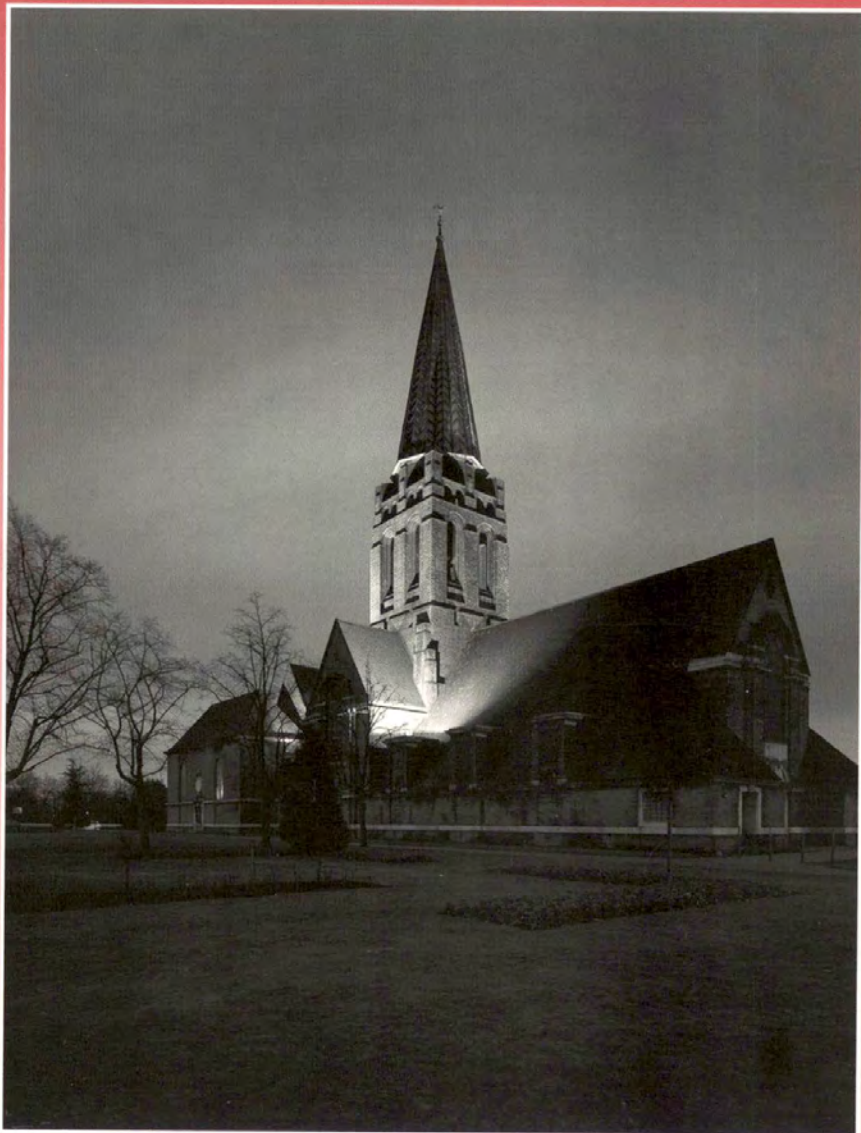


Proms at St Jude's 2001



16-23 June 2001

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Proms at St Jude's 2001

Welcome to the 9th season of Proms at St Jude's

This year we celebrate the 150th anniversary of the birthday of Henrietta Barnett, the founder of Hampstead Garden Suburb, with a rich programme of music which we hope will appeal to as many as possible of the residents and friends of this 'little Eden' in North London.

Appropriately we are once again supporting the Dame Henrietta Barnett Fund, which provides educational opportunities, particularly through the work of the Barnetts' 'other foundation' – Toynbee Hall in the East End.

As always we are grateful to our sponsors, advertisers and friends, and to all of you – our audiences – for contributing to this work.

Alan Walker
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Prelude Performance

Youth Music Centre
joins forces with pupils from
Highgate Junior School

Proms
at St Jude's
2001

PROGRAMME

THEME FROM 'STAR WARS' – John Williams

'HABANERA' FROM CARMEN – Bizet

Highgate School Junior Orchestra, conducted by Jonathan Murphy

'THE ROYAL WIND MUSIC'

'DROWSY MAGGIE'

'WITHIN THIS HALLOWED TEMPLE'

Highgate School Recorder Ensemble, conducted by Josie Clarke

'SUSATO SUITE'

Youth Music Centre Junior Orchestra, coached by David Evans, with the
North London Colourstrings Centre, conducted by Nigel Goldberg

'WATER MELON MAN' – Herby Hancock

'COME IN FROM THE RAIN' – Carole Bayersager

'CALIPO CARNIVAL' – Alfred Castle

Highgate Junior School Wind Ensemble, conducted by Richard Martyn

A COLLECTION OF SONGS IN A VARIETY OF STYLES

Youth Music Centre Choir, directed by David Joyner

AVISON CONCERTO

Youth Music Centre String Orchestra, conducted by Nigel Goldberg

12.30pm
Saturday
16 June

YOUTH MUSIC CENTRE encourages children from the age of 3 to 16 to develop an awareness and enjoyment of music. Artistic Director Nigel Goldberg currently conducts its First, Chamber and String Orchestras. He is well known in North London as a violin teacher and a busy professional violinist. David Evans is Head of Wind at YMC and has been coaching the Junior Orchestra. He has performed with several major orchestras in England and abroad. Vocal Groups Director David Joyner has worked with major orchestras, as well as the Guildhall School of Music. He provides training for choir leaders in schools and acts as a choral animator throughout Britain.

HIGHGATE JUNIOR SCHOOL. The 40-piece Highgate Junior School Orchestra, conducted by Jonathan Murphy, makes a tour of Europe every year. Their concert today will feature Josie Clark, directing Highgate's recorder group. Yet a third group is their wind band, under Richard Martin's direction.

NORTH LONDON COLOURSTRINGS CENTRE. Deborah Harris is the Music Director of Kodály-based Colourstrings and set up the North London Colourstrings Centre in 1995. The North London Junior Strings is the senior orchestra at the Centre (ages 8 to 12). They have recently returned from a successful tour in Ireland.

(L) Youth Music Centre

(R) Highgate Junior School Orchestra



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



A fresh look at the Suburb

One of a series of Gallery exhibitions this year, Freda Bolton's evocative watercolours are the subject of a solo show until mid July.



Entries invited

The Gallery's first Open Summer Exhibition takes place from mid July and through August. Entries are invited from both amateur and professional artists who live on the Suburb or work or study here. Work should be delivered July 10 - 24 between 11am and 2pm to the Gallery where it will be judged by a hanging committee of Gallery artists.

Garden Suburb Gallery

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Gala Opening Concert

Robert Max conducts the
Covent Garden Chamber Orchestra
with James Kirby (piano)

Proms
at St Jude's
2001

PROGRAMME

LUDWIG VAN BEETHOVEN 1770-1827

Piano Concerto No 5 in Eb flat Op 73, 'Emperor' (1810)

1. Allegro
2. Adagio un poco mosso
3. Rondo – Allegro

Interval

FRANZ SCHUBERT 1797-1828

Symphony No 9 in C, 'The Great' (1825-8)

1. Andante – Allegro ma non troppo
2. Andante con moto
3. Scherzo: Allegro Vivace
4. Finale: Allegro Vivace

LUDWIG VAN BEETHOVEN

Piano Concerto No 5 in Eb Op 73, Emperor (1810)

Beethoven was working on the Concerto during the French occupation of Vienna in the late spring of 1809. According to his pupil, Ferdinand Ries, Beethoven "spent the greater part of the time in a cellar in the house of his brother Caspar, where he covered his head with pillows so as not to hear the cannons." Beethoven was deeply moved by the political events and wrote to his publisher: "The whole course of events has affected me body and soul; nor can I have the enjoyment of country life, so indispensable to me... What a disturbing wild life around me, nothing but drums, cannons, men, misery of all sorts." In spite of Beethoven's state of mind, the Concerto does not seem to reflect it and at its first performance in Leipzig in 1810 the audience was in such "a state of enthusiasm that it could hardly content itself with the ordinary expressions of recognition and enjoyment."

When Beethoven wrote his first piano concerto he was much sought after as a pianist in Vienna, a brilliant player and improviser. But in the time between writing the Third and Fourth Piano Concertos, when he was just into his thirties, he became incurably deaf. The Fifth Piano Concerto was Beethoven's final work in the medium of the concerto. The soloist plays right at the start of the work, as in the Fourth Concerto, but here it is in the form of an impressive flourish, punctuated by held chords on the full orchestra. One of the work's many innovations is that there is no place for an improvised cadenza in the first movement. When the orchestra reaches the pause chord where a cadenza would normally be expected, the piano takes off into a short linking passage, which Beethoven marked "do not make a cadenza, but go on immediately to the following." The original sketches of the second movement are in C major, but later Beethoven changed the key by a semitone to C flat major (the flattened submediant). The Finale follows straight on from this movement, with the Rondo theme being hinted at in the last two bars. The coda is notable for the extended

passage in which the piano is accompanied only by the timpani, a combination also found in the cadenza Beethoven wrote for the piano version of his Violin Concerto.

