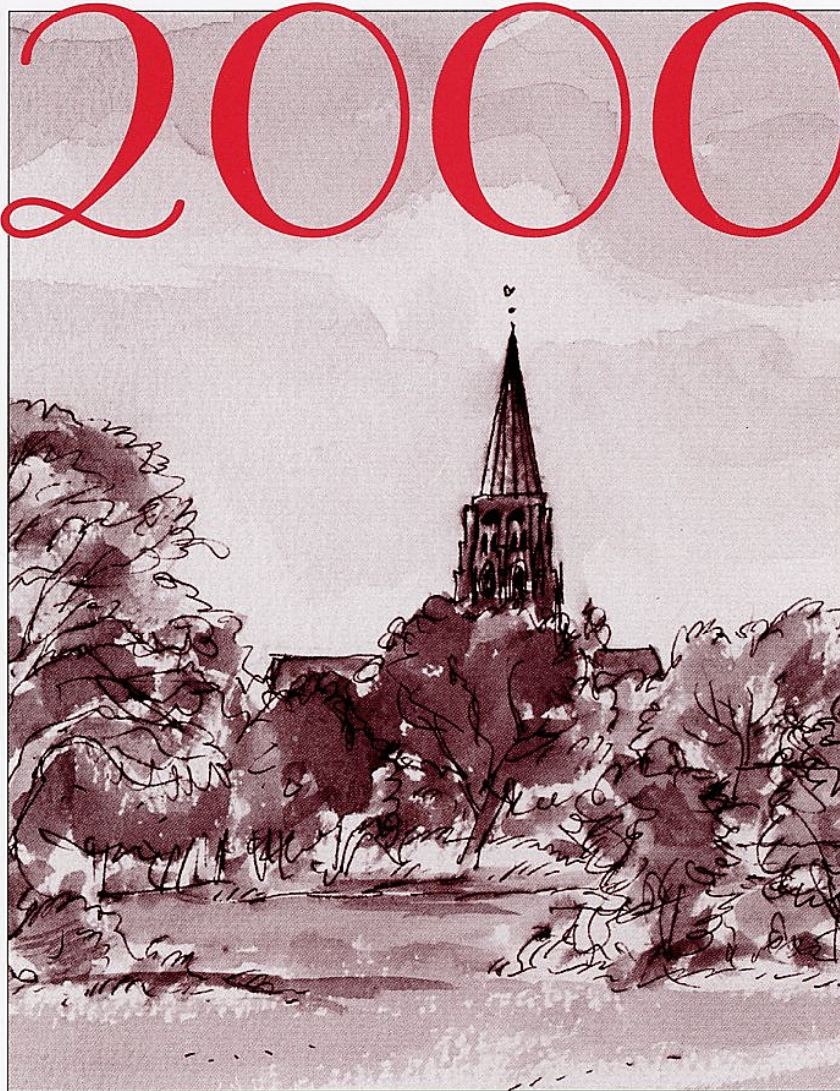


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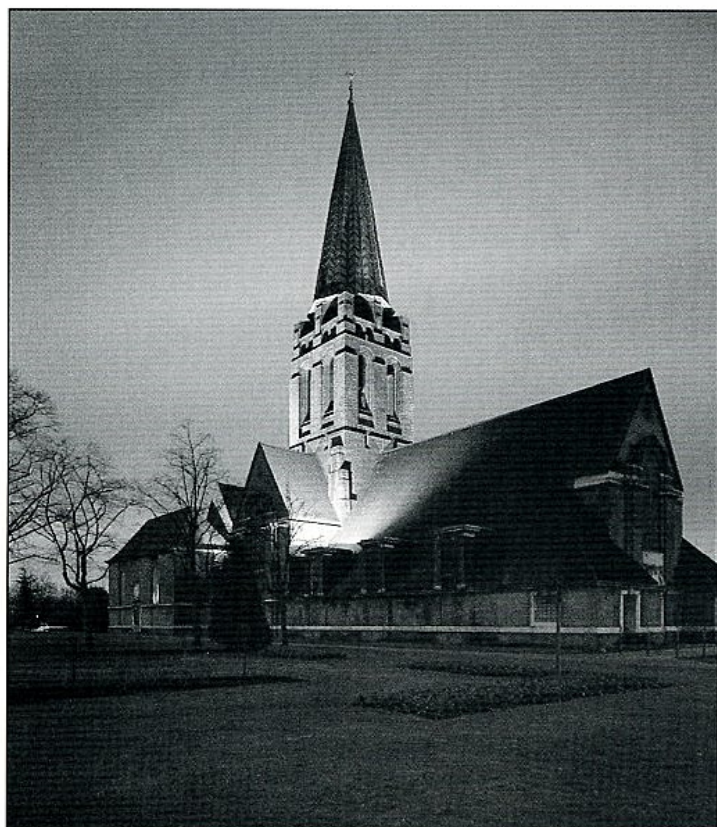
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ALAN WALKER

VICAR OF ST JUDE'S AND
CHAIRMAN OF THE PROMS ORGANISING COMMITTEE

PROGRAMME OF EVENTS

SATURDAY 10 JUNE 12.30 PM

Music through the Ages - From the orchestras
and choir of the Youth Music Centre5

SATURDAY 10 JUNE 7.30 PM

Gala Opening Concert - Robert Max conducts
the Hampstead Sinfonia with Joan Atherton7

MONDAY 12 JUNE 7.30 PM

Proms at Alyth Synagogue - Viva Musica presents
a lively programme of works by Bach, Kreisler, Schubert,
Beethoven and Dvorak11

TUESDAY 13 JUNE 7.30 PM

Cello and Piano Recital - Adrian Brendel (Cello)
and Paul Lewis (Piano) play works by Beethoven,
Liszt, Kurtag and Webern.....13

WEDNESDAY 14 JUNE 12.30 PM

Piano recital - Alon Goldstein performs works by
Schubert, Ravel, Radzynski and Janacek17

WEDNESDAY 14 JUNE 7.30 PM

Jazz Evening - Stacey Kent with Jim Tomlinson
and his band with music from the great tradition
of American Jazz.....19

THURSDAY 15 JUNE 12.30 PM

Flute recital - Zoe Allen with piano accompaniment
plays works by Teleman, Doppler, Bozza and Rienecke23

THURSDAY 15 JUNE 7.30 PM - COPARUBA

Coparuba - the young German jazz-band, present
a rhythmical performance of salsa, sambaand rock-jazz25

FRIDAY 16 JUNE 12.30 PM

Violin and Organ recital - with Anete Graudina-Jeanet
and Andrew McCrea27

FRIDAY 16 JUNE 7.30 PM

Kaleidoscope Wind - play wide variety of classical and
popular music written and arranged for large wind ensemble29

SATURDAY 17 JUNE 12.30 PM

Cello recital - Kristine Blaumane with works by
Beethoven, Pavaars, Scriabin and Debussy33

SATURDAY 17 JUNE 7.30 PM

Henrietta Barnett Day
Last Night of the Proms at St Jude's
The Covent Garden Chamber Orchestra conducted
by Rupert Bawden with soloists Viv Bellos
and Grace Davidson35

