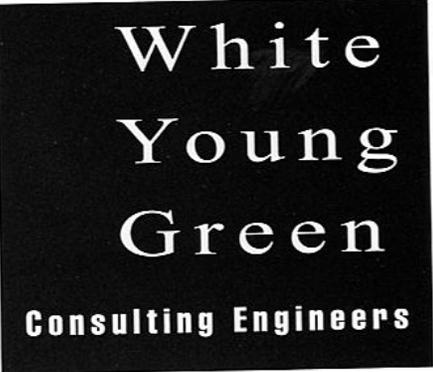


Proms

at St Jude's 1999





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Introduction

Welcome to the 1999 season of Proms at St. Jude's - now well established as the leading local music festival, organised by and for local people, in aid of local charities, but with world class artistes and standards. I am delighted that this year the proms season is 'extended' to the NW Reform Synagogue in Alyth Gardens. We are grateful to our many sponsors, friends and supporters, and to you, for your participation.

THE REVEREND ALAN WALKER, VICAR

The highly acclaimed Proms at St. Jude's offers an exciting and judicious mix of concerts performed by internationally renowned artistes, local choirs and the cream of this

country's young musicians. The focal point of Hampstead Garden Suburb and the ideal setting for a summer festival, this beautiful church is also an internationally famous recording venue where many of the world's greatest musicians perform. The Seventh Festival will be the most innovative yet - the lunchtime Young Musicians' Platform Series is extended to four concerts, and the Proms visits Alyth Synagogue for the first time. As you look at this programme I hope you will be tempted to join us for an unforgettable week in the magical ambience of Hampstead Garden Suburb.

*DAVID HONEYBALL
ARTISTIC DIRECTOR*

Programme of Events

17th June

12.30pm

RASA STRING QUARTET

Young musicians from the Guildhall School

8.00pm

GRAND COMMUNITY CHORAL CONCERT

The Choirs of Alyth Choral Society, the Free Church and St. Jude's

with the London Collegium Brass

Solo Soprano: Vivienne Bellos

Organ: Ken Dougall

Andrew McCrea

Conductor: David Honeyball

18th June

12.30pm

SOLOISTS FROM THE ROYAL ACADEMY OF MUSIC

7.30pm

CELEBRITY RECITAL

Soprano: Lesley-Jane Rogers

Piano: Christopher Ross

19th June

12.30pm

LONDON COLLEGE OF MUSIC BRASS SOLOISTS

Director: Dominic Field

7.30pm

HAYDN CHAMBER ORCHESTRA

A concert in aid of the North London Hospice

Violin: Krzysztof Smietana

Conductor: Sir Andrew Davis

20th June

12.30pm

THE CUSIDO TRIO

Viola: Elsa Cusido

Flute: Ingrid Cusido

Piano: Meritxell Cusido

7.30 pm

HUMPH AT THE PROMS

Humphrey Lyttelton and his band

21st June

7.30pm

THE PROMS AT ALYTH SYNAGOGUE

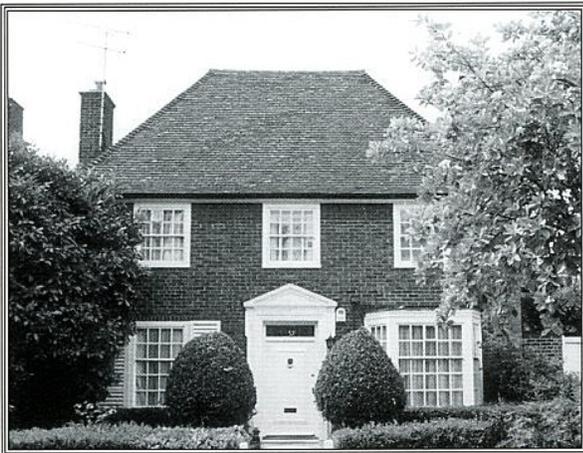
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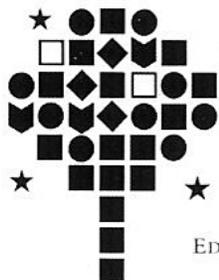
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RASA STRING QUARTET

Rasa String Quartet

Thursday 17th June

12.30pm

Rasa Vosyliute
Petr Benda
Anita Vucetic
David Cohen

Rasa Vosyliute

Rasa Vosyliute graduated from the Lithuanian Academy of Music in 1997. In the same year she was awarded a GSMD Baltic Scholarship to study with Professor Yfrah Neaman. As a soloist she performed with the Lithuanian National Orchestra, Estonian National Orchestra, Vilnius Chamber Orchestra and others. In 1996 she won the second price at the Il. H. Eller International Violin competition. Rasa has been a member of Kremerata Baltica since 1997.

