the Guildhall School of Music and Drama.

Robert's career as a solo cellist has taken him all over the UK, to the USA, Germany, Denmark, Holland, France, Austria, Russia and Romania, where he has given recitals with his wife, the pianist Zoë Solomon, and performed concertos with conductors including Howard Shelley, Sir Alexander Gibson, Sir James Loughran and Owain Arwell Hughes. He studied with Florence Hooton at the RAM, Ralph Kirshbaum at the RNCM and Zara Nelsova at the Juilliard School.

As cellist of the Barbican Piano Trio for fourteen years, Robert has performed on four continents, recorded for ASV, performed live on the BBC World Service and Radio 3 and on TV and Radio in Europe and the USA. The Trio was invited to give a Beethoven Trio Cycle in the Wigmore Hall's Master Concert Series in 1995, which they repeated in a dozen other parts of the UK. Two CDs of Piano Trios by Rachmaninov, Tchaikovsky and Schnittke were released in autumn 2001.

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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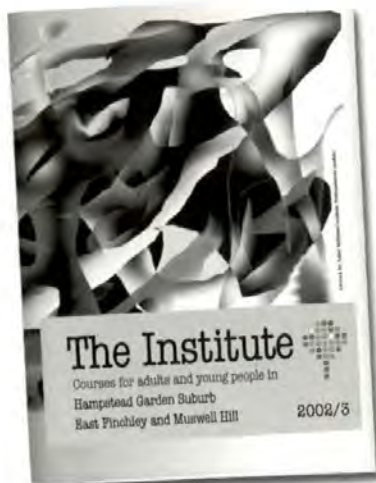
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The London Symphony Orchestra, Philharmonia Orchestra and Royal Philharmonic Orchestra have invited Robert to work as guest principal cello on several occasions and last year Robert visited Denmark to play guest principal cello in the Copenhagen Philharmonic. Robert was Musical Director of Pro Corda, the National School for Young Chamber Music Players from 1998 to 2000.

On Saturday October 12th 2002 Robert returns to St. Jude's to conduct a programme of music by Handel, Mozart and Saint Saens to celebrate the recently renovated Organ. Oliver Rundell will be accompanied by the Covent Garden Chamber Orchestra and proceeds will be shared with the charity Music Aid.

The BBC Concert Orchestra was formed in 1952, and this year celebrates its 50th Anniversary. It has a wide and flexible repertoire, ranging from classical works and grand opera to light music and popular songs.

Its Principal Conductors over the years have been Gilbert Vinter, Sir Charles Mackerras, Vilem Tausky, Marcus Dods, Ashley Lawrence and, since 1989, Barry Wordsworth. The Orchestra's permanent home is the Hippodrome in Golders Green, which serves as a base for the majority of its music-making activities.

BBC Radio 2 has close links with the Orchestra which is featured on the weekly programme *Friday Night is Music Night*; and the Orchestra also makes frequent broadcasts on BBC Radio 3.

On BBC Television, the BBC Concert Orchestra has appeared in several concerts with soprano Lesley Garrett and on the soundtracks to *Millennium: A Thousand Years of History*, *Walking with Dinosaurs*, *All the King's Men*, *History of Britain*, *Superhuman*, *Rebel Heart* and *The Blue Planet*. The Orchestra has also recorded the soundtracks to *Walking with Beasts* and *Blood of the Vikings* which were shown on BBC1 and BBC2 in November.

The Orchestra performs annually at the Proms (including Proms in the Park), makes regular visits to the Royal Festival, Royal Albert and Barbican Halls in London and appears throughout the UK. It also tours abroad and has performed in Belgium, Cyprus, France, Germany, Greece, Holland, Hong Kong, Italy, Japan, Portugal, Spain, Sweden, Turkey and the United States.

The BBC Concert Orchestra has made many recordings. Among its recent releases are *Crazy for Gershwin*, *The Movies*, *The Musicals*, *Love and Romance*, *Opera Gala Live*, *Classical Masterpieces*, *Great Choral and Concert Classics*, *Let's Face the Music: A Tribute to Fred Astaire*, *The Best of Gilbert and Sullivan*, *Disney Movie Favourites*, *The Hits from Broadway*, *A Christmas Celebration* and *An English Celebration*.

To be put on the Orchestra's FREE mailing list, for information about forthcoming concerts and recordings, please write to: Marketing Department, BBC Concert Orchestra, Freepost LON8055, London NW11 0YR (no stamp necessary); telephone 0207765 0646; or email concert.orch@bbc.co.uk Website: www.bbc.co.uk/orchestras/co





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ANDREW QUARTERMAIN

Andrew Quartermain was born in 1975 and started piano lessons aged 5. He later studied at the junior department of the Guildhall School of Music and Drama, where he won the Director's Prize. He read music at Cambridge University, where he was a choral scholar, before going on to study at the Guildhall School on the Advanced Soloists' Course. He was supported by scholarships from the Worshipful Company of Cutlers and the Atwell Trust.

Andrew gave his first performance on BBC Radio 3 as part of the Young Artists' Forum and won the Guildhall Prize for Piano Accompaniment. He has a busy concert schedule as soloist and chamber musician and he performs with instrumentalists and singers from across Europe and beyond. He is tutor at ProCorda, the National School for Young Chamber Musicians.