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MUSIC THROUGH THE AGES

With the Youth Music Centre

PROGRAMME

'HABANERA' from Carmen.....Bizet

'I GOT RHYTHM'.....Gershwin

The Junior Orchestra, coached by Huw Davies, conducted by Nigel Goldberg

FOLK SONGS FROM AROUND THE WORLD

Choir, directed by David Joyner

SUITE from 'The Married Bow'Purcell

The Senior Orchestra, coached by Huw Davies, conducted by Nigel Goldberg

FIRST MOVEMENT from Symphony No. 4Boyce

The Training String Orchestra, coached by Huw Davies, conducted by Nigel Goldberg

OVERTURE from 'An Italian Girl In Algiers'Rossini, arr. Martelli

The String Orchestra, conducted by Nigel Goldberg

Nigel Goldberg coached the YMC Training Orchestra 20 years ago and over the last 5 years has, by invitation from Emanuel Hurwitz, worked with the String Orchestra. Now its permanent conductor, Nigel is also delighted to be invited back to YMC as its Artistic Director. He also enjoys working with younger players, conducting the YMC's First Orchestra.

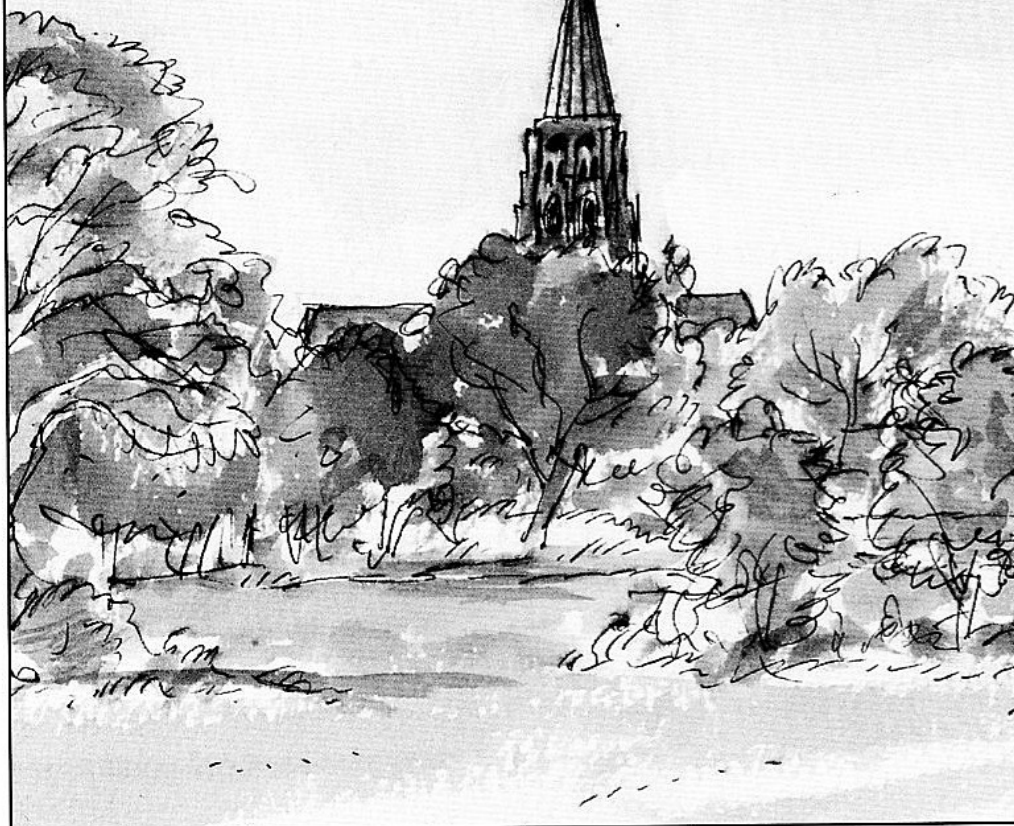
Huw Davies is a cellist with the BBC Concert Orchestra, and described as "especially gifted and authoritative" by Raphael Wallfisch. Huw joined the Youth Music Centre in January, conducting its Junior and Senior Orchestras, and enjoys working on new and exciting repertoires.

David Joyner has a fine reputation for training young and adult voices and has been working with the Youth Music Centre for nearly two years, teaching Kodaly and Voice Production to children and by recent demand, to their parents too!

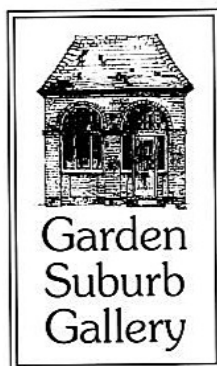
The Youth Music Centre has been established in Hampstead Garden Suburb for over 30 years, over which time it has acquired the experience of nurturing and encouraging young children to develop an awareness and enjoyment of classical music. YMC has become one of the foremost Saturday morning music schools and meets weekly at Bigwood House, Bigwood Road.



What is so special about YMC is that the children are gently steered from their earliest years towards ensemble playing in a relaxed and enjoyable environment. Musicianship and voice production classes, instrumental teaching, theory, chamber music and orchestral training are all on offer on a Saturday morning.



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GRAND OPENING ORCHESTRAL CONCERT

The Hampstead Sinfonia conducted by Robert Max
with Joan Atherton (violin)

PROGRAMME

STRING SYMPHONY No. 10 in B Minor	Mendelssohn
VIOLIN CONCERTO No. 4 in D	Mozart
ROMANIAN DANCES	Bartok
SYMPHONY No. 65 in A	Haydn

The Hampstead Sinfonia was founded in 1993 by Jenny Macdonald-Hay and was quickly highly praised. After only three concerts, the Hampstead and Highgate Express observed that "Hampstead finally has an orchestra worthy of its illustrious image as home base for artists". The orchestra gives two concerts a year in Hampstead churches performing mostly 18th and 19th century music but often introduces a contemporary work.

The Hampstead Sinfonia has provided a platform for many outstanding professional soloists from North West London and guest conductors have included Emanuel Hurwitz and Michael Lloyd from ENO.

Robert Max enjoys a colourful career as a conductor, cellist and chamber musician. He was Musical Director of the Zemel Choir from 1994-1998 and conducted the choir's celebrated recording of 19th century liturgical music by Lewandowski and their acclaimed CD of English-Jewish Music for Olympia. He conducted the Choir's 40th Anniversary concert at the Queen Elizabeth Hall, returning there in subsequent years with programmes devoted to the Sephardic and Oriental traditions and Israeli music. In the summer of 1996 the choir visited Israel for the Zimriya Choral Festival and was the only foreign choir invited to sing in the opening concert, broadcast live on Israeli Radio.

Robert was Musical Director of the Nonesuch Orchestra and has given several concerts with the Covent Garden Chamber Orchestra including music by Mozart, Beethoven, Tchaikovsky, Chopin, Stravinsky, Mendelssohn and both of Gounod's Symphonies. Robert has conducted several concerts with the Hampstead Sinfonia and has also featured as soloist in works by Tchaikovsky, Vivaldi and Haydn with the same orchestra.