FRANZ SCHUBERT

Symphony No 9 in C, The Great (1825-8)

Schubert started work on his last symphony in 1825 and in 1828 he offered it to the Gesellschaft der Musikfreunde for performance, but they rejected it as being too difficult. So Schubert never heard a performance of the Symphony as he died later that year. In 1838 Schubert's brother, Ferdinand, was visited by Robert Schumann and when he saw the manuscript, he persuaded Ferdinand to copy it and send it to Mendelssohn in Leipzig and the work received its first performance the following year in a heavily cut version. However, projected performances in Paris in 1842 and London in 1844 were both abandoned owing to the protests of the players. The first London performance, under August Manns in 1856 was given over two separate concerts, the first three movements being played in the first and movements two, three and four in the second.

The first movement, as in most of Schubert's symphonies, has a slow introduction. This however, is on a larger scale than the others and is more closely integrated into the following movement. The slow movement, described by Schumann as being of "heavenly length" opens with a march-like theme, which later contrasts with more lyrical material. The Scherzo recalls both Beethoven and Schubert's own waltz tunes in its outer sections, and perhaps Dvorak in its lyrical Trio. Finally, the last movement is a headlong dash, which hardly lets up, from its opening orchestral trumpet call to its jubilant conclusion. As Brian Newbould has pointed out: "The 'Great' C major is a glorious last re-affirmation of the Classical principles of symphonic design, imbued with a Romantic spirit..."

Programme notes by Jill Anderson

7.30pm
Saturday
16 June



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ROBERT MAX enjoys a colourful career as a 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 Jude's last March for Music Aid, and the Hampstead Sinfonia. He has worked with soloists including Ralph Kirshbaum, Gyorgy Pauk, Erich Gruenberg and Nicolai Demidenko. In February he visited Romania, where he conducted the Arad Philharmonic Orchestra in works including those by Bliss, Mozart, Elgar and Mussorgski/Ravel.

Robert's career as a solo cellist has taken him all over the UK, to the USA, Germany, Denmark, Holland, France, Austria 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.

As cellist of the Barbican Trio for thirteen years, Robert has performed on four continents, recorded for ASV, and performed live on the BBC World Service and Radio 3 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 further CDs of Russian Piano Trios will be released this year.

The London Symphony Orchestra, Philharmonia Orchestra and Royal Philharmonic Orchestra have invited Robert to work as guest principal cello on several occasions and this year Robert visits 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 until the end of 2000.

JAMES KIRBY enjoys a busy career as a solo pianist and chamber musician. As a soloist he has given recitals throughout the UK and in many European countries. He has played concertos with the English and Scottish Chamber Orchestras and in 1997 he opened the season at the Grand Hall of the Moscow Conservatoire, playing Beethoven's Fourth Piano Concerto with the Moscow Symphony Orchestra. His work with the Barbican Piano Trio has taken him to many prestigious concert series and festivals in the UK as well as the USA, Sweden and Uzbekistan. Highlights have included performances of Beethoven's complete Piano Trios in the Wigmore Hall Master Concerts Series, a New York debut at Weill Recital Hall, performances at Carnegie Hall and a recording of Lalo's complete Piano Trios for ASV. He has worked with many other leading musicians, including Lydia Mordkovich, the Vanburgh String Quartet and the BBC Singers.

James first came to prominence in 1982 when he was runner-up in the BBC "Young Musician of the Year" Competition. After studying at the Royal Academy of Music with Jean Anderson and Hamish Milne, he won a scholarship to the Moscow Conservatoire, where his teachers were Tatiana Nicolaeva and Eliso Virsaladze. During this time, he performed all over the former Soviet Union. In 1990 he was a semi-finalist in the International Tchaikovsky Competition. In 1992 he won a National Federation of Music Societies Award and First Prize in the International "Citta di Marsala" Piano Competition in Sicily. He was elected an Associate of the Royal Academy of Music in 1997. He is a visiting professor at Royal Holloway College, University of London and an Examiner for the Associated Board.

During the last year he has appeared at the Wigmore Hall, Purcell Room and the Aldeburgh Festival, as well as giving concerts in Russia, Romania and France. Future engagements include a tour of Russia, during which he will perform the Brahms Piano Concerto No. 1 with the Tambov Symphony Orchestra. He maintains a busy schedule of recitals in the UK, focussing on Russian music and tours to Denmark, Romania, Moldova and Scotland with the Barbican Trio.

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. In January 2001 the orchestra returned there and gave a much acclaimed concert conducted by Nicholas Daniel when they played Strauss Wind Serenade in Eb, Copland Clarinet concerto and Brahms Symphony No 1. This December they will be returning there, reuniting with Nicholas Daniel and including Brahms 4th Symphony, thus completing their cycle of Brahms Symphonies.

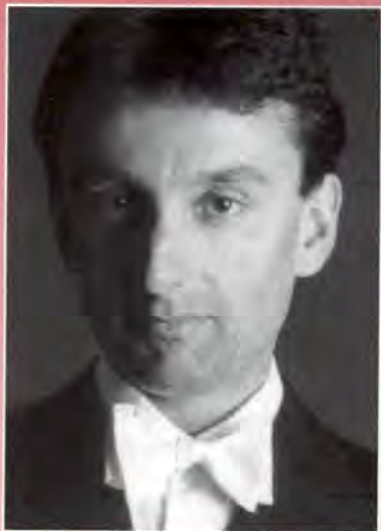
The orchestra plays music from the Baroque to the present day. Recent concerts have included 'Iscaiot' by the American composer Christopher Rouse, Barber's Cello Concerto, Appalachian Spring (Copland), Music for Strings Percussion and Celeste (Bartók), Violin Concerto (Weill), Dumbarton Oaks and Pulcinella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

The orchestra plays in many different venues and often raise funds for charity. In collaboration 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 all conducted by Robert Max with proceeds going to 'Save the Children'.

Proms at St Jude's 2001



Robert Max



James Kirby

VIOLIN: Katherine Bamber (leader), Robert Balchin, Hilary Birch, Clementine Brown, Simon Brown (principal 2nd), Liz Cairns, Julia Court, Anne Critchelow, Liz Dey, Barry Driver, Tim Ellerby, Felicity Forster, David Glenister, Nick Hugh, Paula Martin, Sarah Milnes, Vincent Spencer, Alan Titherington.
VIOLA: Roger Mears, Edmund Barrett, Isabel Smith, Don Thompson, Berry Beamont, Xanthe Carr Boyd, Henrietta Mitchell, Ann Kiddell.
CELLO: Richard McKinnon, Callan Lewis, Nick Robinson, Rick Chatto, Ellen Kenny, Valentina Relton.
DOUBLE BASS: Philip Chandler, Shoichi Tanaka.
FLUTE: Ruth Newman, Anna Richards.
OBOE: Nicholas Theobald, Lara Mephani.
CLARINET: Catherine Morphet, Dai Aizawa.
BASSOON: Aidan Twomey, Sarah Coles.
HORN: Duncan Gwyther, Charles Clarke Maxwell.
TRUMPET: Steven Wilcox, Gareth Overton.
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to the ninth year of the Proms at St Jude's



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Haydn's Creation

performed by the
Proms Festival Orchestra
conducted by Oliver Rundell

Proms
at St Jude's
2001

PROGRAMME

Introduction - The Representation of Chaos
Recitative with Chorus - In the beginning
Aria with Chorus - Now vanish before the holy beams
Recitative - And God made the firmament
Chorus with Soprano Solo - The marvellous work behold amazed
Recitative - And God said: Let the waters
Aria - Rolling in foaming billows
Recitative - And God said: Let the earth bring forth grass
Aria - With verdure clad
Recitative - And the heavenly host
Chorus - Awake the harp
Recitative - And God said: Let there be lights
Recitative - In splendour bright
Chorus with Solos - The heavens are telling
PART TWO
Recitative - And God said: Let the waters
Aria - On mighty pens
Recitative - And God created great whales
Recitative - And the angels struck their immortal harps
Trio - Most beautiful appear
Chorus with Solos - The Lord is great and great His might

Interval

Recitative - And God said: Let the earth bring forth
Recitative - Straight opening her fertile womb
Aria - Now heaven in fullest glory shone
Recitative - And God created man in His own image
Aria - In native worth and honour clad
Recitative - And God saw everything that He had made
Chorus - Achieved is the glorious work
Trio - On Thee each living soul awaits
Chorus - Achieved is the glorious work
PART THREE

Recitative - In rosy mantle appears
Duet - Graceful consort
Recitative - O happy pair
Final Chorus (with Solos) - Sing the Lord, ye voices all

7.30pm
Sunday
17 June

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sponsored by
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HAYDN'S CREATION

During the 1791 season in London, Joseph Haydn was overwhelmed by hearing Handel's oratorios performed by large forces in Westminster Abbey. Haydn was stunned. He felt as though this music surpassed any of his own and he became determined to study Handel's scores to draw from them 'the essence of true musical grandeur'. As a result, Haydn told his friend Barthelemon that he intended to compose a similar work, and asked what subject he would advise. Barthelemon picked up his Bible and said, "There, take that, and start at the beginning."