Petr Benda

Petr Benda has been studying at the Prague Conservatory and the Academy of Music with Professor Nora Grumlikova since 1990. In 1997 Petr was awarded a full bursary to study with Professor David Takeno and Krzysztof Smietana at the Guildhall School of Music and Drama, where he is also studying the baroque violin with Rachel Podger. He has been a member of the Prague Philharmonia since 1995.

Anita Vucetic

Anita Vucetic has completed her studies at the Belgrade Academy of Music with Professor Petar Ivanovic in 1998. In the same year she won a full scholarship at the Guildhall School of Music and Drama where she is in the class of Professor David Takeno. She has been a member of the St. George String Orchestra in Belgrade since 1992

David Cohen

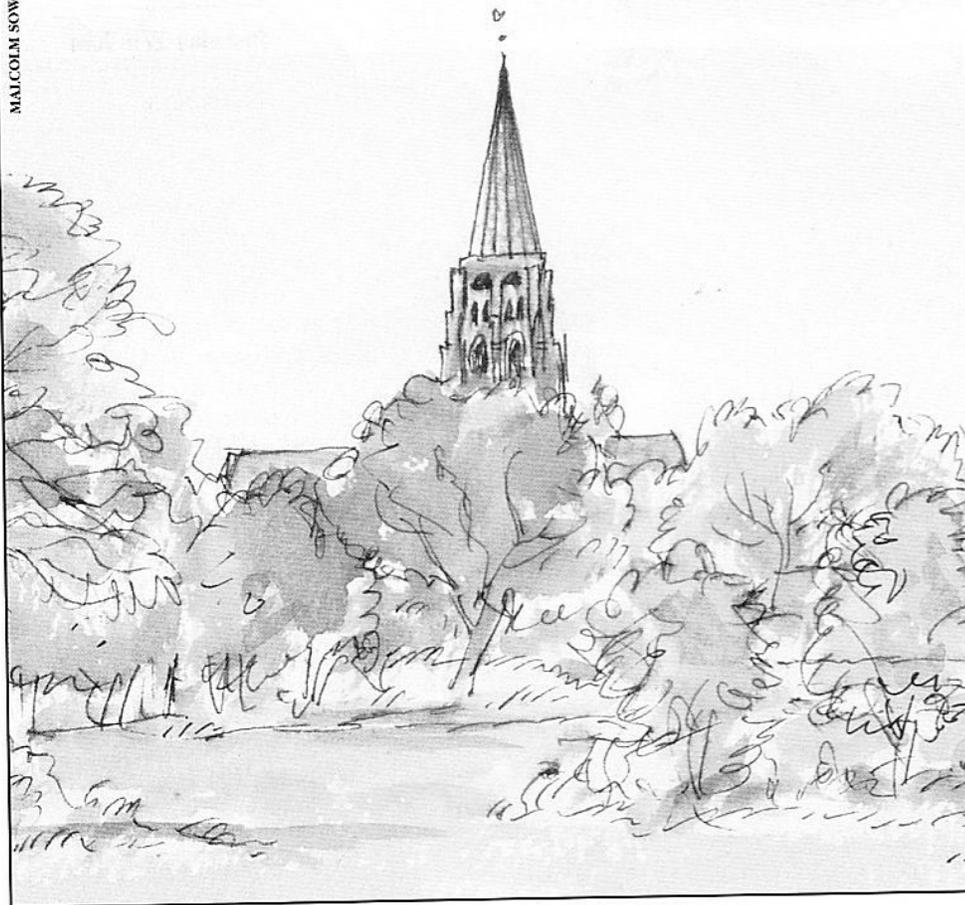
David Cohen is studying at the Guildhall School of Music and Drama with Oleg Kogan. In 1994 he was awarded a Scholarship by Lord Menuhin to the Yehudi Menuhin School where he studied with Leonid Gorokhov. He won Deuxieme Grand Prix (the Premier Prix was not awarded) at the 11th International Cello competition in Douai, France."