As cellist of the Barbican Piano Trio, Robert has performed throughout Europe the USA, South America, Russia, Uzbekistan and the Far East and has made two recordings for ASV. Robert gives regular recitals with his wife, pianist Zoe Solomon, including two at the Wigmore Hall and has been invited to play Guest Principal cello with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Philharmonia. He is currently Musical Director of Pro Corda, the National School for Young Chamber Music Players aged 8 -18, based at their own premises in Leiston, Suffolk.



Joan Atherton was awarded an Exhibition to study with Felix Kok at the Royal College of Music, where she received numerous prizes including the major violin prize and the prestigious Tagore Gold Medal. She graduated with distinction, and a Vaughan Williams Trust Scholarship enabled her to continue her studies with Manoug Parikian.

In 1970, aged 22, she was appointed Principal 2nd Violin with the London Sinfonietta, with whom she has given many world premieres. She has performed many of the major concerti and is in demand as an orchestral leader, having guest-led the BBC Symphony Orchestra, the London Sinfonietta, the Glyndebourne Touring Opera Orchestra, the Wren Orchestra, the Milton Keynes City Orchestra, and the Orquesta Ciudad de Granada.

Joan Atherton plays a Petrus Joannes Mantegazza violin, made in Milan in 1764.

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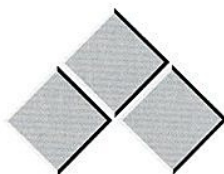
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FELIX MENDELSSOHN (1809-1847)

String Symphony No. 10 in B minor
Adagio - Allegro

Mendelssohn, like Mozart, was a child prodigy destined to have a short life. He excelled as both a composer and a performer. By the age of 17 he had written the Midsummer Night's Dream Overture and the String Octet, arguably his greatest works, as well as many other pieces, including 12 symphonies for string orchestra. He became a great champion of J. S. Bach, putting on the first performance of the St. Matthew Passion since Bach's death, and, possibly because of this, was a master of fugal writing. Music came naturally to Mendelssohn and this facility sometimes gives an impression of superficiality. Nevertheless, his music has a clarity and melodic beauty that show him to be worthy of a place as one of the great masters. The B minor symphony is on a small scale, lasting about 10 minutes. It exhibits the youthful freshness that Mendelssohn never lost.

WOLFGANG AMADEUS MOZART (1756-1791)

Violin Concerto No.4 in D K.218

1. Allegro 2. Andante cantabile 3. Rondo: Andante grazioso - Allegro ma non troppo

All of Mozart's five concertos for the violin (ignoring two of doubtful authenticity) were written in Salzburg between April and December of 1775. The first two are not often performed, being of lesser quality than the others, but as he progressed through the series Mozart's mastery of the form increased steadily. It was formerly thought that K.218 was based on a violin concerto by Boccherini in the same key, which Mozart was assumed to have heard some years earlier. However, the reverse is true - the 'Boccherini' is now known to be a modern forgery based on the Mozart. The concerto starts with a unison fanfare in true Mozartian style. The opening tutti states the first subject and also contains references to the second subject. The solo violin enters with a restatement of the opening theme which leads to the cantabile second subject and the movement continues in sonata form, with the solo violin contributing embellishments and figurations in the development section.

The Andante cantabile has a short orchestral introduction but thereafter is an uninterrupted song for the soloist, a fine example of Mozart's use of expressive violin cantilena.

The Finale, in Rondo form, shows the ease with which Mozart could manipulate his material while adhering to the forms which he so much helped to establish. The movement starts with a gentle Andante grazioso in 2/4 but changes for the second strain to a contrasting quicker 6/8. Mozart combines elements of French and Italian styles, interpolating humorous episodes containing references to the gavotte and musette, forms popular with the audiences of the time. The concerto ends not with a rousing conclusion but with a short coda which fades out to finish in a whisper.

BELA BARTOK (1881-1945)

Romanian Dances

Bartok was one of the great composers of the 20th century. His early works were influenced by the music of Brahms and the romantic composers but he developed an interest in the folk music of his native Hungary that was to colour his later compositions. Together with his life-long friend Kodaly he set out to record the music of the peasants (as distinct from the Gypsy cafe music which Liszt used for his Rhapsodies), collecting nearly 7000 songs. These are based on different scales from the standard major and minor of classical music and it is the use of these scales, together with the folk rhythms, which produced Bartok's distinctive style.

The Romanian Dances, which will be given tonight in the version for strings only, are a direct adaptation of melodies collected on his travels around what is now Romania, but for much of Bartok's lifetime was part of Hungary.

HAYDN (1732-1809)

Symphony No. 65 in A

1. Vivace con spirito 2. Andante 3. Minuet & Trio 4. Presto

The numbering of Haydn's symphonies is not a true indication of their chronology. No.65 was written in the early 1770s when Haydn was approaching 40. These years also saw the composition of 'Sturm und Drang' (storm and stress) symphonies such as the 'Trauer' (44) and the 'Farewell' (45), as well as the Opus 20 String Quartets. However, this brilliant and original work is not typical of this period in that it is more theatrical than symphonic.

After a call to attention - three loud chords - the first movement sets off with not so much a theme as an idea for one. The second subject is hardly more substantial - indeed, the whole movement gives the impression that Haydn is just playing around with some ideas, which, of course, he does in a masterly fashion. The second movement is full of surprises. The melody, which is anyway rather disjointed, is interrupted every so often by a fanfare on the oboes and horns, almost their only contributions to the movement.

Even more curious is the Minuet. Haydn's minuets often owe more to the country dances of the peasants rather than the stately dance of the courts and this is the case here. The first beats are accentuated by a turn; however, this gets displaced to give a feeling of four-beat bars. The Trio is also rhythmically interesting and the grace notes in the 1st violins add a touch of the Hungarian Gypsy music with which Haydn was very familiar.

Although a contentious issue these days, hunting was of major importance in the social life of Haydn's time and the sound of the hunting horns was often incorporated into compositions. So it is with the brilliant Finale of this symphony, in which the high horns and dashing string passages recreate the excitement experienced on the Austro-Hungarian estates.



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Anete Graudina-Jeannet (violin), Judith Brearley (cello) and Carol Kohn (piano).

PROGRAMME

SOLO CELLO SUITE	Bach
LIEBESLEID	Kreisler
SCHÖN ROSMARIN	Kreisler
RONDINO on a theme by Beethoven.....	Kreisler
SONATA FOR VIOLIN & PIANO in A Major Op. 12 No. 2	Beethoven
DUMKY TRIO	Dvorak

Anete Graudina-Jeannet obtained her musical qualifications in Latvia and played the violin with the Orchestra of the Latvian Opera and Ballet. She has performed as a soloist in the South East of England at venues including the Holywell Concert Room Oxford and St James's Piccadilly. Anete is now playing with the Kew Sinfonia and the Armonioso Quartet. Aside from performing she is fully engaged with teaching the violin. She has just returned from a trip to Riga where she gave a number of concerts.