On his return to Vienna, Haydn brought back with him a libretto reportedly assembled for Handel, and had it translated and abridged by the Emperor's librarian, Baron Gottfried van Swieten (the famous Bach enthusiast). The text drew on familiar quotations

from the books of Genesis and Psalms with lines reworked from Milton's 'Paradise Lost'. The vivid descriptions, colours and contrasts in the text gave Haydn the opportunity to indulge in elaborate word-painting in his orchestral writing. At one performance in Vienna, Joseph Richter wrote to his cousin: "The famous Haydn performed the creation of the world set to music ... For the life of me I wouldn't have believed that human lungs and sheep gut and calf's skin could create such miracles. The music all by itself described thunder and lightning and then, cousin, you'd have heard the rain falling and the water rushing and the birds really singing and the lion roaring and you could even hear the worms crawling along the ground. In short, cousin, I never left a theatre more contented and all night I dreamed of the creation of the world."

Programme notes by 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 Wind Orchestra and Chamber Orchestra, as well as performances of Bach's St John Passion and Haydn's Creation. Last summer he conducted Haydn's opera 'Il Mondo della Luna' and next month he will be conducting Mozart's 'The Magic Flute' in Cambridge.

Oliver was appointed Director of Music at St Jude's in October, and this is his first appearance at the St Jude's Proms. He is in demand as an accompanist and répétiteur and has won a place to study at the National Opera Studio in London for the coming year.

GRACE DAVIDSON began her singing career with the Finchley Children's Music Group before studying at the Junior Guildhall with Mollie Petrie for four years. In 1997 she won a scholarship to the Royal Academy of Music where she is taught by Beatrice Unsworth and Jonathan Papp. She sings in the choir of the Royal Military Guards' Chapel. This coming September she will begin a post graduate course in Early music at the Guildhall School of Music and Drama. She recently won the Helen Eames prize in Early Music.

PAUL THOMPSON was a choral scholar at Gonville & Caius College, Cambridge where he took a degree in music. Upon graduation he joined the choir of Christ Church, Oxford, with whom he made numerous recordings and broadcasts, and toured Japan, Brazil and the USA.

He joined the postgraduate vocal course of the Royal Academy of Music in 1999 where he studies with David Lowe. His opera experience includes Mozart 'Bastien and Bastienne', Purcell's 'The Fairy Queen' at the Linbury Studio Theatre, Covent Garden and scenes from 'The Barber of Seville', 'The Turn of the Screw' and 'Ariadne auf Naxos'.

Recent concert appearances include 'Elijah', Rossini's 'Petite Messe Solennelle' and performances of the 'Christmas Oratorio' with the Academy chamber choir in Frankfurt and London. Next week he sings the tenor arias in Handel's 'Theodora' for the Spitalfields festival.

ADAM GREEN was born in Harrogate, North Yorkshire, and studied at Uppingham School and St John's College, Cambridge, where he was a choral scholar. On graduating he joined the Royal Academy of Music, London, where he is taught by Mark Wildman and Iain Ledingham. He was a prize-winner in the Great Elm International Singing Competition, and in the Anglo-Czech Award, and holds a scholarship from the Ian Fleming Trust and the Countess of Munster Foundation. He regularly performs oratorio, more recently singing Bach's 'B minor Mass' in Ripon Cathedral, the 'St John Passion' in Belfast, Telemann's 'St Matthew Passion' in the Snape Maltings Concert Hall, Aldeburgh, and Bach's 'Weinachtsoratorium' in Frankfurt and at the Royal Academy of Music with Lutz Köhler. Operatic roles include Belcore in Donizetti's 'L'elisir d'amore' with Winchester Opera, Guglielmo in Mozart's 'Così fan Tutte' with the Cambridge Opera Group and Emireno in Handel's 'Otto' as part of the 2000 Handel Festival.

Proms at St Jude's 2001



Oliver Rundell



Grace Davidson



Paul Thompson

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Best regards
to the
Proms at St Jude's

Mr and Mrs E. Tanner
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Lunchtime Recital

performed by Sara Trickey,
Sophie Berkhamshaw, Helen Benson,
Helen Roose and Anne Shasby

Proms
at St Jude's
2001

PROGRAMME

FRANZ SCHUBERT QUINTET Op 114

1. Allegro Vivace
2. Andante
3. Scherzo – Presto
4. Andantino – Theme and Variations
5. Finale – Allegro giusto

12.30pm
Tuesday
19 June

FRANZ SCHUBERT QUINTET Op 114

The quintet is affectionately known as The Trout. The 4th movement is a set of brilliant variations, using the theme of Schubert's song The Trout, written earlier in 1814.

HR

SARA TRICKEY (violin) read classics at Trinity Hall, Cambridge and then took up a two-year scholarship at the San Francisco Conservatory of Music, where she studied with Camilla Wicks. Here she won awards as a soloist and chamber musician, including the chance to play on Heifetz's Del Gesu violin. She now lives in London, where she plays regularly with her string quartet, the Brontë Quartet, and has worked with groups such as the Birmingham Contemporary Music Group. Recently, she has attended masterclasses with Gerhard Schutz at Prussia Cove and with Maurizio Fuchs at Britten-Pears; she has just performed the Brahms Violin Concerto at St John's Chapel, Cambridge. She has received sponsorship from the Countess of Munster Foundation and the Arts Council of Wales.

SOPHIE BERKAMSHAW (viola) has lived and worked in Berlin and Amsterdam for the last twelve years. She is now living and teaching in London.

HELEN BENSON (cello) studied at the Royal College of Music, London and later with Christopher Bunting and André Navarra. She has played in the Philharmonia Orchestra and as a freelance cellist. She teaches piano and cello in North London.

HELEN ROOSE (double bass) trained at the Royal Manchester College of Music. She works as a freelance orchestral player and she is a member of the Barnet Instrumental Teaching Team.

ANNE SHASBY (piano) studied with Gordon Green at the Royal Academy of Music, and later with Vlado Perlemuter. Anne spent many years in a successful piano duo partnership with Richard McMahon. In recent years she has played in other ensembles. She also teaches piano privately in North London.



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Celebrity Orchestral Concert

Erika Geldsetzer and Erich Gruenberg
join the Concilium Orchestra conducted
by Orlando Jopling

Proms
at St Jude's
2001

PROGRAMME

WOLFGANG AMADEUS MOZART 1756-1791
Symphony No 17 in G, K 129 (1772)

1. Allegro
2. Andante
3. Allegro

ARNOLD SCHOENBERG 1874-1951
'Verklärte Nacht' (Transfigured Night), Op 4 (1899)

Interval

MOZART
'Sinfonia concertante' in E flat for violin, viola and orchestra, K 364 (1779)

WOLFGANG AMADEUS MOZART
Symphony No 17 in G, K 129 (1772)

This is one of a set of three symphonies which the 16-year-old Mozart wrote in Salzburg shortly after a visit to Italy with his father. Leopold Mozart's employer, Archbishop Sigismund of Salzburg, had recently died; his successor had a reputation for being a more exacting taskmaster than the old Archbishop, and Leopold was anxious that the new incumbent should get a favourable impression of his son's precocious genius from the outset. The tactic succeeded. The symphonies, along with several other compositions of 1772, must have impressed the Archbishop, as he rewarded Wolfgang with the post of concert-master at the court, and paid a modest stipend.

Some traces of the Italian trip are to be found in the G major symphony, notably in the first movement's extensive use of crushed notes (the Italian baroque equivalent to the 'Scotch snap', known as *stile lombardo*) and in the brilliant writing for the strings. The second movement has a particularly charming tune, over a 'walking' bass line. The finale is in 3/8 time and evokes the atmosphere of the hunt. All in all, it is a delightfully fresh and spontaneous work.

ARNOLD SCHOENBERG

Verklärte Nacht (Transfigured Night), Op 4 (1899)

As Charles Rosen has written, Arnold Schoenberg won international recognition as one of the greatest living composers (many would have said *the* greatest). He was generally regarded as one of the two most influential figures in contemporary music since Debussy (the other being Stravinsky). And yet at the end of his life Schoenberg continued to provoke enmity, even hatred, almost unparalleled in the history of music. In that respect he stands apart from the familiar image of the youthful revolutionary who becomes an accepted and respected member of the musical establishment in old age. In Schoenberg's case hostility and admiration seem to have fed off each other to the end. At least part of the explanation may not be strictly musical.

During his earlier years Schoenberg did not in fact expect controversy, nor did he on the whole deliberately seek to provoke it. His first works followed in the steps of Brahms and Dvorák. Later he looked to Wagner for inspiration – hardly a dangerous revolutionary influence. The perceived Wagnerism of the string sextet *Verklärte Nacht*, written when Schoenberg was 25, did not appeal to the critics, one of whom commented: "it sounds as if someone had smeared the score of *Tristan* while it was still wet"; while a musical society in Vienna refused to allow the work to be performed because it

contained a hitherto unknown discord. Already in 1898, the year before *Verklärte Nacht* was written, a performance of one of Schoenberg's songs had sparked a minor disturbance; he was to recall it many years later with the comment: "the scandal has never ceased."