String Quartet in C major KV 465 W.A. Mozart

Adagio, Allegro
Andante
Menuetto
Allegro molto

String Quartet No.6 Op. 101 D. Shostakovitch

Allegretto
Moderato con moto
Lento



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THE 1998 PROMS AT ST JUDES

Grand Community Choral Concert

Choral Concert

Thursday 17th June

8.00pm

The Choirs of Alyth Choral Society,
the Free Church and St. Jude's
London Collegium Brass

Solo Soprano *Vivienne Bellos*
Organ *Ken Dougall*
Andrew McCrea
Conductor *David Honeyball*

David Honeyball

Conductor



David Honeyball's international reputation as a conductor was created through his dynamic interpretation of brass music with the London Brass Virtuosi, one of the world's most distinguished brass orchestras, which he founded in 1982.

Honeyball studied tuba with John Fletcher and piano with Peter Pettinger at the Royal Academy of Music, where in 1997 he was elected an ARAM for achieving distinction in the field of music.

He first came to prominence as a soloist with the world renowned Philip Jones Brass Ensemble, whilst still a student, subsequently playing with the country's major orchestras and ensembles. These included the London Symphony Orchestra, Philharmonia Orchestra, Royal Philharmonic Orchestra, BBC Symphony and Concert Orchestras, the Nash Ensemble, English Chamber Orchestra and London Mozart Players. He also free-lanced for three years at Covent Garden with the Royal Opera House Orchestra.

His BBC Proms debut was at the Royal Albert Hall in 1988 with the BBC Singers and London Brass Virtuosi, whom he conducted in Seville Cathedral during 1992 in Expo's International Sacred Music Series. In 1994 he toured Sweden conducting twenty concerts in just over three weeks.

He has conducted many choirs including the BBC Singers, Exeter Cathedral Choir, Bury St. Edmonds Cathedral Choir, the Holst Singers, as well as large Choral Societies including Cardiff Philharmonic Choir, and Sheffield Philharmonic Choir.

Honeyball's growing orchestral conducting portfolio includes the Philharmonia Orchestra, Zurich Chamber Orchestra, BBC Concert Orchestra, and Orchestra Sinfonica de Tenerife.

In 1993 David Honeyball was the Artistic Director for the European National Youth Orchestras Festival. In 1994 he was Artistic and Musical Director for the State Opening of Waterloo International and the Celebrations for the Opening of the Channel Tunnel by Her Majesty the Queen.

In 1988 he was appointed Artistic Director for the Proms at St. Jude's Music Festival in Hampstead Garden Suburb.

The Royal Eursotar CD released in 1996 with the Philharmonia Orchestra and London Brass Virtuosi received worldwide acclaim, especially in America where it is played regularly on the radio.

His future plans include taking the LBV to Bonn in August 1999 where the orchestra gives its German premiere performance as part of the Richard Strauss 50th Anniversary Celebrations. In May 2000 he travels to Italy where he conducts the Orchestra Sinfonica Siciliana in a series of concerts with the saxophonist John Harle. In 2000 he plans to direct an education project with the BBC Concert Orchestra and Henry Kelly based in Dublin's National Concert Hall. During 2000-2001 he returns to Italy with the London Brass Virtuosi for a major tour following the great success of their premiere performance in Rome in February 1998. A major new commission for Wayne Marshall and the London Brass Virtuosi is planned as part of a UK tour in 2001, and plans are being formulated with Sir Malcolm Arnold for Honeyball to take a major part in celebrating the composer's 80th birthday in 2001.

Vivienne Bellos

Soprano



Vivienne Bellos, LRAM, ARCM 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 1970's. 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. She created the Alyth Academy of Performing Arts in 1992, a drama school for 13 to 18 year olds.

Miss Bellos continues her singing career alongside her choral work and has sung in major concerts of Jewish music at the Queen Elizabeth Hall, St. John's Smith Square and in Switzerland, Lithuania and America. In 1996 she founded the Jewish Heritage Youth Choir for 8 to 15 year olds which has sung at major London venues.

Miss Bellos is the Music Consultant to the Reform Synagogues of Great Britain and to the Leo Baeck College. She is also Membership Secretary of the British Society for Practitioners of Jewish Music and a consultant to the Jewish Heritage Trust. She lectures on Jewish music and gave a paper at the 1997 Second International Conference on Jewish Music at City University.



Gerard Mansell

Still life and French landscapes, from Brittany to Languedoc.

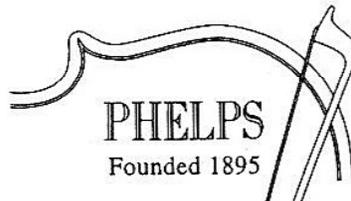
Gerry lived on the Suburb for 35 years, and has chaired both the RA and the Trust.