Carol Kohn arrived in London in 1985 from South Africa and studied at the Guildhall School of Music and Drama. She was a student of the renowned accompanist Graham Johnson for two years. In 1990 Carol was a finalist in the Accompanist of the Year competition, sponsored by the I.S.M. In 1991 she obtained a Master's degree in accompaniment from the University of Reading.

Since then Carol has been pursuing an active career as an accompanist, chamber musician and teacher. She has appeared at venues such as St. John's Smith Square and the Queen Elizabeth Hall. Carol also lectures in History and Appreciation of Music.

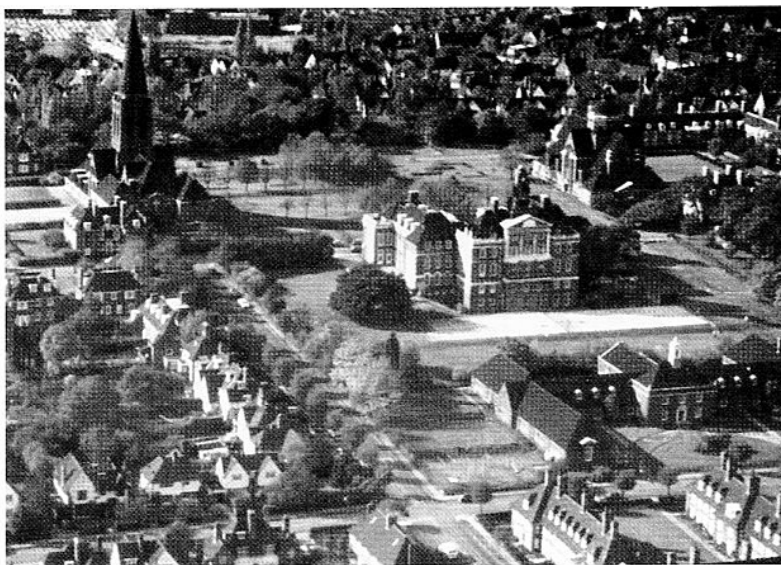
Judith Brearley studied with Harvey Phillips at the Royal College of Music as a Foundation Scholar, and later with the French cellist André Navarra. She has been a member of the Royal Opera Orchestra, Covent Garden, and freelanced with many London Orchestras.

In 1972 she formed the successful Midlands-based "Alpha Trio" with John Bradbury and Eira West. Since returning to London she has joined "The King's Celli" (a group of 12 Christian cellists) and "Face2Face" (a classical/rock Christian music group) with whom she has recently visited Russia. Judith is also very much in demand as a cello teacher in the Barnet area.



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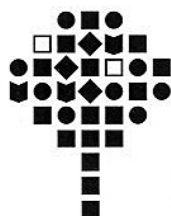
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CELLO & PIANO RECITAL

by Adrian Brendel (Cello) and Paul Lewis (Piano)

PROGRAMME

SONATA In F Op. 5 No. 1	Beethoven
ROMANCE OUBLIÉE	Liszt
JELEK	Kurtag
JATEKOK	Kurtag
LA LUGUBRE GONDOLA	Liszt
<i>Interval</i>	
ELEGIE II	Liszt
THREE LITTLE PIECES Op. 11.....	Webern
SONATA In A Major Op. 69	Beethoven

Adrian Brendel was born in London in 1976 and studied at Winchester College, Cambridge University and the Cologne Music Conservatoire. His teachers have included William Pleeth, Alexander Baillie and Frans Helmerson. His close involvement with the chamber music repertoire has led to masterclasses with the Amadeus and Alban Berg quartets, Gyorgy Kurtag, and his father Alfred Brendel. He is also a regular participant at the annual IMS Prussia Cove Open Chamber Music Seminars and has appeared at festivals such as Orlando, La Jolla and the Bartok Festival in Szornbathely, Hungary.

Adrian Brendel has performed extensively throughout the United Kingdom and abroad as chamber musician and soloist, appearing in such diverse venues as the Wigmore Hall, Berlin Philharmonic and Teatro Colón, Buenos Aires. He has performed with musicians such as Imogen Cooper, Till Fellner and members of the Berlin Philharmonic Orchestra. Highlights of last year included performances of the Schumann and Saint-Saens concertos with the Capella Istropolitana and the Orchestre National de Moldavia under Volker Schmidt-Gertenbach, recordings of works by Brahms, Beethoven and Liszt with Deutschlandfunk and a tour of the West Coast of the United States. Recent engagements have included recital tours of Germany, Britain and the USA, as well as chamber music concerts in Chicago and at the Carnegie Hall, New York. He has also recorded for BBC Radio 3, NDR, WDR and the Sudwestfunk.

Adrian is co-founder of "Music at Plush", a chamber music series held during August and September each year in Dorset, England, and a similar series in San Diego, California, commences this year.



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Paul Lewis first gained international recognition by winning 2nd prize in the 1994 World Piano Competition in London when his performance of Rachmaninov's Third Piano Concerto was acclaimed by critics and public alike. He attended Chetham's School of Music and the Guildhall where his teachers were Ryszard Bakst and Joan Havill, and has been working now for a number of years with Alfred Brendel. In 1997 Steinway & Sons chose him to become their 1000th registered Steinway Artist.

In the last two seasons he has made his debut with the Bournemouth Symphony and Sinfonietta, Royal Philharmonic, London Philharmonic, Royal Liverpool Philharmonic, BBC Scottish Symphony, The Halle, Scottish Chamber Orchestra and BBC Symphony Orchestra, with whom he made his debut at the BBC Proms in 1998, and has given recitals at the Cheltenham, Bath, Harrogate, Warwick, and Lichfield festivals. Paul Lewis is also an active chamber musician and has performed with Yo-Yo Ma, Michael Collins and Ernst Kovacic, at the Barbican, and with the Haffner Wind Ensemble at the Cheltenham Festival. Overseas engagements have included tours to Austria, the Czech Republic, Romania, Slovenia, Yugoslavia, Turkey, Hungary, and Germany where he recently made his recital debut for the Schubertiade Feldkirch.

This season's plans include recitals at the Wigmore Hall, the Queen Elizabeth Hall, the Edinburgh, Cheltenham Aldeburgh, and Chester Festivals, concerto performances with the City of London Sinfonia, the Wiener Kammerphilharmonie at the Schubertiade Feldkirch, the Kolner Kammerorchester, the BBC Symphony and BBC Scottish Symphony orchestras, the Bournemouth Symphony Orchestra, chamber music concerts with The Lindsays, Quatuor Sine Nomine, the Leopold String Trio, and with his newly formed piano trio with Katharine Gowers (violin) and Adrian Brendel (cello), who will be resident at this year's Vancouver Chamber Music Festival. Next season's engagements include further recitals all over the UK, concertos with the London Philharmonic with Leon Botstein, the Halle conducted by Marin Alsop, the CBSO under Emmanuel Krivine, the City of London Sinfonia, the BBC National Orchestra of Wales with Richard Hickox and Joseph Swensen, the Noord Nederlands Orkest with Ivor Bolton, and chamber music concerts across Europe including his debut at the Internationale Musikfestwochen Luzern.