Verklärte Nacht is a rare example of a symphonic poem written for chamber ensemble (Schoenberg later sanctioned its performance by a string orchestra, making certain adjustments to the scoring). For the scenario, he used a poem of the same title by the contemporary 'naturalist' German poet, Richard Dehmel, published in 1896. It is a heavily romantic poem which recounts a conversation between two lovers, walking in a bare forest by moonlight. A young woman confesses to her lover that she allowed herself to be seduced by an unnamed man, whose child she now bears. Smitten with remorse, she dreads her new lover's reaction. He, however, sets aside any jealous thoughts and comforts her tenderly, assuring her that the love which unites them will now embrace the child too. He speaks of a shared inner warmth which will 'transfigure' the stranger's child (*die wird das fremde Kind verklären*).

The structure of the work corresponds closely to the five distinct sections of the poem. An initial trudging theme (the walk through the forest) gives way to a mood of agitation, representing the woman's confession. The point at which, after a passage of narrative, her lover begins to reply is marked by a sudden switch to a major key, in which Schoenberg movingly depicts the man's warmth of feeling towards her and lack of reproach. As he declares the transfiguring power of love, the scene is flooded with moonlight and the music reaches an ecstatic climax. There is then a magical coda, symbolising the couple as they walk on through the forest, embracing.

For further background, see David Sonin's note on the next page.

WOLFGANG AMADEUS MOZART

Sinfonia concertante in E flat for violin, viola and orchestra, K 364 (1779)

Whilst the early symphony in tonight's programme shows the teenage Mozart writing under the influence of his recent visit to Italy, we have an example in the *Sinfonia concertante* of a more mature 23-year old interacting creatively with another important style of the time, that of the Mannheim school. He wrote this work on return from his visit to Paris, having broken the journey in Mannheim, where he absorbed a number of new influences. These are revealed in various features of the work, for instance the use of the orchestral crescendo, much loved by the leading composer of the Mannheim school, Carl Stamitz.

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In fact it was Stamitz and other Mannheim composers who had developed the concept of the 'sinfonia concertante' – a symphonically constructed work with solo instruments, similar in form to but not identical with the concerto. The theme of the first movement actually contains a direct quotation from Stamitz. It is possible that Mozart may have had more in mind than simply paying homage to his fellow composers; he hoped to be offered a position at the court of the Elector Karl Theodor (who moved from Mannheim to Munich in the year of the *Sinfonia*'s composition, and for whom Mozart wrote his opera *Idomeneo* the following year). The work may therefore have been intended to improve his chances of success with the Elector.

The work is distinguished by its wealth of melodic invention, by the polyphonic interplay between the two solo instruments, and by the subtle way in which the soloists conduct their joint dialogue with the orchestra. The relative unusualness of the *genre* makes it stand out among the important works of Mozart's early maturity, and musically it looks forward to the commanding heights of the great symphonies and piano concertos.

Programme notes by Thomas Radice

Arnold Schoenberg and Verklärte Nacht Op 4

Some 18 months before his death in 1950 Arnold Schoenberg told a colleague: "I was never very capable of expressing my feelings or emotions in words. I do not know whether this is the reason for my doing so in music..." Whatever Schoenberg felt about his lack of facility in a literary context, he certainly demonstrated an outstanding ability with words.

His literary output was prodigious and included librettos, short stories, drama, poetry, essays and

criticism. However, it was not until 1910, at the age of 26, that he embarked seriously on his literary 'career', which indeed was so diverse that, apart from librettos, drama, short stories, essays and criticism, it also included a four-point political programme for Jewish national revival.

Schoenberg also had an ear and an eye for the musical possibilities of the words of others; and four poets in particular – Richard Dehmel, Maurice Maeterlinck, Stefan George and Rainer Maria Rilke – provided him with the language that influenced both his tonal compositions and those that were to break through the harmonic conventions.

Verklärte Nacht (Transfigured Night), Schoenberg's first major composition, was written during the summer of 1899 while he was staying at the country home of the composer and conductor Alexander von Zemlinsky, whose sister, Mathilde, Schoenberg was to marry two years later.

The work is based on a poem by Richard Dehmel from the collection *Weib und Welt* (Woman and World). It is the tale of a man's love for a woman who conceives a child by another. The man forgives the woman and through his act of compassion their world is transfigured.

Schoenberg completed the work, originally scored for string sextet, in just three weeks. The orchestral version, which we hear tonight, was made in 1917, and he revised it in 1943. It is in five sections, reflecting the form of the poem, and they are played without a break. It opens in D minor and slowly changes to D major, and for those unfamiliar with *Verklärte Nacht*, it is most unlike what they might consider to be Schoenbergian.

David Sonin

Proms at St Jude's 2001



Orlando Jopling



Erika Geldsetzer



Erich Gruenberg

ORLANDO JOPLING studied with Sir Colin Davis, George Hurst and Diego Masson. He is artistic director of Camerata and Cambridge Strings, and musical director of the Nonesuch Orchestra and the Kew Sinfonia. In 1997 he co-founded the opera company Tête à Tête which has staged acclaimed productions of *Die Fledermaus* and *Shorts* (five new commissioned mini-operas which are touring the UK this Autumn). Last year he conducted the modern world première of Vivaldi's *Orlando Plays Mad*, the manuscript of which he and Bill Bankes-Jones found in Turin.

Orlando has also conducted for European Chamber Opera, Travelling Opera, the Guildhall School, Jane's Minstrels, and the Bombay Chamber Orchestra, and has performed at St John's Smith Square and the Wigmore Hall.

ERIKA GELDSETZER, born in 1975, studied the violin at the Cologne Conservatory with Professor Gerhard Peters. After further study she joined the European Union Youth Orchestra and was chosen as its concertmaster in 1998. She is now a pupil of Erich Gruenberg at the Royal Academy of Music in London.

Erika's exceptional musical talents have gained her many prizes in Germany and Italy. She has two CDs to her credit, featuring works by Fauré, Dvořák and Brahms. Her travels all over Europe and across the Atlantic, as soloist with many orchestras and as a chamber music player with the Fauré Quartet. Tonight we can hear Erika playing on her very fine Guarnerius violin, entrusted to her by Land Rheinland-Pfalz.

ERICH GRUENBERG, acclaimed as one of Britain's most distinguished and musically wide-ranging violinists, was born in Vienna, where he began his musical education. He continued his studies in Jerusalem and eventually settled in London, after winning the Carl Flesch International Violin Competition at the age of 22.

He has given solo performances with all the major British orchestras and has toured throughout the world. Erich has held the posts of concertmaster of the London Symphony and the Royal Philharmonic Orchestras; in the field of chamber music, he has led the London Ensemble and the London String Quartet, as well as piano trios and duo-sonata partnerships. Among his many recordings there is a notable CD of Beethoven's Violin Concerto with the Philharmonia Orchestra.

Apart from his appointment as a professor at the Royal Academy of Music, Erich Gruenberg gives masterclasses around the world. He is Chairman of both the Hattori Foundation for young musicians and the Jury of the Yehudi Menuhin International Violin Competition and is responsible for its artistic planning. In recognition of his continuing services to music, he has been awarded an OBE.

CONCILIUM began life as the chamber orchestra from Trinity College of Music. Having completed a highly acclaimed tour of France, a demand for the continuation of the orchestra emerged – not from the conductor or the administrators, but from the players themselves; thus Concilium was born. Since then, Concilium has performed throughout the United Kingdom with many different conductors such as Joanna MacGregor, Bernard Roberts, Diego Masson, Robert Tear and Peter Stark.

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J A G U A R ★ F O R D ★ V O L V O

String Quartet Recital

played by students
from the Guildhall School of
Music and Drama

Proms
at St Jude's
2001

PROGRAMME

HAYDN

Quartet in D op. 20 no. 4

Allegro di molto

Un poco adagio affettuoso

Menuetto: allegretto all zingarese

Presto scherzando

MENDELSSOHN

Quartet in D, op. 44 no. 1

Molto allegro vivace

Menuetto, un poco allegretto

Andante espressivo ma con moto

Presto con brio

12.30pm
Wednesday
20 June

HAYDN QUARTET:

Stefanie Buttjes (violin) – German, currently studying with Yfrah Neaman on the Advanced Instrumental Studies Course.

Anna Barbara Kastelewicz (violin) – German, currently final year Bmus studying with Yfrah Neaman.

Sari Ammann (viola) – Swiss, currently on the Post Graduate Orchestral Training Course, studying with Detlaf Hahn.

Christopher Wright (cello) – British, currently studying with Louise Hopkins on the Advanced Instrumental Studies Course.

MENDELSSOHN QUARTET:

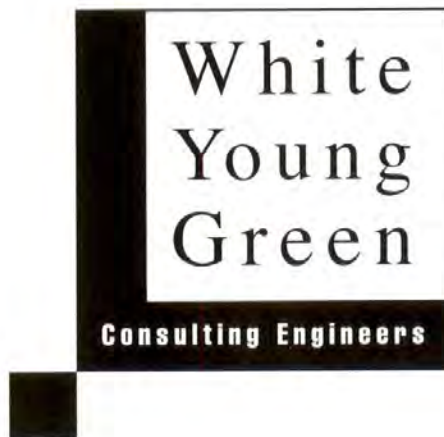
Anna Kirkpartick (violin) – British, currently studying with Simon Fischer on the Advanced Instrumental Studies Course.