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Brontë String Quartet

SARA TRICKEY violin

KATHARINE GORSUCH violin

JON THORNE viola

DAISY GATHORNE-HARDY cello

FRANZ JOSEPH HAYDN

(1732-1809)

**String Quartet in B flat major
Op 76 no 4 "Sunrise"**

CLAUDE DEBUSSY

(1862-1918)

String Quartet

LUDWIG VAN BEETHOVEN

(1770-1827)

String Quartet Op 59 No 1 in F

BRONTE STRING QUARTET

String Quartet in B flat major Op 76 no 4 "Sunrise" – FRANZ JOSEPH HAYDN

Allegro

Adagio

Menuet: Allegro

Finale: Allegro ma non troppo

String Quartet – CLAUDE DEBUSSY

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré – en animant peu à peu – très mouvementé et avec passion

String Quartet Op 59 No 1 in F – LUDWIG VAN BEETHOVEN

Allegro

Allegro vivace e sempre scherzando

Adagio molto e mesto

Allegro (Thème russe)

Haydn is well-known as the father of the string quartet. Hans Keller has written that he turned "what seemed an unpromising medium into what was to become the most expressive form of western instrumental composition – and it became that in his own hands too!" Haydn's Opus 76 is a set of six string quartets written between 1796 and 1799, dedicated to Count Joseph Erdödy, one of those wealthy patrons to whom the string quartet is so indebted. The "Sunrise" Quartet takes its nickname from the long, ascending melody with which the work begins. The second movement is hymn-like and poignant. The menuet seems to want to be a waltz (then just entering its grand vogue), while the trio is a central European romp. The theme of the finale has been described as a ditty with a hiccup, and is said to derive from an old English folksong.

Debussy's only quartet, written in 1893, was performed first by the Ysaye Quartet and was met with a mixed reception. This was perhaps because Debussy had then reached a critical turning-point in his career and was leaving behind the sound-world of Wagner for something more experimental. The structure is cyclical and works on and around the Phrygian mode, the fourth movement recalling the motto theme of the first. Apparently, the leaping pizzicati of the scherzo were inspired by the Javanese gamelan music Debussy had heard at the Paris Exhibition of 1889.

This is the first of three quartets written by Beethoven for the Russian ambassador in Vienna, Count Rasumovsky. It is the first quartet in which Beethoven uses metronome markings. These are so fast for the first movement and so slow for the slow, that it has often been assumed that Beethoven's metronome was faulty. The first movement is remarkably broad in its scope, the scherzo positively eerie. The third, slow movement is almost tragic. In a sketch, Beethoven marks it as "a weeping willow over my brother's grave", a worrying sign, given that both his brothers were in rude health at the time. The finale is witty, a flourish to the weightiness of the preceding movements.

The Brontë String Quartet was founded at the Dartington International Summer School in 1997 while its members were still students.

In both 1998 and 1999 the quartet won scholarships to the Internationale Sommerakademie Prag-Wien-Budapest in Reichenau, Austria, where it was coached by members of the Amadeus, Alban Berg, Bartók, Smetana, Janáček and Prague Quartets.

The Brontë Quartet has given recitals in the Netherlands and in Austria, including a live broadcast from Vienna on Austrian state radio. Within the UK, they have recently performed in Burgh House, as well as at other venues in London and throughout the country.

The quartet actively believes in the promotion of new music. They are also deeply committed to Music Outreach and have given many workshops in schools and community centres. They are part of the Wigmore Hall Education Scheme.

Milan Skampa, of the Smetana Quartet, has described the Brontë Quartet as a "A quartet of great humanity, tenderness and musical ability."



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JON THORNE

Jon studied with Simon Rowland-Jones at the Royal College of Music. Upon leaving he joined the Bournemouth Symphony Orchestra. He has also played with the RTE Dublin, BBC NOW and the Royal Philharmonic Orchestra. In 2001 Jon was a Finalist in the Royal Overseas League George Bernard Shaw viola scholarship. He has a strong belief in music education and teaches at both Bournemouth and Royal Holloway Universities.

KATHARINE GORSUCH

American-born violinist Katharine Gorsuch received her undergraduate degree at Indiana University under Sylvia Rosenberg and Miriam Fried. In 1998 she won a Queen Elizabeth the Queen Mother scholarship to take an advanced Postgraduate Diploma at the Royal College of Music, where she studied with Itzak Rashkovsky. She has participated in many music festivals, including Bowdoin Summer Music Festival, Music Academy of the West and Prussia Cove. Recently, she completed her MMus degree at the Guildhall School of Music and Drama as a student of David Takeno and Stephanie Gonley.

DAISY GATHOME-HARDY

Daisy read Music and History of Art at Clare College, Cambridge before spending two years at the Eastman School of Music in Rochester, New York, where she studied with Steven Doane. She won a scholarship to Eastman as well as to many music courses and festivals. She has played in masterclasses given by William Pleeth, Frans Helmerson, Alexander Baillie and David Waterman. She coordinated the Eastman 'Music For All' Outreach Program and teaches at Pro Corda (the National School for Young Chamber Music Players).

SARA TRICKEY

Sara read Classics at Trinity Hall, Cambridge, and then pursued a two-year scholarship at the San Francisco Conservatory of Music where she studied with Camilla Wicks. She now lives in London as a freelance violinist and has played with groups such as the Birmingham Contemporary Music Group. She has attended numerous masterclasses, including IMS at Prussia Cove and the Britten-Pears School. She has been kindly sponsored by the Welsh Arts Council and the Countess of Munster Trust.





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Sonata no 1 BWV 1001 – JOHANN SEBASTIAN BACH

Presto

Xylophone

Valse Brillante – GEORGE HAMILTON GREENE

edited and cadenza by Bob Becker

Xylophone

Rebonds – IANNIS XENAKIS

Part a

Drums

The Carnival of Venice – GIULIO BRICCIARDI arr. Scott R Meister

Xylophone

Suite Mexicana – KEITH LARSON

Movements I, II & III

Marimba

Danza Spagnola – MORITZ MOSCOWSKI arr. Heather Steedman

Xylophone

Aidan McAtomey was born in Sutton Coldfield in May 1972. He has been playing professionally since the age of fourteen. Aidan's early training was with Doug Milne, retired Principal Percussionist of the CBSO and formerly a percussionist at the Royal Opera House, Covent Garden. Aidan studied at the Royal Academy of Music from 1990 to 1994; among the highlights of this time was tuition from Kirt Goedicke and James Blades.