Paul Lewis has given many BBC radio broadcasts, and has recently been selected for Radio 3's prestigious "New Generation" series with further solo and chamber music broadcasts, performances with the BBC Orchestras, and a return to the Proms. He has also recently recorded a solo CD for the BBC, featuring music by Beethoven, Schubert, Mendelssohn and Liszt for the March 2000 edition of the BBC Music Magazine.

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PIANO RECITAL by Alon Goldstein

PROGRAMME

IMPROMPTU In C Minor Op. #1 In C Minor	Schubert
SONATA 1.X.1905 "FROM THE STREET"	Janacek
"CANTO"	Radzynski
VALES NOBLES ET SENTIMENTALES	Ravel

Alon Goldstein is much admired for his technical prowess and his musical intelligence. He is one of the most respected young pianists on the contemporary international scene.

Born in Israel in December 1970, he began his piano studies at the age of seven with Tal Schwart and continued under Victor Derevianko and later Arie Vardi. He graduated from the Thelma Yelim High School of the Arts and continued his studies at the Rubin Academy of Music at Tel-Aviv University.

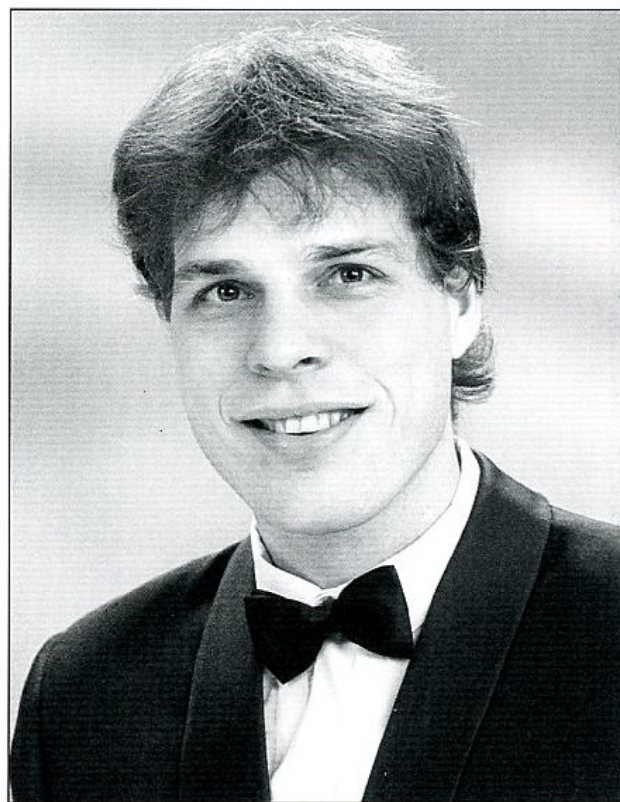
A ten-time winner of the America-Israel Cultural Foundation scholarship, Goldstein served in the Israeli Army as an "Outstanding Musician." In 1990 he won First Prize in the Ariana Katz competition at the Tel Aviv Academy, and played the winner's concert at the Late Opera House in Frankfurt, Germany. In 1991 he won First Prize in the Academy Chamber Music Competition, the coveted Francis Shapira prize, and was engaged immediately to perform a series of concerts with the Israeli Philharmonic Orchestra under Maestro Yoel Levi.

In October 1992, he won the Goralnic Award, which provides funds for Israeli artists to study abroad, and in September 1993 won a scholarship to study with Leon Fleisher at the Peabody Conservatory of Music, where he also served as Fleisher's assistant - a role reserved for his most exceptional student. In March 1996 he received the State of Israel Culture and Arts prize for the best solo performance of a work by an Israeli composer.

Goldstein has given recitals in major cities throughout the United States and Europe - including recent concerts at the Dame Myra Hess Memorial Concert Series in Chicago, the 1999 Klavier Festival in Ruhr, Germany, the Tri-County Concert Series in Philadelphia, the Purcell Room in London and a recital series in Kent, England, where he was personally invited to perform by Andreas Schiff. He has participated in the Aspen, Marlboro, Prussia Cove, Ravinia and Tanglewood music festivals, as well as the Verbier Festival in Switzerland.

In February 2000 Goldstein will have his much-anticipated New York City recital debut at Peoples' Symphony Concerts, and he will return by popular demand to the Phillips Collection in Washington, DC.

Since September 1997, Alan Goldstein has held the specially created position of "Performance Fellow" at the Guildhall School of Music and Drama in London, where he coaches, performs chamber music, and gives solo recitals.





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JAZZ EVENING with Stacey Kent

and Jim Tomlinson (sax), Dave Newton (piano), Matt Miles (bass), Colin Oxley (guitar)

PROGRAMME

- Stacey Kent with Jim Tomlinson and his band perform
- music from the great tradition of American Jazz.

Stacey Kent is star ascendant. Recent UK television performances on Parkinson and Gloria Hunniford, Stacey's own show on BBC Radio 3 and regular live sessions and interviews on BBC Radios 2 and 4, added to an overbooked date sheet where every show is a sell out and you begin to see why she is the singing sensation of the new millennium. Comparisons with the greats are made daily. On the morning of writing the Jerusalem Post wrote "Stacey's voice conjures up images of a young Ella Fitzgerald with a smattering of Billie Holliday thrown in." Three albums into her career and Stacey Kent is moving seamlessly into the mainstream.

Stacey's intimate style transcends categorisation, the plaudits coming 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 Billie 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! The stories I tell 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 and proves that the repertoire might as well have been written today, they sound so fresh, so contemporary."

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 onto 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, many of them professional musicians, soon recognised her talent, and found her work 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 underway. 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 latest 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 popularity are the musicians she plays with - they are simply the best in the business. Dave Newton on piano, Matt Miles on bass, Colin Oxley on guitar and Candid tenor star Jim 'now her husband' Tomlinson on sax. Most of her success stems from her natural, uncomplicated approach to life and the way she sings a song. Throughout 2000 Stacey's fame is set to increase further. Her radio show is up and running, a collaboration with a million selling dance act is in the offing, and the ad agencies are fighting over themselves to use her vocals in their TV campaigns. Concert offers are coming in thick and fast from bigger venues and more and more countries.

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Jim Tomlinson, like many great players before him, is an illusionist, capable of conveying conflicting moods simultaneously and thereby bringing listeners to the entranced state where they neither know nor care what it is they are hearing. So writes Humphrey Lyttelton in the liner notes to Jim Tomlinson's debut CD, *Only Trust Your Heart*. Perhaps best known for his work as the compelling counter-voice to singer and wife, Stacey Kent, Jim is increasingly recognised as a distinct saxophone voice in his own right. The release of his debut album as leader, *Only Trust Your Heart* (Candid CCD 79758), was greeted with enthusiastic and universal acclaim. *Crescendo Magazine* noted that so far as this collection is concerned, Tomlinson is the boss, his authority profound and deeply emotional, influencing his fine colleagues with a subtlety and an understated power which is palpable. Award-winning critic, Dave Gelly, writes that he had more or less given up hope that one day a young tenor player would come along to whom the terms "warmth", "restraint", "charm" and "song" were not entirely alien concepts. I certainly didn't expect to encounter one as good as Jim Tomlinson, whose playing combines them all to such devastating effect. *The Sunday Tribune* concludes that Jim has become the most important English saxophonist to emerge in a long time and even Courtney Pine and Andy Sheppard pale into insignificance by comparison.