Mary Hofman (violin) – British, currently first year Bmus, studying with Krycia Osostowicz.

Emma Stansfield (viola) – British, currently first year Bmus, studying with Tim Bolton.

Mara Miribung (cello) – Italian, currently first year Bmus, studying with Raphael Wallfisch.

Both quartets formed at the Guildhall School of Music & Drama in September 2000. They have taken part in masterclasses with the Vellinger String Quartet and Florestan Trio and are coached by James Boyd and Tim Boulton.



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Piano Recital

by the celebrated
Israeli virtuoso
pianist Alon Goldstein

Proms
at St Jude's
2001

PROGRAMME

FRANZ SCHUBERT (1797-1828)
Sonata in C, D.840 (Unfinished)

Moderato

Andante

CLAUDE DEBUSSY (1862-1918)
Preludes from Book II

3. The Wine Gate

4. 'The fairies are exquisite dancers'

5. Moors

6. 'General Lavine', eccentric

Interval

LEOS JANACEK (1854-1928)
In the Mist

Andante

Molto Adagio

Andantino

Presto

PAUL BEN-HAIM (1897-1984)
Music for the Piano (1967)

Slow

Moderately fast

Moderato

Lively

Very moderate

Very fast

Rather slow

FREDERIC CHOPIN (1810-1849)
Fantasie in f minor op. 49

Tempo di marcia

7.30pm
Wednesday
20 June



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Schubert's sonata in C, D. 840 is one of very few pieces written by the great composer which are yet to receive as much critical acclaim as many of his other works. It is quite surprising that today such a jewel still remains largely unknown. The main reason for that might be the history and fate of many of Schubert's unfinished works.

The sheer quantity of music Schubert wrote from the time he was thirteen could very easily have led to the careless manner in which he treated many of his earlier compositions. These incomplete works were mainly an attempt to find an independent path from the one laid by Beethoven in his thirty-two sonatas. In 1825, the year in which the present sonata was written, Schubert began working on his large scale sonatas.

The first movement of the piece is written in the traditional sonata form, however from the first phrase we understand that we are in a different realm – the nature of the theme, its simplicity, almost 'yodeling'. The second theme seems to be a continuation of the first. The serene mood of the movement, its ongoing, endless motion reminds one of the great B flat, Schubert's last sonata.

The second movement introduces two different sections as in the song 'The Miller & the Brook' written two years earlier. The first section belongs to the miller, while the second to the brook. When the miller returns the brook still flows underneath. The movement goes through numerous aggressive outbursts, something which Schubert seems to have developed later on, and which culminated in the great A major sonata (2nd movement). Schubert finished only the first two movements of this sonata, leaving us without a Scherzo or Finale.

The second Book of Debussy's *Preludes* was written between 1910 and 1912. By writing preludes, Debussy follows in the footsteps of Bach as well as Chopin. From a form that served practically as an introduction to the main body of a composition, the preludes evolved through Chopin to be rich and poetic independent movements. To that Debussy added his own musical language which resulted in a much more complex musical form.

In the preludes, Debussy shares with us his reactions and impressions to various subject matters. We are invited to listen to intimate thoughts and personal comments written by a very sensitive and imaginative person.

Debussy gave titles to each of the preludes, however he placed them at the end of each piece, as if to suggest that these titles are only added enjoyment, and that the music is an independent entity. The infinite array of inspirational subjects in these miniatures ranges from architectural landmarks (no.3 'The Wine gate' – a gateway to the Alhambra Palace in Granada), mythological characters (no.4 'Fairies are exquisite dancers'), pastoral scene (no.5 'Moors'), Vaudeville (no.6 'General Lavine' eccentric – an American Clown performing in Paris), and so on.

Czech composer **Leos Janacek** was born in a little village in Moravia. The enchanting countryside that surrounded his village and its folk songs never ceased to be a source of inspiration for him. He followed in the footsteps of his father, and grandfather, becoming a music teacher as well as a choirmaster. He founded an organ school in Brno and became an editor and chief contributor to a journal published by the Brno Beseda club called 'Musical Letters'.

In addition to being fascinated by folk melodies, he developed a strong understanding of the colour and rhythm of the Czech language. This is mostly evident in his operas, but also in his instrumental works. His compositions for the piano are few. They include the

cycle of memories from his countryside called 'On the overgrown path', the sonata 'From the street' inspired by a patriotic social struggle, and the cycle 'In the Mist' which reflects his own mental state.

In this piece Janacek reflects on the loneliness of a misunderstood artist, and his faith in the correctness of his chosen path. From the primary sources of folk musicality, bitterness and sorrow, but also determination and strength, Janacek is writing a personal note, quasi autobiographical – from his heart – to the listener. It was written in 1912, when he was fifty-eight. The piece has a certain improvisatory quality, as if he is writing/narrating the piece as it is played. Its spontaneous character reflects a person's own sudden changes of mood, from exultation to depression.

One of the most prominent Israeli composers, **Paul Ben-Haim** was born in Munich as Paul Frankenberger. He began his musical life as a conductor, but became more devoted to teaching and composition in his thirties. He emigrated to Israel in 1933, where he changed his name. While absorbing the musical language of late nineteenth century romanticism, Ben-Haim adds an oriental/Mediterranean flavour to his music. Like composers such as Bartok, or Vaughan-Williams, he incorporated the music and the folkways of the country he lived in to his music.

The composer wrote about the present work: 'Music for the piano' (1967) is a cycle of seven short pieces conceived in the style of 'Preludes' differing in character and mood but held together and linked with each other by one basic melodic idea. This appears right in the beginning of the opening 'Prelude' and returns in each of the following pieces in varying shapes. In this new composition I have thus followed the principle of form and variation. Apart from the musical demands that change from piece to piece, the various 'Preludes' also pose different technical problems. A performance of several movements out of their context would be against the spirit in which the work was conceived. They should be played with only very short breaks ('attacca') to mark the beginning of a new piece.

Chopin's Fantasy in f minor is one of the composer's most impressive single movement pieces. It is full of striking musical ideas, all derived from the opening march-like theme.

Chopin always admitted that he could only write for the piano. Having said that, his exploration of the instrument led many musicians to say that he stretched the piano to its limits. The present piece certainly justifies this argument. However, Chopin's music also reflects his own personal triumphs and tragedies. One might argue that it reflects the triumphs and tragedies of his homeland – Poland. Poland at that time was a country constantly turbulent. One revolution followed the other, and Chopin, living in Paris, was very sensitive to the news from home.

The fantasy begins with a noble funeral march. Perhaps reflecting upon the state of Poland in 1841, the year when the fantasy was written. After the rather long introduction a musical metamorphosis takes us from the tragic key of f minor to the hopeful relative major – A flat. The piece becomes much more chaotic at this point. The piano writing is lyrical but very virtuosic at the same time. A war-like episode is followed by a triumphant march, full of dignity and pride. Chopin, who started the piece as if he was narrating a story, becomes the hero of it.

For Chopin, the fantasy is one of a number of successful late ventures along with the *Polonaise-Fantasia* in A flat, op. 61. Its wide range of moods is always painted with lyricism, and the piano writing uses the full resources of the instrument.

Programme notes by Alon Goldstein

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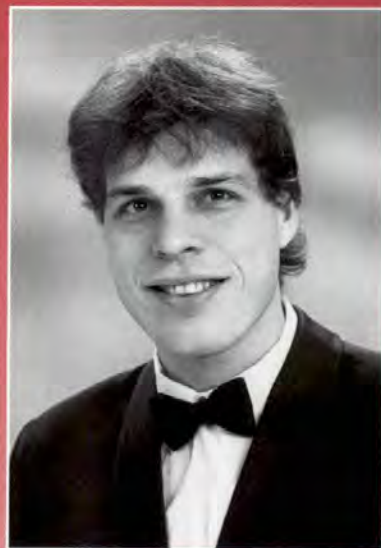
Proms at St Jude's 2001

ALON GOLDSTEIN, born in Israel in 1970, began his piano studies at the age of seven with Mrs Tal Schwartz. He continued with Professor Victor Derevianko and with Professor Arie Vardi, receiving his undergraduate degree from the Rubin Academy of Music in Tel-Aviv. In 1993 he earned a scholarship to study with Leon Fleisher for four years at the Peabody Conservatory of Music in Baltimore, where he served as Mr Fleisher's assistant in a role reserved for his most exceptional student. After receiving his master's degree Alon became the first 'Performer Fellow' in London's Guildhall School of Music & Drama, where he initiated a chamber music concert series, collaborating with students and faculty members such as Graham Johnson, Adrian Thompson and Thea King. He also established an annual marathon concert devoted to the 2 piano/4 hands repertoire, and worked with singers, adjudicated competitions and performed solo recitals. In London, he was able to seek the advice of Maria Curcio. Currently, Alon is one of eight young pianists in residence attending the International Piano Foundation, Theo Lieven, in Northern Italy. As part of his residency he is able to enjoy private master classes with such teachers as Alicia de Larrocha, Dmitri Bashkurov, Fou Ts'ong, Claude Frank, and William Grant Nabore.