Aidan has gained great experience playing in orchestras, chamber ensembles and musicals; he has also played with the Black Dyke Mills Brass Band. He particularly enjoys working with young people and has given dozens of demonstration concerts throughout the country. Aidan is currently performing and teaching in and around London.

Sheila Carter was educated in Bolton and then studied piano and composition at the Royal Academy of Music. She has performed several times at the Purcell Room as part of the City Literary Advanced Music Workshop. More recently, she has turned her attention to teaching. She is currently Head of Music at St Martha's Senior School in Hadley Wood.



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STUART ALLEN conductor

AMANDA MOORE flute

STEPHEN WICK tuba

The National Anthem – *arr. Danson*

The Blue and the Grey – **CLARE GRUNDMAN**

Little Suite – **ALAN DANSON**

Aubade

Sicilienne

Rondo

Concertino for Flute – **CECILE CHAMINADE**

Pineapple Poll – **ARTHUR SULLIVAN** *arr. Mackerras*

Interval

Fiddler on the Roof Selection – **JERRY BOCK** *arr. Warren Barker*

Concerto for Tuba and Wind Orchestra – **RALPH VAUGHAN WILLIAMS** *arr. D Wick*

English Dances – **MALCOLM ARNOLD** *arr. Maurice Johnson*

Andantino

Vivace

Mesto

Allegro Risoluto

Coronation March (1937) Crown Imperial – **WILLIAM WALTON**

CLARE GRUNDMAN

The Blue and the Grey

ALAN DANSON

Little Suite

CECILE LOUISE STEPHANIE

CHAMINADE (1857 -1944)

Concertino for Flute

This work is subtitled *Civil War Suite*, referring, of course, to the American Civil War. The many well-known tunes flow from one to another with remarkable fluency.

Alan wrote this piece especially for SWON and tonight's performance. He is a much respected composer/arranger and is also a resident of Barnet. His wide-ranging interests have led him into writing music for TV commercials and recently the London Fashion Show muzak!

The *Concertino* (1902) is one of the few major works composed in the later half of Chaminade's life when most of her output consisted of small scale piano works and songs. It was intended for performance by flute and symphony orchestra, but has also been arranged for flute and piano, and here for flute and wind orchestra. The main melody, presented at the opening on the flute, is such a beautiful line that seems to evolve so naturally to the listener. For the performer, however, this smooth contour is incredibly hard to create with the need for *molto espressivo* playing and very few appropriate places for breathing. The deep harmonic foundation played by the orchestra is relatively simple and sounds wonderfully powerful, even though it must be played with such a light touch. Listen out for the exciting middle section, where the music closely twists in triplet rhythms as it drives towards a chromatic explosion

(programme notes by the soloist, Amanda Moore)

ARTHUR SULLIVAN *arr. Mackerras*

Pineapple Poll

This fine suite comprises four movements and it has been arranged for military band by W. J. Duthoit:

1. Opening number - based on melodies from *Iolanthe* and *Patience*

2. Jasper's Dance, which seems to be the slow opening section of the overture to *Princess Ida* in its entirety

3. Poll's Dance

4. Finale - this begins with a fine tune from the sadly neglected *Trial by Jury* leading on to a section from *Iolanthe*, *Patience* and finally *Yeomen of the Guard*.

Written in the 1950's when the Royal Ballet was enjoying a particularly successful and creative surge of new ballets after the dark days of the second world war, *Pineapple Poll* is played mostly as an orchestra suite. It works equally well as a concert piece

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Fiddler on the Roof

RALPH VAUGHAN WILLIAMS
(1872 - 1958)
Concerto for Tuba in F minor

MALCOLM ARNOLD (1921 -)
English Dances for Band

WILLIAM WALTON (1902 - 1983)
**Crown Imperial -
A Coronation March 1937**

SWON – SYMPHONIC WIND
ORCHESTRA OF NORTH LONDON
Stuart Allen Musical Director
Stephen Kersley Administrator

I am sure that this of all pieces in our concert will contain the most familiar melodies and needs little introduction from me! Warren Barker has produced a number of selections entitled 'Great Broadway Movements' which are enjoyable from the viewpoint of the listeners and the players. It is certainly challenging to play, giving all sections of SWON the opportunity to shine.

The Tuba Concerto is a late work of Vaughan Williams, written in his eighty-second year. It was written for and dedicated to the London Symphony Orchestra on the occasion of the orchestra's Golden Jubilee. It was first performed by the orchestra, with the orchestra's tuba player, Philip Catelinet as soloist, at a gala concert on the 13th June, 1954.

The work is in three movements. The first, marked *Allegro Moderato*, is brisk and galumphing in character and finishes with a wide-ranging cadenza for the soloist. The second movement is a beautiful *Romanza* allowing the tuba, perhaps rather surprisingly, to show its lyrical, wistful side. The *finale* is rumbustious fun for both the soloist and the band. Entitled *Rondo alla Tedesca* (rondo in the German style) its themes in 3/4 time hint at *Bierkeller* tuba music whilst providing something infinitely more challenging!

The music is jocund but cleverly written. As Vaughan Williams said, "it is simple and obvious and can probably be listened to without much previous explanation."

The arrangement for wind band played today is by Denis Wick.