His gorgeous tone, stately elegance and his true melodic poise can be truly appreciated on the new Candid CD *Only Trust Your Heart*. With notices like these, you might be forgiven for thinking that jazz had been Tomlinson's calling from birth. However, the reverse is true. His first forays into music were as a chorister at Hexham Abbey. Singing has remained at the core of Tomlinson's musical concept, and although he is exclusively an instrumentalist these days, no one who has heard him deliver a ballad can be in any doubt that it is the song that is being played. "When I am playing a ballad, the lyrics are with me at all times. I phrase the tune to the lyrics which are playing in my head." This perhaps explains the extraordinary empathy between Tomlinson and Kent that led Andrew Vine, writing in the *Yorkshire Post*, to remark that moment where Tomlinson's tenor haunts the vocal like a memory of better times, is simply magical.

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FLUTE RECITAL by Zoë Allen with piano accompaniment by Mark Fielding

PROGRAMME

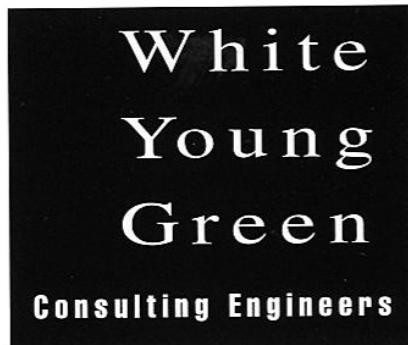
SONATA In F Minor	Telemann
FANTAISIE PASTORALE HONGROISE	Doppler
IMAGE.....	Bozza
UNDINE SONATA	Reinecke



Zoë Allen is 17 years old and studies the flute with Anna Noakes. She was a member of the London Schools Symphony Orchestra before moving onto the National Youth Orchestra where she is now playing principal flute in her second year. She is also principal flautist of the Haringey Young Musicians Symphony Orchestra which has toured to Amsterdam and Barcelona in previous years.

Zoë enjoys playing as a soloist, in chamber groups and competitions, in which she has won many awards, and is currently working towards playing in the Cheltenham International Music Festival in the summer. She is in her first 'A' level year studying biology, geography and music at the Henrietta Barnett School.

Mark Fielding studied at Guildhall School of Music and Drama with Allan Schiller. He is now a professor of the Guildhall and works as a performer and teacher. He has played in concerts throughout Europe, North and South America and has made a C.D. of Szymanowski violin and piano works. He is a member of the ensemble Camerada, which focuses on promoting new music.



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COPARUBA Latin American Jazz from Germany

PROGRAMME

- Coparuba, the prize-winning young German jazz-band,
- present a rhythmical performance of salsa, samba, and rock-jazz.

Coparuba is a young Latin jazz-band from the north of Germany made up of nearly twenty enthusiastic students aged between 15 and 21 who present a rhythmical performance of salsa, samba, blues and soul. Every member of Coparuba seems to be a prodigy on at least one instrument with versatility also high among their strengths - the members constantly swap instruments as the band transforms itself from an intimate quartet to a full, exotic, salsa band.

The group has already won several prizes, performed with well known jazz musicians and produced three CDs. They are sponsored by the German Music Council and supported by the Embassy of the Federal Republic of Germany in London.

Coparuba successfully toured England last year and are appearing this year at Churchill College, Cambridge and The Queen's College, Oxford as well as at the Proms at St. Jude's.



Members of the band: Leif Battermann (21), Janosch Brenneisen (19), Alex Damke (20), Eike Erdmann (15), Moritz Fuhrhop (19), Markus Giesecking (18), Nadja Hilker (16), Christina Kallendorf (18), Klaus Merkel (44) (Leader), Maike Niemeier (20), Julia Schmidt (16), Nadine Schmidt (16), Nicole Schmidt (18), Lisa Stark (16), Helen Treutler (18), Arne Opitz (17), Eike Opitz (16), Marc Wesemann (18),

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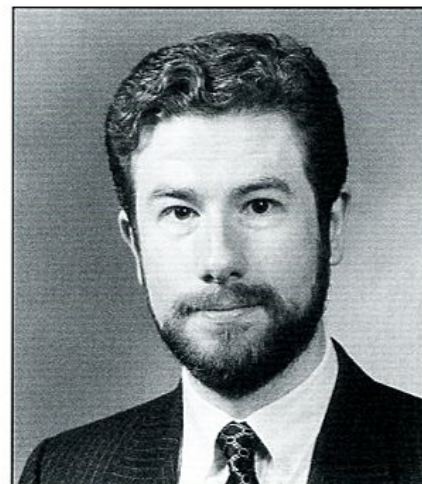
PROGRAMME

BENEDICTUS	Lloyd-Webber
THEME WITH VARIATIONS Op. 150	Rhinberger
ROMANCE In G	Svendsen
OVERTURE Op. 150	Rhinberger
Adagio	
Allegro non troppo	
ADAGIO	Albinoni



Anete Graudina-Jeannet obtained her musical qualifications in Latvia and played the violin with the Orchestra of the Latvian Opera and Ballet. She has performed as a soloist in the South East of England at venues including the Holywell Concert Room Oxford and St James's Piccadilly. Anete is now playing with the Kew Sinfonia and the Armonioso Quartet. Aside from performing she is fully engaged with teaching the violin. She has just returned from a trip to Riga where she gave a number of concerts.

Andrew McCrea studied organ at the Royal College of Music from 1983 to 1987, With the assistance of a bursary from the Leverhume Trust he continued his studies at the Sweelinck Conservatorium, Amsterdam. He is a graduate of London University and, in 1996, was awarded a Masters degree in music from Reading University. In addition to teaching posts at Birkbeck College, the Open University and the Royal College of Music, Andrew is also Assistant Librarian at the Royal College of Organists and, since 1991, Director of Music at St Jude's. Concert engagements have included recitals at home and abroad (Latvia, The Netherlands, South Africa and Sweden), and in 1997 he was a finalist in the Lahti International Organ Competition in Finland.