Mr Goldstein has performed with several orchestras in the US including the St Louis and Baltimore Symphony orchestras and will perform soon with the Houston and Kansas Symphony orchestras. He performed as a soloist under the baton of Maestro Zubin Mehta and the Israeli Philharmonic Orchestra several times, as well as with the Jerusalem, Haifa and Beer-Sheba Symphony orchestras in Israel, and with the Wurttemberg Philharmonic in Germany.

Mr Goldstein has won several first prizes, including the Francois Shapira competition in Israel – which resulted in performances with the Israeli Philharmonic under the baton of Mr Yoel Levi – as well as first prize at the Nena Wideman International Piano Competition – which resulted in performances with the Shreveport and Mississippi Symphony Orchestras. Mr Goldstein's dedication to contemporary music has earned him the State of Israel Cultural and Arts Prize for the best solo performance of a work by an Israeli composer in 1996. He is a ten time winner of the 'America-Israel Cultural Foundation' Scholarships.

Mr. Goldstein's concert career has included festival appearances in Ravinia, Tanglewood, Marlboro, and Santa-Fe, as well as Prussia Cove (UK), Verbier (Switzerland), and Musica da-Camera (Israel). He has given recitals in major cities throughout the world, including New-York's 'People Symphony concerts', Washington DC's 'Phillips Collection', in London's Purcell Room as well as the BBC's Radio 3 'Young Artists Forum', St Martin In-The-Fields, and Conway Hall, Moscow's 'Gnessin Institute', Tel-Aviv and Jerusalem. This is his second appearance at 'Proms at St Jude's'.



Alon Goldstein

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Song Recital

by mezzo-soprano Ruti Halvani
together with tenor Neil Allen
accompanied by William Hancox

Proms
at St Jude's
2001

PROGRAMME

The programme will include songs by

Tchaikovsky

Rachmaninov

Manachem Wiesenberg

Bizet, Bernstein

Gershwin

Lloyd Webber

12.30pm
Thursday
21 June

RUTI HALVANI is widely known as a soloist in opera and oratorio concerts. She has performed at the Barbican, Wigmore Hall and St John's, Smith Square and has sung the role of Carmen with the Royal Philharmonic Orchestra. Her international career also includes a highly successful appearance at the Wexford Festival, at which she received acclaim from the Irish Times as an 'outstanding soloist'.

She was awarded a B.Ed in Musicology at the Music Academy and Levinsky College in Tel Aviv and continued her studies at Trinity College, London, where she won many awards and prizes. In 1997 Ruti qualified as a first prizewinner at the Leoncavallo Singing Competition in Brissago, Switzerland. She was also a finalist in the Dorothy and Lesley Blond Competition at the RNCM and semi-finalist in the Belvedere Singing Competition in Vienna in 1996.

She has recently recorded a Yiddish song cycle in a CD series celebrating 200 years of American-Jewish music. Her wide repertoire includes Bach's Magnificat, Verdi's Requiem, Dvorak's Stabat Mater, Elgar's The Apostles and it also extends to songs and duets from popular stage musicals.

NEIL ALLEN'S route to the singing profession was an unusual one. He started work as a bricklayer at the age of 16 and went on laying bricks for the next 14 years. When he was 27, he and a friend started a singing comedy duo as a hobby. He trained with Michelle Wegwart and the Magdala Opera Trust: this was only 9 years ago. He now enjoys a successful career as a tenor.

Neil also trained with Lyndon Vanderpump of the Royal College of Music, London. Then, in 1995, he launched his professional career with the leading role in Cavalleria Rusticana. Since then, he has appeared as Turridu, Cavaradossi, Remendado, Count Almaviva, and Don José. He has toured with the Travelling Opera in Carmen and given performances with the Wexford Festival Opera.

Neil can call upon a wide repertoire of operatic arias and songs from music theatre and is constantly in demand for a wide variety of entertainment and concert performances.



Ruti Halvani



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Midsummer Night's Jazz

The George Fogel Quintet give a Jazz Concert and invite members of the audience to a jam session

PROGRAMME

Unscheduled



"What a great idea, because a jam session has been a medium over the years for the getting together of musicians who don't necessarily know each other. For young musicians it's especially useful – they are always writing to ask me how they can get to meet other jazz players. What better than a meeting ground such as this jam session offered by the Proms at St Jude's – a festival with which I have been happy to be associated over many years."

HUMPHREY LYTTTELTON

Playing this evening are George Fogel (piano), Sam Bullard (saxophones), Andrew Woolf (saxophones), David O'Brien (double bass) and drummers John Randall and Rob Moore.

George was educated at Highgate School and, whilst currently in his gap year, he attends the Junior Guildhall School of Music and Drama. He is looking forward to commencing a course in Jazz Piano as a full-time student at the Guildhall, starting next September.

David, Andrew and George, the only three Highgate A-level music students in their year, made up three quarters of the imaginatively named 'Highgate School Jazz Quartet'. They won the 'Music for Youth' School Prom 1999 and this led to their appearance at the Royal Albert Hall. It was here that they won awards for 'outstanding improvisation' and 'outstanding performance'. They also won the composition prize for the group's anthem 'The world's second fastest Oxen', which George wrote specially for them.

David is now studying music at Oxford and Andrew will join him there next year, whilst Sam (at the Junior Guildhall as well!) is also joining the Guildhall Jazz Course.

Proms

at St Jude's

2001

7.30pm
Thursday
21 June

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*(L-R) David O'Brien, Sam Bullard,
James O'Connell (not playing this
evening), George Fogel, Andrew Woolf*



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Piano Recital

Jennifer Hillman,
the distinguished pianist
plays Haydn and Schumann

Proms
at St Jude's
2001

PROGRAMME

HAYDN

Sonata in F, Hob. XVI:23

1. (No tempo indication)
2. Adagio
3. Finale - Presto

SCHUMANN

Carnaval, Opus 9

1. Preamble
2. Pierrot
3. Arlequin
4. Valse Noble
5. Eusebius
6. Florestan
7. Coquette
8. Replique
9. Sphinxes
10. Papillons
11. A.S.C.H.-S.C.H.A.(Lettres Dansantes)
12. Chiarina
13. Chopin
14. Estrella
15. Reconnaissance
16. Pantalon et Columbine
17. Valse Allemande
18. Paganini
19. Aveu
20. Promenade
21. Pause
22. Marche des Davidsbundler contre les Philistins

HAYDN Sonata in F, Hob. XVI:23

This Sonata is the third of a group of six written in 1773, and dedicated to Nikolaus Esterhazy.

In those days they were likely to have been played on a harpsichord as on a fortepiano, indeed, their title was *Sonate per Cembalo*. Amongst Haydn's keyboard sonatas (almost 60 of them!) we find an enormous range of expression and of techniques, and not a little magic. They are less well-known than Mozart's, though the situation seems to be on the mend.

SCHUMANN *Carnaval*, Opus 9

Written in 1834 and '35, the set of 'Scenes mignonnes sur quatre notes' was originally intended for Schumann's

then passion, Ernestine von Fricken though it was dedicated to the violinist and composer Karol Lipinski.

Though all the 'Scenes' are cleverly woven three connected patterns of notes, which are derived from the name of the town whence his inspiration Ernestine came, and from similar letters within the name Schumann. These notes appear in stark isolation as the three Sphinxes. Often these are omitted in performance, but today they will be heard: they are the key to the puzzle.

Some of the 'Scenes' follow each other almost without a break. The music is full of fantasy and youthfulness, and as fresh as the day it was written.

Programme notes by Jennifer Hillman

JENNIFER HILLMAN has pursued a varied musical career. For some years she was a music critic on The Times. She has held teaching posts in Cambridge and London and served as Professor of Musicianship and of Piano at the Guildhall School of Music and Drama for over twenty years. During the 1980's and 90's, she enjoyed a successful partnership with fellow pianist Marion Raper; their duo performed widely in this country, as well as abroad. Her compositions, which appear under the name Jennifer Glass, have been published, broadcast and recorded.

12.30pm
Friday
22 June



Jennifer Hillman



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Barnet Schools Wind Orchestra

A concert of advanced,
school-age players led by Katie Butler
and conducted by James Williams

PROGRAMME

RICHARD STRAUSS – ‘Also Sprach Zarathustra’

EDWARD ELGAR – Pomp and Circumstance No. 4

ERIK LEIDZEN – ‘Tucker’, Cornet Solo. *Soloist: Matthew Cobb*

STEVIE WONDER – Pop & Rock Legends: Sir Duke; I Wish; Don’t You Worry ‘Bout a Thing; Superstition; Isn’t She Lovely. *Arr. John Wasson*

GUSTAV HOLST – The Planets. 4th movement, Jupiter

PHILIP SPARKE – ‘Orient Express’

Interval

HECTOR BERLIOZ – ‘Le Carnaval Romain’, Overture. *Arr. Dan Godfrey*

MOZART – Clarinet Concerto K 622. Adagio/Rondo. *Soloist: Katie Butler*

LEONARD BERNSTEIN – Dances from ‘West Side Story’

BIG BANDS IN CONCERT – String of Pearls; Satin Doll; Intermission Riff; Sophisticated Lady; Opus One. *Arr. Bob Lowden*

JAMES WILLIAMS was appointed conductor to the Barnet Schools Wind Orchestra in 1993.