Notes by the Soloist, Stephen Wick

Malcolm Arnold is perhaps our greatest living composer. He began his musical career as a trumpet player and became a fine performer as a member of the London Philharmonic Orchestra. Arnold is a prolific film music composer and during the 1950's and 60's he wrote scores for a huge number of films for the British film industry, which at that time was in full flow. His music for *Bridge on the River Kwai* is certainly one of my favourites.

The English Dances (1965) contain boisterous, loud and humorous movements (nos. 2 and 4) with nos. 1 and 3 being reflective, wistful and in the case of no. 3, rather ethereal.

We are delighted to conclude our concert with Crown Imperial by special request from the Proms committee to commemorate the Queen's Golden Jubilee and the centenary of Walton's birth. By 1937 Walton was beginning to attract public attention, having had his first symphony performed in 1934, but was really rather unknown compared to his later fame. Crown Imperial was written for King George VI and his Queen, our late Queen Mother, to leave Westminster Abbey at the end of the Coronation service.

The music clearly reflects the grandeur of the occasion. It begins with a stirring march theme, followed by a rich, warm middle section, reminiscent of Elgar, ending with a fanfare-like final section of extremely loud and majestic chords.

Welcome to our first concert at Proms at St Jude's and SWON's fourth summer concert since we started in September 1998. My idea to start a Wind Orchestra in the summer of 1997 was warmly taken up by my teacher Stuart Allen and thanks to his enthusiasm and the support of our players, the orchestra is now going from strength to strength. Its success would have been impossible without a start-up grant from Barnet Council who have continued to help us each year through a grant toward the purchase of music.

SWON rehearses on Tuesday evenings during term time at Brookland Junior School, Hill Top, Hampstead Garden Suburb, NW 11. New players are always welcome - please telephone 020 8883 3365.

We do hope you enjoy our programme this evening.

Stephen Kersley



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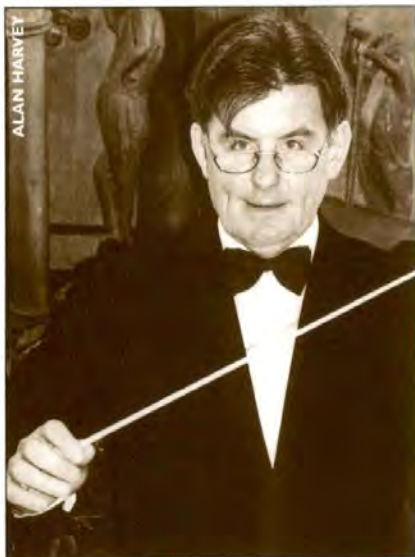
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STUART ALLEN



Stuart Allen, our Conductor and Musical Director, 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. He also teaches at Colchester Institute Anglia University.

**It may be of interest to Suburb residents that Sir Adrian and Sir Henry Wood were on the music staff in the early days of the HGS Institute.*

AMANDA MOORE



Amanda Moore studied at Southampton University where she specialised in Music Performance. This will be her third appearance this year as a Concerto soloist. Currently she enjoys a teaching career and she is the conductor of the Brookland School Wind Band.

Amanda will shortly begin a Postgraduate Performance Diploma Course with Wissam Boustany and Anna Noakes at Trinity College of Music.

STEPHEN WICK



Stephen Wick is a freelance tuba player who has worked with all the great London Orchestras. He has played on hundreds of soundtracks for films, TV and advertisements. His film work includes some of the best known movies of recent years including Star Wars, Alien, Batman, Rambo and Gladiator.

He was a member of the Oslo Philharmonic, and has since appeared with leading orchestras from Berlin, Hamburg and Amsterdam. Most recently he received the rare distinction of being one of the only British players to be invited to appear with the Orchestre de Paris under their Musical Director, Cristoph Eschenbach.

He has made a special study of the precursors of the tuba, including the serpent and the ophicleide, and has appeared with many period instrument orchestras performing on these instruments. He also teaches them at the Royal Academy of Music.

Apart from performing, Stephen arranges music, teaches and conducts. He directs the Brass Ensemble at the Junior Department of the Royal Academy.

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Sonata No 1 in G Major, Opus 78

CARL DAVIS
**Variations on a
Polish Beggar's Song**

Sonata in B Minor BWV 1014 – JOHANN SEBASTIAN BACH

Adagio
Allegro
Andante
Allegro

Sonata No 1 in G Major, Opus 78 – JOHANNES BRAHMS

Vivace ma non troppo
Adagio
Allegro molto moderato

Variations on a Polish Beggar's Song – CARL DAVIS

Bach wrote six sonatas for violin and harpsichord. The sonatas were completed in Cöthen during Bach's time as Kappelmeister there. These sonatas are important as they represent the liberation from continuo playing of the harpsichord into a more equal partnership with the violin. The keyboard parts are demanding and each hand has equal importance making three-part fugues possible with the violin. Although originally intended for harpsichord, these work well on the piano. The slow movements in particular benefit from the more sustained sound of the piano and the harmonic tension between violin and piano is therefore stronger.

Although Brahms himself was not a violinist, he was a fine writer for the instrument due to his friendship with many fine players among them Joseph Joachim who popularised this work. This sonata was written around the time of his Violin Concerto and was a very productive time for the composer. For his material, Brahms returned to songs he had written which were part of the op.59 set, *Regenlied* and *Nachklang*. The dotted rhythm of the songs is heard from the very opening of the first movement, and again in the finale. The main theme of the central adagio provides a more peaceful, calm outlook which contrasts with the more uncertain final movement.