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KALEIDOSCOPE WIND

PROGRAMME

RONDO ALLA TURCA, K. 33Mozart

Arr. M. Axtell

IN PASSING MOODMacDowell

Arr. G. Lewin

A Deserted Farm, Op. 51

Alla Tarantella, Op. 39

An Old Love Story, Op. 61

The Song of the Shepherdess, Op. 4

To A Wild Rose, Op. 51

MASQUES et BERGAMASQUES, Op.11:Faure

Arr. K. Camden

Ouverture

Pastorale

Menuet

Gavotte

Interval

FIVE PIECESGrieg

Arr. G. Lewin

Poetic Tone Picture, No.2, Op. 3

The Mountaineers Song, Op. 73

Students Serenade, Op. 73

Waltz, Op. 12

Norwegian Melody, Op. 12

TANGO, Op. 165Albeniz

Arr. M. Axtell

DIVERTISSEMENT, Op. 36Bernard

Andante Sostenuto - Allegro Molto Moderato

Allegro Vivace

Andante - Allegro Non Troppo



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Kaleidoscope Wind was formed in 1995 to explore the wide variety of classical and popular music written and arranged for large wind ensemble. The eleven members are freelance musicians, based in the London area, and consisting of flutes, oboes, clarinets, horns, and bassoons. The group plays a broad spectrum of music from the serious to the light-hearted, from the well-known to the less familiar.

WOLFGANG AMADEUS MOZART (1756-1791)

Rondo Alla Turca, K.331 arr. M. Axtell

The Turkish Rondo is perhaps Mozart's most famous piano composition. Thought to have been written in Munich or Vienna between 1781 and 1783, it forms the amusing finale of his A major piano sonata.

EDWARD MacDOWELL (1860-1908)

In Passing Moods arr. G. Lewin

This suite is arranged mainly from MacDowell's piano music - No. 1 and 5 from 'Woodland Sketches' (1896), No.2 from 'Twelve Studies' (1890) and No. 3 from 'Fireside Tales' (1902). The fourth piece is taken from Suite No.1 for orchestra (1888-93). The various titles suggest rustic scenes, dances and a variety of changing moods.

GABRIEL FAURE (1845-1924)

Masques et Bergamasques, Op.112 arr. K. Camden

In September 1918, Prince Albert I of Monaco commissioned Faure to compose music for a choreographic divertissement by Rene Fauchois. Of the eight items premiered in Monte Carlo the following April, Faure set four movements into an orchestral suite which was first performed at the Paris Conservatory on November 16th, 1919. Though the Pastorale and Menuet were newly composed, the Overture was originally an orchestral Intermezzo (1868) and the Gavotte, a piano solo (1869).

EDVARD GRIEG (1843-1907)

Five Pieces arr. G. Lewin

Like MacDowell, Grieg was also a prolific composer of miniatures for piano. The five pieces all originate from piano suites - No. 2 and 3 from 'Moods' (1903-5), No. 4 and 5 from 'Lyric Pieces' (1867) and No. 1 from 'Poetic Tone Pictures' (1863). Grieg was highly influenced by the folk-lore, rural melody and the mountainous countryside of Norway.

ISSAC ALBENIZ (1860-1909)

Tango, Op.165 arr. M. Axtell

Albeniz drew inspiration from Spanish idioms for his compositions and the majority reflect the rhythms and styles of Spanish folk music. From over 250 piano works, this Tango is by far his most popular. It belongs to the suite 'Espana', a collection of six pieces written in 1890.

EMILE BERNARD (1843-1902)

Divertissement, Op.36

First performed at a 'Society of Wind Instruments' concert in Paris, Bernard wrote this Divertissement around 1892. The work opens with a slow introduction before the main Allegro, while the second movement is a playful scherzo. The improvisational character of the solemn introduction to the finale, reflects the skills Bernard would have used playing for services during his career as an organist. Indeed, the textures and rich sonorities of the pipe organ, from deepest pedal notes to highest flourishes are evident throughout the work. This fantasy-

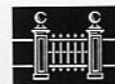


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CELLO RECITAL by Kristine Blaumane with piano accompaniment by Magrit Tohver

PROGRAMME

SONATA OPUS 102 No. 1 in C Major.....	Beethoven
MEDITACIJA (MEDITATION)	Helmers Pavasars
SONATA for Piano	Scriabin
SONATA in D Minor for Cello and Piano	Debussy



Kristine Blaumane was born in Riga and after graduating from the Latvian Academy of Music in 1996, won a scholarship to the Guildhall School of Music where she is in her last year of post-graduate studies.

She has won several music awards in Latvia and in 1998 the Hattori Foundation award in the UK. She has also recorded Peteris Vask's "Book" for cello solo for Conifer Records.

As a soloist she has appeared both with the Latvian National Symphony Orchestra and the Latvian Chamber Orchestra and given solo recitals in Latvia, Estonia, Russia, Germany, Switzerland and The Netherlands. Most recently she has returned from a chamber music concert with Isaac Stern and the New Sinfonietta Amsterdam in the Concertgebouw.

Magrit Tohver studied with Professor A. Juozapenaite-Eesame from 1995 to 1999 at the Estonian Academy of Music. In spring 1999 she won a full scholarship to study with Professor Joan Havill at the London Guildhall of Music and Drama. In 1997 she won 3rd prize in the Baltic "Alternativ 97" Competition and in 1998 she took part in the Orleans Concours International de Piano xx de siecle. Margit has attended piano master classes at the Voksenasen Summer Academy in Oslo with Professors Brattie and Scheja.



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'Last Night of the Proms'

PROGRAMME

Interval

PRELUDE, HANSEL AND GRETEL	Humperdinck
SYMPHONY No. 8 In G Op. 88	Dvorak
<i>Interval</i>	
'I WAS GLAD' for soprano and orchestra	Parry
EXULTATE JUBILATE for soprano and orchestra	Mozart
WALTZ from 'Murder on the Orient Express'	Bennett
SEA SONGS including 'Rule Britannia'	Wood
<i>Arr. Zalva</i>	
POMP AND CIRCUMSTANCE March No 1	Elgar

Covent Garden Chamber Orchestra is one of London's leading non-professional orchestras. Founded in 1980, it was originally based in St Paul's Church Covent Garden, hence its name. The orchestra plays music from the baroque to the present day, and prides itself on its interesting programming. A recent concert included the UK premier of "Isariot" by the American composer Christopher Rouse, Barber's Cello Concerto and Dvorak's "New World" symphony. Other performances have included Appalachian Spring (Copland) Music for Strings Percussion and Celeste (Bartok), Violin Concerto (Weill) Cello Concerto (Korngold) and Dumbarton Oaks and Pulcinella Suite (Stravinsky) as well as works by Bach, and composers from the Classical period.

In April this year the orchestra gave a highly successful concert in St John's Smith Square celebrating 500 years since the foundation of Brazil, and 250 years since the death of Bach. A specially commissioned flute concerto by the distinguished Brazilian composer Edmundo Villani-Cortez was premiered and music by Bach and Villa Lobos was performed,

In addition to five regular concerts a year, the orchestra takes part in concerts for Charity. Three collaborations with Abbey Opera have all been at St John's Smith Square. In 1997 a concert performance of Beethoven's Fidelio for the Red Cross Anti-landmines campaign, and two for Sargent Cancer Care, Ariadne auf Naxos by Strauss in 1999 and the most recent on March 24 this year, Il Trittico by Puccini. Between 1995 and January 2000 the orchestra gave five concerts on behalf of Music Aid, all proceeds going to Save the Children. In 1999 the orchestra was invited to appear in the Rye Festival, and this concert is our second appearance at the Proms at St Judes.