He first became known as an outstanding cornet soloist in the world of the brass band. After initial training in The Salvation Army (he is still an active Salvationist) he became a musician in the band of H.M. Grenadier Guards. During this time he also attended The Royal College of Music. He later studied conducting and has been involved in directing brass and wind bands. He also adjudicates at contests including the prestigious British Open at Birmingham Symphony Hall.

In 1997 he was awarded the coveted John Iles Silver Medal, presented by the Worshipful company of Musicians for his outstanding service to brass and wind bands. Recently he has received the ‘2001 All England Masters Dedicated Service Award’ for his outstanding contribution to the banding world.

James Williams has travelled extensively as a soloist, conductor and lecturer. He has been invited on no less than seven occasions to Summer Music Schools in The United States and has made coast-to-coast concert tours in Canada and The United States.

Proms
at St Jude's
2001

7.30pm
Friday
22 June

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James Williams

Barnet Schools Wind Orchestra



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Violin and Guitar Recital

Anete Graudina (violin)

is joined by

Simon Davies (guitar)

Proms
at St Jude's
2001

PROGRAMME

ANTONIA VIVALDI (1678-1741)
Sonata in A minor Op. 2, No 12, RV32

Preludio (largo)

Capriccio (presto)

Alemanda (allegro)

NICCOLO PAGANINI (1782-1840)
Sonata Concertata

Allegro spiritoso

Adagio assai espressivo

Rondeau (allegretto con brio, scherzando)

ASTOR PIAZZOLLA (1921-1992)
Three tangos

Night association 1960

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12.30pm
Saturday
23 June

ANETE GRAUDINA received her musical education in Latvia where she played the violin with the Orchestra of the Latvian Opera and Ballet. She now teaches the violin and plays with the Armonioso Quartet, Viva Musica, and Kew Sinfonia. Anete has performed in Scotland, England and Latvia. Her recent appearance at the 2000 Proms of St Judes in Hampstead Garden Suburb attracted enthusiastic approval. She plays a violin made in 1904 by E. Tenucci of Zurich.

SIMON DAVIES began playing the guitar at the age of ten and went on to study in London with Charles Ramirez at the Royal College of Music. He continued his studies under Michael Lewin at the Royal Academy of Music. In the course of his teenage years, he performed extensively and he won several music competitions, including the Chiltern Radio Young Musician of the Year. He was the UK representative in the European Young Musicians' Concert in Brussels.

Simon received an honours degree in music from the Royal Northern College of Music in Manchester, where he studied with Gordon Crosskey and John Williams. He has performed in masterclasses with Anthony Rooley (early music), Juan Martin (flamenco) and Stephen Dodgson (composer).

Since leaving college, Simon has recorded Guitar Serenade, a CD release for Telstar Records. He now teaches the guitar at the Spanish Guitar Centre, London whilst currently pursuing a busy solo performance schedule.



Anete Graudina



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Last night of the Proms at St Jude's

Finchley Chamber Orchestra conducted
by David Lardi with soloist Alice Neary

Proms
at St Jude's
2001

PROGRAMME

JENNIFER GLASS
Fanfare for the Suburb

BENJAMIN BRITTEN (1913-76)
Soirées Musicales, after Rossini, Op 9 (1936)

1. March
2. Canzonetta
3. Tirolese
4. Bolero
5. Tarantella

SIR EDWARD ELGAR (1857-1934)
Violoncello Concerto in E minor, Op 85 (1919)

1. Adagio – Moderato
2. Lento – Allegro molto
3. Adagio
4. Allegro, ma non troppo

Interval

ERIC COATES (1886-1957)
Knightsbridge March from London Suite (1932)

SIR HENRY WOOD (1869-1944)
Fantasia on British Sea Songs (1905)
Fanfare; The Saucy Arethusa; Tom Bowling; Hornpipe (Jack's the
lad); Farewell and adieu, ye Spanish ladies; Home, sweet home;
See, the conquering hero comes; Rule Britannia!

ELGAR
Pomp and Circumstance March in D, Op 39 No 1 (1901)

SIR HUBERT PARRY (1848-1918)
Jerusalem (1919) *Words: William Blake*

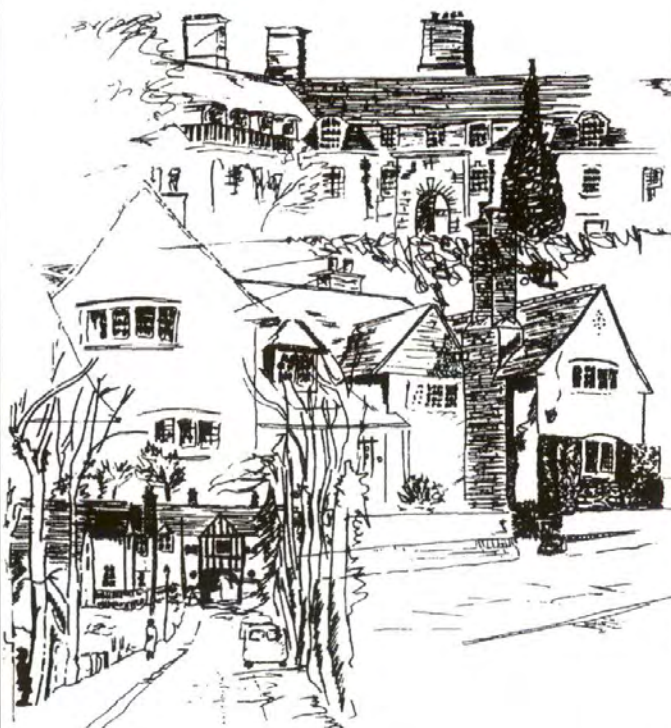
7.30pm
Saturday
23 June

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JENNIFER GLASS

Fanfare for the Suburb

Jennifer Glass, otherwise known as pianist Jennifer Hillman (see note on yesterday's lunchtime piano recital), qualified as an Associate of the Royal College of Music whilst still at school. She graduated at Cambridge University, where she later held teaching posts. Jennifer studied composition with Alan Ridout and piano with Bernard Roberts. She has lived in Hampstead Garden Suburb for many years.

BENJAMIN BRITTEN 1913-76

Soirées Musicales, after Rossini, Op 9 (1936)

Britten originally made a number of arrangements of piano pieces by Rossini as background music to productions by the GPO Film Unit; later he rearranged the material as two suites: *Soirées Musicales* and the later *Matinées Musicales* (1941).

Some of the pieces had already featured in Respighi's arrangements for *La Boutique Fantasque* (1919). They mostly date from the time when Rossini was spending the last 15 years of his life (1855-68) in comfortable indolence in Paris, resting on his laurels (his immensely successful career as an operatic composer had ended with *Guillaume Tell* in 1829). With a few exceptions, his output during that period consisted solely of small scale piano pieces, some of them with voices: he referred to them collectively as *Pêchés de vieillesse* ('sins of old age').

Britten seems to have taken the title for his first suite from Rossini himself, who published a set of salon pieces in 1835 under the same title, *Soirées musicales*.

SIR EDWARD ELGAR 1857-1934

Violoncello Concerto in E minor, Op 85 (1919)

Elgar's cello concerto was his final masterpiece, belonging to the same period as his important chamber works (the violin sonata, string quartet and piano quintet). When he had finished composing it, in August 1919, Elgar was clearly pleased with the result, describing it as "a real large work and I think *good* and alive". Felix Salmond, who was to give the first performance, had visited Elgar on several occasions while he was working on the concerto, to try out bits with the piano and to advise on technicalities. Salmond was highly enthusiastic about the work.

Unfortunately the first performance, at the Queen's Hall on 26 October 1919, with the composer conducting the LSO, was less than ideal. The concert was poorly attended, but the failure was due, in the main, to inadequate rehearsal. Albert Coates, who was the conductor for the remainder of the programme, poached much of Elgar's rehearsal time for his pet item, Scriabin's *Poem of Ecstasy*. But the concerto soon overcame its inauspicious first hearing, and came to be acclaimed as one of the greatest of all works of its genre, worthy to be ranked with that of Dvořák. This gave much pleasure to Elgar, who was a particular admirer of the Czech composer.

Full of passion, tinged with wistfulness and introspection, the cello concerto reveals Elgar at his most profound and intimate. It is a very different world from that of the symphonies and the *Pomp and Circumstance* marches. For many in tonight's audience it will evoke special memories of Jacqueline Du Pré and Sir John Barbirolli.