The following appears as a foreword in the score by Carl Davis:

The theme in which *Variations on a Polish Beggar's Song* is based was first shown to me by the television producer David Gill in the late seventies as a possible subject for the first episode of the Thames Television series 'Destination America'. He found it in a museum in Warsaw. I did use it for the television series but always thought it had further potential.

When, in 1983, the trustees of the Sascha Lasserson competition asked me to write the competition piece, I thought I had my chance to redevelop the scrap of a tune I had started to work out in 'Destination America'. The television series gave me a hint of a plot and the set of variations has as a subtext the immigration story. The theme is repeated three times, each time an octave higher giving the violinist greater and greater difficulties.

The First variation fumbles out of the darkness. Variation Two hops, Variation Three skips, Variation Four leaps. The Beggar is now ready for his ocean voyage (Variation Five). After a short cadenza in double and triple stopping, our hero reaches the new world (Variation Six). Variation Seven is a prayer for safe delivery, Variation Eight a love scene (*Andante Amoroso*) and Variation Nine is a triumphant finale, though I do remind the Beggar of his roots by ending the Variations with a simple statement of the opening theme.



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THOMAS KIRBY



Thomas Kirby was born in Birmingham in 1980. From the age of twelve he studied the violin with Roger Coull of the Coull String Quartet. A year later he gained a scholarship to Malvern College and since 1998 has been studying at Trinity College of Music with Gillian Findlay. At Trinity he has taken part in masterclasses with Anthony Marwood and Andriy Viytovych. Last year he played in TCM String Ensemble and currently plays in the TCM Symphony Orchestra where he is principal second violin. Since last September Thomas has been learning the Viola with Steve Tees and plays in many chamber music groups, including the Iberix Quartet at Trinity. From September, Thomas is continuing his studies on the viola at the Royal Northern College of Music in Manchester.

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 to 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 has been Director of Music and Organist at St Jude's since October 2001, and has also spent the last year on the repetiteurs' course at the National Opera Studio, where his studies were supported by The Friends of Covent Garden and the Sir Henry Richardson Awards (administered by the Musicians' Benevolent Fund). This summer he is leaving London to take up a full-time post on the music staff of Scottish Opera.



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with

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DAVE CHAMBERLAIN on bass

COLIN OXLEY on guitar

JIM TOMLINSON* on saxophone

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STACEY KENT

Stacey Kent is star ascendant. Winner of the 2001 Best vocalist at the British Jazz Awards, a nomination in July's BBC Jazz Awards, television performances on Parkinson in the UK and CBS, ABC and CNN in the US, her own shows on BBC Radios 2 and 3, three albums in the Amazon.com top ten at once, a date sheet that is always sold out and a fanbase that includes Bill Gates and Clint Eastwood all show why Stacey Kent is the singing sensation of the new millennium. Comparisons with the greats are made daily. Quotes such as, "Stacey's voice conjures up images of a young Ella Fitzgerald with a smattering of Billie Holliday thrown in", bear testament to the greatest ballad singer in a generation. Stacey, like Ella before her, is moving seamlessly into the mainstream

Stacey's intimate style defies categorisation, the plaudits growing for her savvy interpretation of the Great American Songbook. She has a remarkable repertoire of standards and delivers them with relaxed assurance, sometimes revealing the influence of Mildred Bailey or Ella but sounding like no-one but herself. *"The music I'm singing definitely applies today. Look at the extraordinary success of Tony Bennett and Andy Williams, they are still hip and I hear Robbie Williams is recording a Big Band album now. The stories I tell through the songs are timeless and romantic I can't tell you how often young people come up to me after the shows, the ones who haven't been exposed to these songs before, and they'll ask me in wonderment, 'Did you write these songs?' That's great to hear because it proves that the repertoire might as well have been written today, they sound so fresh, so relevant. Love never goes out of fashion."* Indeed a reviewer for *The Times* recently wrote that he "could barely move for twentysomethings" at Stacey's shows.

Stacey Kent grew up in New York, a childhood steeped in the music of the giants of the Great American Songbook. Singing was a pastime but as she sailed through a degree in comparative literature a year early and was about to start a Masters, she came to London and fell in love! The gentleman concerned was Jim Tomlinson, a young philosophy graduate fresh out of Oxford. On a whim Stacey applied for and was accepted on to a one year postgrad course at the Guildhall School of Music, the same course as Jim. *"I came over for a break after finishing my degree, with no intention of staying, but instead of leaving when the holiday was over, I thought 'What's another year?'"* Stacey's teachers quickly recognised her talent, a talent that soon had her working at London's Ritz Hotel, singing with the resident big band.

It was in front of another big band that Stacey was to gain widespread attention, landing a plum role as sultry chanteuse in Ian McKellen's film *Richard III*. The UK and US press loved her, as did Alan Bates, MD of legendary jazz label Candid Records, which celebrates its 40th anniversary this year. In the autumn of '96 Stacey signed to the label and shortly afterwards released her first album, *Close Your Eyes*. *Jazzwise* Magazine made it their Album Of The Month and with rave reviews and constant airplay, *Close Your Eyes* became one of the best selling jazz albums of '97. Stacey's second album on Candid, *The Tender Trap*, came out in June the following year to universal acclaim. Britain's best selling music magazine *Mojo* made it Album Of The Month, and Stacey's rise to stardom was under way. Again one of the year's best sellers, the album featured in nearly every list of 'Best Albums of '98'. In the USA, constant touring, including dates at New York's Birdland and Blue Note clubs, and a CBS TV documentary, helped propel Stacey into America's consciousness and the album to the top of the charts. Sales on internet retailer CDNow were enormous, and on Amazon.com *The Tender Trap* eclipsed even new albums by Diana Krall and Cher, putting Stacey at number one. Her last album, *Let Yourself Go*, a tribute to her idol Fred Astaire, has brought her yet more acclaim, even more fans and the profile in the UK and US she deserves.