Recent conductors have included Owain Arwel-Hughes, 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, Sergei Dukachev, Joy Farrall, Emma Johnson, Sophie Langdon, Colin Lawson, Robert Max, Melinda Maxwell, Sir Claus Moser and Kathryn Price.

This evening is generously sponsored by Godfrey & Barr

Rupert Bawden continues to pursue a varied career both in music and outside of it. A professional violin/violist for fourteen years, he played across the stylistic spectrum from the English Concert and English Chamber Orchestra to the London Sinfonietta and the Michael Nyman Band. Throughout this time he also worked as a composer and conductor with the Bbc Symphony Orchestra, the BBC National Orchestra of Wales, the Scottish Chamber Orchestra, the Northern Sinfonia, the Nash Ensemble and the BBC Singers, as well as working with orchestras in America, Australia and mainland Europe. He has called a number of leading figures to the stage, among them Tippett, Birtwhistle, Goehr, Holloway, Kager, Bennett, Holt and Sawyer.

Although he gave up professional music in 1994, he remains active as a player and conductor and has plans to compose an opera for performance in 2001. Now working as a paramedic and officer with the London Ambulance Service, he is also a Councillor in the London Borough of Lambeth.



Vivienne Bellos trained at Dartington College of Arts and the Royal Academy of Music and established a solo career as a soprano before starting a family in the 1970s. In 1980 she became Director of Music at the North Western Reform Synagogue Golders Green, training the synagogue choir and founding the Alyth Kids Choir, the Alyth Youth Singers, the Alyth Choral Society and the young adults choir, Pandemonium. Miss Bellos continues her singing career alongside her choir training and has sung at the Queen Elizabeth Hall, St John's, Smith Square and in Switzerland, Lithuania and America.

Miss Bellos was appointed Musical Director of The Zemel Choir in January 1999 and is the founder and conductor of the Jewish Heritage Youth Choir. She is also a well known singing teacher, lecturer and workshop leader.



Grace Davidson went to the King Alfred School and Camden School for Girls. She started her music by playing violin and piano - and singing in Finchley Children's Music Group and St Jude's choir. She studied singing for four years at Junior Guildhall with Mollie Petrie and won a scholarship to the Royal Academy where she now studies with Beatrice Unsworth. In 1998 and 1999 she sang lunchtime recitals at "Proms at St Jude's". She is a member of the choir of the Royal Military Chapel (The Guards' Chapel). This summer she will be singing in Handel's "Jephtha" at Ripon Cathedral, at Neresheim Abbey in Germany and in "The Fairy Queen" in Rome and Milan.

Proms

7.30 PM SATURDAY 17 JUNE - HENRIETTA BARNETT DAY

E. HUMPERDINCK (1855-1921)

Prelude. Hansel and Gretel

The first performance of Hansel and Gretel took place in Weimar in 1893 and was conducted by Richard Strauss. It was an immediate success and has never left the operatic repertoire since. In recent years the English National Opera Company revived another opera Kingskinder, by Humperdinck also based on traditional fairy Tales.

A. DVORAK (1841-19040)

Symphony No 8 in G op. 88. Allegro con brio. Adagio, Allegretto grazioso, Allegro ma non troppo.

Written in 1889, this is a genial work with rich colourful orchestration, especially in the woodwind. It is very tuneful and abounds in Czech feeling. The last movement is a set of variations announced first as a fanfare on the trumpets.

HUBERT PARRY

I was glad

Parry wrote this anthem, using verses from Psalm 122, as a processional for the coronation of Edward VII in 1902 and it has been used in all of the three coronations since. The full Westminster Abbey version includes music for the Boys' Choir and for military trumpets.

W.A.MOZART (1756-1791)

Exultate Jubilate KV 165

Exultate Jubilate is one of Mozart's best known sacred works and was written when he was only nineteen years old in 1773. It is a miniature vocal concerto in three movements, and the brilliant Alleluia brings it to a triumphant conclusion.

SIR HENRY WOOD

Fantasia on British Sea Songs

For the 1905 centenary of the Battle of Trafalgar, Wood arranged a concert and himself put together this Fantasia. It provided solos for some of his best players. The euphonium plays "The Saucy Arctusa", the cello has "Tom Bowling", the violin "Jack's the Lad", a trombone quartet "Farewell Ye Spanish Ladies", the oboe "Home Sweet Home", and the horn "See the Conquering Hero". There are Naval bugle calls at the beginning, a hornpipe in the middle, a clarinet cadenza and, finally, "Rule Britannia".

EDWARD ELGAR

Pomp and Circumstance March No. 1

The first performance of this ever popular piece was in Liverpool in 1901. The next year, Sir Henry Wood was obliged to encore it twice at its first performance in London. It was for Elgar's "Coronation Ode" of 1902 that the words of "Land of Hope and Glory" (by A.C.Benson) were added to the tune."

Proms

BENEFICIARIES & ACKNOWLEDGEMENTS

The Dame Henrietta Barnett Fund

Today there is a need to tackle poverty in the East End and also to support disadvantaged young people and adults through education. The policy of the DHBF is to make grants for education to lever young people, and adults, out of poverty and towards career and employment opportunities. In most cases, this is through the award of individual grants, often quite modest, assessed against stringent criteria and specific purpose.

Recent grants have gone to:

- Toynbee Hall (all for young disadvantaged) for youth worker, extra sessions at youth club, language classes for Bangladeshi young people, training for young people (at risk of offending) to be young leaders, week end residential for several hundred young people for curriculum and outdoor activities.
- The Henrietta Barnett School for girls and young women, ranging across attending field centres, exam fees, travel fares, textbooks, extra lessons, overseas experience for language students, work experience, music and sport. All were for students in need.
- The Hampstead Garden Suburb Institute (for disadvantaged students) including for exam fees, course fees, and establishing a scholarship which will hopefully lead to further education and work.

The Dame Henrietta Barnett Fund has only a small annual income bequeathed by Dame Henrietta and so we are dependent on the support of Suburb residents. Last year, over £4,000 came as a result of support from the Proms and we hope that people will again give generously not least through the collections at the doors.

This year, we are dedicating the support received from the Proms for the work of Toynbee.

If you would like to help the DHBF, or would like more information, please contact Simon Abbott at I Hill Close, Hampstead Way, London NW11 7JP, or phone 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 side souths 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 funds for the restoration of the organ presently stands at around £50,000. The estimate restoration cost is £120,000 so there is still a long way to go. 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 7794 9620.

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OTHER THANKS

The Organising Committee, Helen Roose, Trevor Hutton, Andrew McCrea, Ian Davidson, Clayton Breen, Vivienne Bell, Alyth Synagogue. **Box Office:** The Institute and Hampstead Garden Suburb Gallery; **Microphones:** Rock-B Entertainment; **Print design & artwork:** 1st Impression; **Printers:** Splash and Copycolour; **Posters:** UDO TCR Repro.

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