ERIC COATES 1886-1957

Knightsbridge March from *London Suite* (1932)

Eric Coates started his musical career as a professional viola player, after studying with Lionel Tertis at the Royal Academy. In 1910 he joined Sir Henry Wood's Queen's Hall Orchestra, becoming principal viola in 1912. By now he was spending more and more of his time on composing and guest conducting; eventually, in 1919, he was dismissed from the orchestra for apparent neglect of his orchestral duties. He then devoted himself full time to composition, essentially of light music, in which he achieved enormous success in his lifetime. He had an amazing gift for writing melodies that were both memorable and well-crafted: it is often said that his years as an orchestral player, and in particular sitting, as he did, in the heart of the orchestra, gave him an exceptionally keen ear for orchestral scoring and balance. Certainly it won him an accolade from the composer Dame Ethel Smyth, who once addressed him as "the man who writes tunes".

Three of his pieces achieved star status as signature tunes for BBC radio shows. *By the Sleepy Lagoon* (complete with seagulls) still serves as the tune for *Desert Island Discs*, but one has to be above a certain age to remember the other shows and the equally famous tunes that went with them - *Music While You*

Work (the march *Calling All Workers*) and *In Town Tonight* (the *Knightsbridge March*). Funnily enough, it was the trio sections which in both cases (just as with *Land of Hope and Glory*) became the actual signature tunes. *Music While You Work* had a half-hour slot every weekday morning on the Light Programme and followed the unvarying formula of a continuous medley of current popular hits, broadcast live from works canteens or similar venues and performed by a wide range of bands. *In Town Tonight* was a kind of celebrity chat show, broadcast weekly on the Home Service and introduced by what even in the 1950s seemed a pretty ludicrous device: Coates's theme welling up through the BBC sound effects department's best attempt at traffic noise (already a bit dated with honking taxis and the sounds of the pre-Routemaster bus fleet), only to be brought to an abrupt halt by "STOP!", from a man with the accent of a Pathé newsreader, who continued: "Once again we stop the mighty roar of London's traffic to bring you some of the interesting people who are in town tonight." (If I have misremembered the precise form of words, I shall be happy to have this pointed out; the organ fund will gain another £5.)

Eric Coates lived in Willifield Way.

SIR HENRY WOOD 1869-1944

Fantasia on British Sea Songs (1905)

Sir Henry Wood was the founder conductor in 1895 of what were originally known as the Queen's Hall Promenade Concerts. Apart from some student works, composition hardly featured in his life as a conductor of enormous energy and versatility. He did, however, turn his hand from time to time to orchestral arrangements. The only such work for which he is now remembered is this famous (or infamous) *Fantasia*, which (as the author of the entry in the *New Grove* somewhat puffedly puts it) has been "long considered indispensable for the last night of the Prom season". Wood wrote the *Fantasia* as a popular climax to a Trafalgar Day centenary concert at the Queen's Hall in 1905.

ELGAR

Pomp and Circumstance March in D, Op 39 No 1 (1901)

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

Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
Shakespeare, *Othello*, Act III scene 3 vv 352-355

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

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

SIR HUBERT PARRY 1848-1918

Jerusalem (1919)

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."

It is not generally known that Parry intended the first stanza of *Jerusalem* to be sung by a solo female voice, the massed unison voices joining in only for the second. In its more familiar form it has been a regular feature of the last night of the Henry Wood Proms from the time of Sir Malcolm Sargent.

Programme notes by Thomas Radice

Proms at St Jude's 2001

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

During the next two years he continued his studies at the Accademia Musicale Chigiana, Siena, Italy under Maestro Franco Ferrara. Within weeks of his arrival he was invited to conduct concerts and was awarded the Diploma di Merito before being asked by Maestro Ferrara to work with him in Rome. 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 R3 broadcast being selected for R4's Pick of the Week. Television appearances include both ITV and BBC, and he was most recently seen portraying Beethoven conducting the first performance of his Seventh Symphony as part of the major BBC 2 series Great Reputations. This has now been released on Warner Video.

ALICE NEARY is the winner of several major awards, including the 1998 Pierre Fournier Award, second prize in the 1997 Adam International Cello Competition in New Zealand and an award for competing in the String Section of the 1996 Overseas League Competition. She also won a Silver Medal in the 1994 Shell/LSO Competition, resulting in a performance of the Haydn C major Concerto with the London Symphony Orchestra in the Barbican.

In January 1999 Alice gave her Wigmore Hall debut to critical acclaim. Other recent performances include a recital for the Park Lane Group Series in the Purcell Room, BBC Radio 3 and NPR (USA) broadcasts, concertos with the English Chamber Orchestra and recitals at the Bridgewater Hall and at the Manchester International Cello Festival. In 1995 she played the solo cello, in a recording for Sony Classical of 'Innocence' by John Tavener, and appeared in LWT's The South Bank Show about Tavener. Last year, Alice participated in the Santa Fe Chamber Music Festival and was Artist-in-Residence at the Presteigne Festival, where she premiered a festival commission by John McCabe.

Alice was educated at Chetham's School of Music. She studied with Ralph Kirshbaum at the Royal Northern College of Music and with Timothy Eddy, as a Fulbright Scholar, at the State University of New York. She plays regularly with the pianist Gretel Dowdeswell and is a member of the Ovid Ensemble. She performs annually at the International Musicians' Seminar, Prussia Cove; this year she takes part in their National Tour, which will include a BBC broadcast.

In 2000 Alice returned to the Wigmore Hall to give a recital for the Kirkman Concert Society. She gave a series of concerts in St John's, Smith Square to include all the Bach Suites. She also toured in Canada as a concerto soloist and she performed with the Israel Symphony Orchestra, the Orchestra of St John's and the Royal Liverpool Philharmonic Orchestra.

Alice plays a Gagliano cello of 1720 and was generously supported in her studies by the Countess of Munster Foundation.

FINCHLEY CHAMBER ORCHESTRA (Leader: Jennifer Thorn) 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 Braithwaite and Geoffrey Corbett, David Lardi becoming Principal Conductor in 1975.

Perhaps its uncertainty about its 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, it has a policy of performing neglected works of major composers. It gave the premiere of a commissioned symphony and the London premiere 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, especially up-and-coming artists of the younger generations. In recent years these have included violinists Nigel Kennedy, Tasmin Little and Takane Funatsu, cellists Raphael Wallfisch and Alice Neary and pianists Andrew Zolinsky and Simon Mulligan.



David Lardi



Alice Neary



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Not long ago, there were four young offenders. "Nothing can be done for these hooligans", said the pessimists. How wrong they were! As a direct result of Toynbee Hall grants for training in leadership, the former delinquents began to revolutionise their behaviour and eventually became exceptional role models and mentors.

The Dame Henrietta Barnett Fund makes grants for education to help lever young people, and adults, out of poverty and towards career and employment opportunities. The grants go towards supporting work at Toynbee Hall in the East End, the other creation of the Barnetts, along with the Hampstead Garden Suburb. The funds coming from the St Jude's Proms are dedicated to supporting Toynbee.

As the DHB Fund has only a small annual income left by Dame Henrietta, they rely on the invaluable support of Suburb residents. St Jude's Proms give a large proportion of their funds to keep up Toynbee's wonderful work. Last year, an outstanding £8,000 came from the Proms donations and we hope that people will again give generously. As well as supporting Toynbee, the DHB Fund also gives awards to the HGS Institute, to the Henrietta Barnett School and elsewhere on the Suburb. Also in 2000, thirty grants were made to students in exceptional need.

Please do your best to contribute to the collections at the exit doors. Your donations will be much appreciated and you will again be helping to perpetuate the amazing record of achievement by this most deserving charity.

If you would like to give any further help the DHB Fund, or require 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 abbott.s@virgin.net

The St Jude's Organ Appeal

Built by Henry "Father" Willis (one of England's most distinguished organ builders) the organ in St Jude's was originally installed in St Jude's Whitechapel in 1899. It was moved to St Jude's in Hampstead Garden Suburb when the Whitechapel church was demolished. Originally installed at the west end of the church on a gallery, it was subsequently moved to its present position on the north and south side of the choir. It underwent its last major restoration in 1935 by Hill Norman & Beard.

Since that time, the organ has been in constant use. Although much of the pipework is in reasonable condition, the electrical and wind systems are in urgent need of renewal. The console, typical of the "theatre organ" style of the 1930s (using tab stops rather than drawstops), is near the end of its useful life. The refurbishment work will include a new drawstop console and will be carried out to ensure that the fine Willis pipework (including the magnificent reeds and "string" stops) is sympathetically restored to its original brightness and timbre.

The Organ Appeal to raise the £134,000 needed for the restoration of the organ presently stands at around £122,000, including a generous grant from the Foundation for Sport and the Arts. With just £12,000 to go, contracts have now been signed for the work to be carried out. The work will commence in October 2001 and is expected to take some three months.

Although the Proms at St Jude's has been a major contributor to the Appeal, all donations and contributions are welcome. For more information about the organ, the Appeal or how to make a donation, please contact Richard Clegg on 020 7847 5600. You can also check out the church website at www.stjudes.org.uk for a full history, specification and picture gallery.

Proms at St Jude's 2001



Dame Henrietta Barnett



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Proms
at St Jude's
2001

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Would you like to become a 'Friend of the Proms'?

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

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

If you would like to know more about the Friends or are interested in joining the Friends or if you would like to help in the organisation of the Proms, please contact William Crawley on 020 8444 4965.

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