Integral to Stacey's winning formula are the musicians she plays with - they are simply the best in the business. Dave Newton on piano, Simon Thorpe on bass, Colin Oxley on guitar and Candid tenor star and Stacey's husband Jim Tomlinson on sax. Most of her success stems from her natural, uncomplicated approach to life which is mirrored the way she sings a song. Deservedly, Stacey's rise to the top shows no sign of slowing. Her broadcasting goes from strength to strength, concert offers are coming in from all around the world and record sales have gone through the roof, whilst her new album *'Dreamsville'* is sure to place her name even more firmly in hearts of music lovers the world over.



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Last Night of the Proms

WILLIAM LACEY conductor
RALPH KIRSHBAUM cello
GRACE DAVIDSON soprano
COVENT GARDEN CHAMBER ORCHESTRA
leader Katherine Bamber

LUDWIG VAN BEETHOVEN
(1770–1827)
Symphony No 6 in F major
“Pastoral”

PYOTR ILYICH TCHAIKOVSKY
(1840–93)
Variations on a Rococo theme for
cello and orchestra, Opus 33

Symphony No 6 in F major “Pastoral” – LUDWIG VAN BEETHOVEN

Allegro ma non troppo (Awakening of cheerful feelings on arriving in the country)
Andante molto mosso (Scene by the brook)
Allegro (Merry assembly of country folk)
Allegro (Lightning, thunderstorm)
Finale (Shepherd's song—Happy, grateful feelings after the storm)

Interval

Variations on a Rococo Theme for cello & orchestra, Opus 33

– **PYOTR ILYICH TCHAIKOVSKY**

Moderato quasi Andante
Tema: Moderato semplice
Variazione I: Tempo del Tema
Variazione II: Tempo del Tema
Variazione III: Andante sostenuto
Variazione IV: Andante grazioso
Variazione V: Allegro moderato
Variazione VI: Adagio (quasi Elegia)
Variazione VII: Allegro vivo

Waltz: Künstlerleben (Artist's Life) – JOHANN STRAUSS THE YOUNGER (1825–99)
Polka: Unter Donner und Blitz (Thunder & Lightning)

Radetzky-Masrch Opus 228 – JOHANN STRAUSS THE ELDER (1804–49)

Rule Britannia! – THOMAS ARNE (1710–78) arr. Malcolm Sargent

Jerusalem – HUBERT PARRY (1848–1918)

Musical pictures of the countryside were quite common in late 18th-century concert halls. There were many “pastorales” or “pastoral symphonies”, not necessarily with a religious context as in Handel's *Messiah*. One such symphony, by the Austrian composer Anton Zimmermann (c1741–81), actually uses the same melody (probably a folk tune) as Beethoven does in the last movement of his own Pastoral Symphony, which was first performed, concurrently with the Fifth, in 1808.

Another such work, by Justin Heinrich Knecht (1752–1817), shares a number of features with Beethoven's work: predominantly moderate tempi, a storm, rustic music, a final hymn-like section with variations, and five movements.

Beethoven wrote the Pastoral Symphony out of genuine love for the countryside, but he did not wish it to be heard as crude programme music. In notes to himself, in the course of composing it, he wrote: “Tone-painting loses its value when pushed too far”; “the listener should discover for himself the events and scenes”; “the meaning of the work is obvious without verbal descriptions”; and “anyone knowing the countryside will guess the composer's intentions without the help of titles or headings”.

Against such clearly stated aims, it seems unlikely that the well-known subtitles to the movements of the Pastoral Symphony represent spontaneous second thoughts on Beethoven's part. Probably the initiative came from the publishers, Breitkopf und Härtel, who may have felt that the listener needed a more explicit guide to the different scenes depicted.

After the emotional torrent of the symphonic poem *Francesca da Rimini*, which Tchaikovsky composed in 1876, based on the tale from Dante's *Inferno*, there could hardly be a greater contrast in the poised elegance of the *Rococo Variations*, composed later that same year. In this work Tchaikovsky revealed a world of order and calm, in beautifully crafted music, as gracious and emotionally undemanding as an 18th-century divertimento.

Tchaikovsky's motives in turning to the 18th century were quite the opposite of Stravinsky's half a century later. Stravinsky's neo-classical works were a vehicle for creative caricature; for Tchaikovsky refuge in an earlier period was a way of escaping from himself – particularly at a time when he was increasingly oppressed by feelings of shame over his homosexuality. It was then that he resolved to take the desperate step of marriage, in the hope that it might release him from his predicament. As is well known, his marriage in 1877 proved an utter disaster.

“Rococo” music was to feature again in several of Tchaikovsky's later works – most notably in the opera *The Queen of Spades* (1890), which includes a complete pastiche of a pastoral cantata as part of his evocation of the world of Catherine the Great. In the cello variations the main affinity with the 18th century is to be found in the theme and perhaps in the overall mood of the work. The individual variations themselves rarely descend to the level of mere pastiche and provide excellent scope for Tchaikovsky's sensitive orchestration, as well as for virtuosity on the part of the cello soloist.

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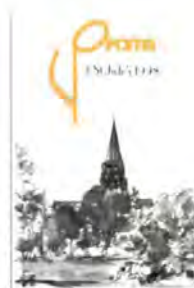


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JOHANN STRAUSS THE YOUNGER
(1825–99)
Waltz: Künstlerleben (Artist's Life)
Polka: Unter Donner und Blitz
(Thunder and Lightning)

JOHANN STRAUSS THE ELDER
(1804–49)
Radetzky-Marsch Opus 228

THOMAS ARNE (1710–78)
arr. Sargent
Rule Britannia!

SIR HUBERT PARRY (1848–1918)
Jerusalem (1918)
Words by William Blake

In 1869 the critic Eduard Hanslick wrote that "Strauss (the younger) was the first musician who had the idea of going on tour with dance music on the programme. Moreover, he performed his waltzes not in a ballroom, for dancers, but in a concert hall, for an audience." This tradition is, of course, continued annually in a sumptuous fashion at the New Year's Day concert in the Musikverein hall in Vienna. The works we hear tonight have featured on countless such occasions, ever since the days of the Waltz King. Yet, in the hands of fine players, they never sound stale. Strauss's deft and elegant orchestration won the admiration of Brahms and Schoenberg alike.

This famous military march was written in 1848, in honour of Field-Marshal Count Radetzky (1766–1858), a distinguished Austrian commander and veteran of the war against Napoleon. Still active in his eighties, Radetzky had just defeated the Piedmontese army at the first battle of Custoza that year.

This quintessential Proms favourite needs no introduction.
Chorus
Rule, Britannia!
Britannia, rule the waves.
Britons never, never, never
Shall be slaves.

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

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

Thomas Radice

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

COVENT GARDEN CHAMBER
ORCHESTRA



Covent Garden Chamber Orchestra is one of London's leading non-professional orchestras. Formed in the 1980s, its first home was St Paul's Covent Garden, hence its name. In January 2001, after a gap of several years, the orchestra returned and gave a much acclaimed concert conducted by Nicholas Daniel.

The orchestra plays music from the Baroque to the present day. Concerts have included the UK premier of *Iscariot* by the American composer Christopher Rouse, Barber's Cello Concerto, *Appalachian Spring* (Copland), *Music for Strings, Percussion and Celeste* (Bartók), Weill's Violin Concerto, *Dumbarton Oaks* and *Pulcinella Suite* (Stravinsky) and Korngold's Cello Concerto.

Raising money for charity has always been an important element in our music-making. In three collaborations with Abbey Opera at St John's Smith Square, concert performances were given of Beethoven's *Fidelio* for the Red Cross Anti-Landmines Campaign, and two for Sargent Cancer Care: *Ariadne auf Naxos* by Strauss and *Il Trittico* by Puccini. In an association with Music Aid going back to 1995 the orchestra has given six concerts with all proceeds going to Save the Children. In October 2000, the orchestra took part in a Voices for Hospice performance. Its first concert in aid of the Friends of St Paul's Church Covent Garden took place here on April 20 2002.

In June 2001, the orchestra gave the opening concert at The Proms at St Jude's Hampstead Garden Suburb, their third appearance at the Proms, and they are delighted to return for tonight's performance. In September, the orchestra made their second appearance at the Rye Festival of Music and the Arts.

Conductors have included Owain Arwel-Hughes, Jonathan Butcher, Nicholas Daniel, David Drummond, Daniel Harding, Robert Max, Antony Shelley and Howard Williams. Soloists the orchestra has worked with include Nancy Argenta, Marcelo Barboza, Nicolai Demidenko, Steven Levine, Sergei Dukachev, Joy Farrall, Emma Johnson, Sophie Langdon, Colin Lawson, Gabrielle Lester, Richard Lester, James Kirby, Robert Max, Melinda Maxwell and Kathryn Price.

First Violins

Katherine Bamber *leader*
Felicity Forster
Marc Wood
Hazel Keelan
Edith Porterie
Barry Driver
Vincent Spencer
Paula Martin
Tim Ellerby
Robert Balchin

Second Violins

Alan Titherington
Judith Webster
Joanna Pieters
Tansy Spinks
Hilary Birch
Lydia Greeves
Sarah Milne
Julia Court

Violas

Roger Mcars
Edmund Barrett
Isabel Smith
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Judith Robinson
Richard McKinnon
Rick Chatto
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Victoria Relton
Ellen Kenny

Double Basses

Mathew Berry
Solchi Tanaka

Flutes

Ruth Newman
Anna Richards
Ruth Underwood

Piccolo

Anna Richards

Oboes

Hazel Cropper
Ben Simpson

Clarinets

Jill Anderson
Dai Aizawa

Bassoons

Aiden Twomey
Sarah Coles

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Mathew Swan
Ruth Cantrell

Trombones

Philip Houghton
Selina Leleu
Peter Kite

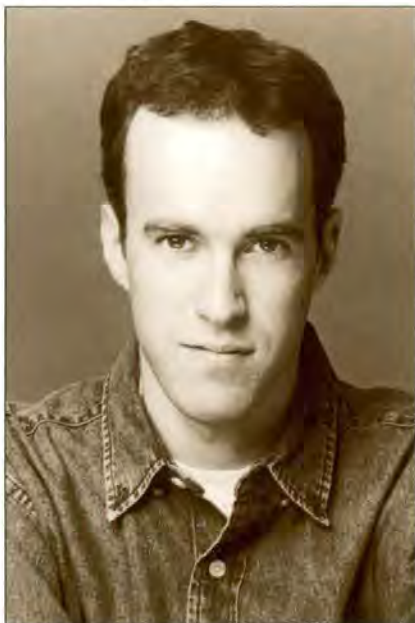
Tuba

Justin Teggerty

Timpani/Percussion

Richard Souper
Oliver Cox

WILLIAM LACEY



William Lacey was appointed Staff Conductor at San Francisco Opera in 1998, becoming the youngest person ever to conduct performances on their main stage. During his three seasons there, he led performances of *La Bohème*, *The Tsar's Bride*, *l'Elisir D'amore*, *Semele*, *Die Zauberflöte* and *Aida*, performing with such artists as Dmitri Hvorostovsky, Olga Borodina and Ruth Ann Swenson in the War Memorial Opera House. For the San Francisco Opera Center, he conducted new productions of *Così Fan Tutte*, *The Italian Girl in Algiers* and *Albert Herring* (the latter directed by Lotfi Mansouri) and he appeared in the role of Lazinski, the Polish pianist, in the FEDORA portion of the San Francisco Opera's "Viva Domingo!" Gala.

Born in London, Mr Lacey studied at Winchester College and King's College; Cambridge. Orchestra engagements have included the London Sinfonietta, the Orchestra della Toscana, Orchestra Filharmonica Marchegiana, and the Marin Symphony Orchestra.

In 1998, prior to taking up his San Francisco appointment, his first commercial recording was released: Alexander Goehr's new opera *Arianna*, and he made his conducting debut at English National Opera with *The Tales of Hoffman*. He was active as an assistant conductor on recording projects for Opera Rara, and for Almeida Opera, including performances at the Munich Biennale and the Aldeburgh Festival. Mr Lacey's opera conducting debut came during his Cambridge years, with *The Rape of Lucretia* in 1993.

Future engagements include a new production of *Fidelio*, directed by Graham Vick, for Birmingham Opera Company.

In addition to his opera and symphony work, Mr Lacey is a talented pianist and has made many concert appearances with the cellist Adrian Brendel, having studied chamber music intensively together with György Kurtág and Alfred Brendel.

RALPH KIRSHBAUM



Ralph Kirshbaum has long been recognised as one of the world's leading cellists and throughout his career has appeared with most of the world's great orchestras and conductors. As well as his busy orchestral career he is also an esteemed recitalist and each year appears at several of the great international festivals which have included Edinburgh, Bath, Verbier, Lucerne, Aspen, La Jolla, Santa Fe, Ravinia and New York's Mostly Mozart. He continues to delight in the pleasures of chamber music and ensures space in a busy solo schedule to continue his long associations with György Pauk, Peter Frankl and Pinchas Zukerman as well as many other leading chamber musicians.

Teaching is also an important part of his life and he now teaches regularly at the Royal Northern College of Music as well as giving annual master classes at The London Masterclasses, at Prussia Cove and the Juilliard School in New York. In 1988, he founded and became Artistic Director of the RNCM Manchester International Cello Festival which is renowned for being the ultimate celebration of the cello, its music and musicians.

Ralph Kirshbaum's many recordings have included the 1983 Gramophone Magazine "Record of the Year" world premiere recording of Tippett's Triple Concerto for Philips, the Elgar and Walton Concertos for Chandos, the Ravel, Shostakovich and Brahms Trios for EMI and the Barber Concerto and Sonata. Most recently he recorded the Brahms Double and Beethoven Triple Concertos for BMG Classics with Pinchas Zukerman, John Browning and the London Symphony Orchestra conducted by Christoph Eschenbach.

The rare Montagnana Cello that Ralph Kirshbaum plays once belonged to the 19th century virtuoso, Piatti.

GRACE DAVIDSON



Grace grew up in the Suburb. She learned the violin and piano at Youth Music Centre and sang in St Jude's choir and with the Finchley Children's Music Group. She joined the Junior Guildhall School in 1993. In 1997 she won a scholarship to the Royal Academy of Music to study singing with Beatrice Unsworth and Jonathan Papp. Last year she won the Helen Eames Prize for early music. She is now on the Postgraduate Concert course at the RAM, performs and records with the group Ex Cathedra and will be singing at this year's Dartington Festival.

The Dame Henrietta Barnett Fund

*"through education,
out of poverty"*



The Dame HB Fund is a Suburb charity supporting educational work which tackles poverty by uniting trustees and work on the Suburb and in the East End through the work of Teynbee Hall. It has a particular interest in young people. Set up by Dame Henrietta, the founder of the Suburb, it perpetuates her memory and works.

A continuing need for support

Today there is still the need to tackle poverty and to support disadvantaged young people and adults at Teynbee Hall and at the Institute and Schools on the Suburb. The DHB Fund makes awards, often quite modest, which are assessed against stringent criteria and specific purpose. The majority of funds go towards supporting work at Teynbee Hall in the East End, the other creation of the Barnetts, along with the Hampstead Garden Suburb. The funds received from the St Jude's Proms are dedicated to supporting Teynbee Hall.

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From a young man in the East End, who went to Teynbee Hall - *"I was kicked out of the Docklands Education Centre... I was invited for a week... I enlisted myself as a helper... later I'm off to be a core Young Leader... These two years have been the most important years of my life so far, and whether I go on to be Prime Minister or just pass on some of the skills I've learned, I can say I made a difference."*

We need your support

The Dame HB Fund has only a small annual income bequeathed by Dame Henrietta and so we are dependent on the support of Suburb residents to maintain the £20,000 of awards given last year. This year we hope that people on the Suburb will again give generously, including through donations via the Dame HB Fund leaflets available at the Proms concerts.

If you would like to help the DHB Fund, or would like more information, please contact Simon Abbott at 1 Hill Close, Hampstead Way, London NW11 7JP, or phone/fax on 020 8455 6537 or e mail to abbott.s@virgin.net

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The Friends of the Proms at St Jude's is formed of a group of patrons whose long established support for the Proms makes an invaluable contribution to the success of the event. Annual membership of the Friends carries a number of benefits including (depending on level of support) early ticket applications, free programmes, inclusion in the programme as a 'Friend', and an invitation to the Green Room reception following each night's concert.

From time to time Friends may also be invited to social and musical events during the year.

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