Born and educated in France, he now lives in Hampstead. He travels to France several times a year, and the paintings in this exhibition are the product of several such visits over recent years.

He studied painting at Chelsea School of Art after the war.

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Coronation Anthem: Zadok The Priest Handel (1685 - 1759)

For choir, brass and organ

When George II came to the throne in June 1727 he immediately appointed Handel as Court Composer and Composer to the Chapel Royal. His first commission was a set of Four Coronation Anthems. Zadok the Priest sees Handel's theatrical gift applied to the set-piece religious occasion, based on the description of the anointing of Solomon from the First Book of Kings.

The music builds from a soft instrumental introduction towards the shouts of "God Save the King" and the exuberant final "Amen". Handel used trumpets and drums as well as strings, oboes and bassoons, and in this version Richard Bissill utilises the magnificent versatility of modern trumpeters by giving them the violin lines as well as retaining the original, triumphant trumpet calls.

Symphony and Anthem: Praise the Lord O Jerusalem

Purcell (1659 - 1695)

For choir, brass and organ

This superb setting composed in the year when William of Orange came to England was performed at the Coronation of William and Mary in Westminster Abbey a few months later. Scored for five part chorus and preceded by a fine instrumental symphony, this edition was prepared by Richard Bissill for the London Brass Virtuosi especially for the Tercentenary celebrations of William and Mary in 1988.

Symphony from the Faerie Queene Purcell (1659 - 1695)

For brass ensemble and timpani

1689 probably saw the composition of Purcell's first opera Dido and Aeneas, and there followed a number of fine stage works leading to "The Faerie Queene" in 1692. Even in these enlightened days there remains some confusion as to whether it is a semi-staged opera or really a series of masques. Loosely based on Shakespeare's Midsummer Night Dream it is both the longest and greatest of Purcell's dramatic works. This Symphony is the instrumental introduction to Act IV and this edition is by Roger Smith.

Music for The Funeral of Queen Mary Purcell (1659 - 1695)

For solo quartet, choir, chamber organ and brass

Purcell took a major role at the Coronation of William and

Mary in 1689 and less than three weeks later he composed the first of his annual odes for Queen Mary's birthday. The last was heard on the Queen's 32nd birthday on 30th April 1694; she died of smallpox on 28th December that year, and was greatly mourned by the nation.

The funeral was held on 5th March 1695 and Purcell was in charge of the music. For the procession he went to some incidental music he had composed in 1692 for Shadwell's "The Libertine", arranging it into an appropriately dismal slow march for "flatt trumpets". For the sentences sung inside the Abbey he also looked back, this time to an Anthem "Thou knowest, Lord, the secrets of our hearts". An Instrumental Canzona for four flatt trumpets completes this musical tribute to a beloved monarch.

Coronation Anthem: I Was Glad Parry (1848 - 1918)

For choir, brass, organ and percussion

Parry was a brilliant scholar whose forceful personality and privileged social position enabled him to have a revitalising effect on 19th century English musical life. "I Was Glad" was written for the Coronation of Edward VII in 1903, and it has been performed at every Coronation since. Like "Zadok the Priest", it is recognised as one of the finest anthems ever written.

Interval

Hashkiveinu

(Cause us to lie down)

Leonard Bernstein for Cantor, Chorus and Organ

Edited by Jack Gottlieb

Hashkiveinu was written at the invitation of Cantor David Putterman for the Park Avenue Synagogue, New York City. It was first performed there on May 11, 1945, with Cantor Putterman, the expanded synagogue choir, Isidore Geller, organist and Max Helfman, conductor.

The three-part division of the Hebrew prayer Hashkiveinu is dictated by the text. The words are quiet and meditative in the first and third sections, but vociferously dramatic in the middle. The outer parts are concerned with Shalom ("peace"), the first in the form of an invocation: "Cause us to lie down, O Lord in peace", and the second in the form of a benediction: "Blessed are You O Lord, who spreads the tabernacle of peace over us." Bernstein has set both of these with the same simple expressive melody, almost plain-chant in the phrygian mode.

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Mutations from Bach

Samuel Barber (1910 - 1981)

For brass and choir

Barber's work Mutations from Bach, written for brass is, like the well known Adagio, reflective. Barber repeatedly transforms the Lutheran chorale Christu du Lamm Gottes, and although it opens and closes with a harmonisation by the early 17th composer Johann Decker, the work revolves around the arrangements which Bach used in Cantata 23 and Orgelbuchlein.

Invocation and Celebration from Four Affirmations

Jack Gottlieb

*For soprano, choir and brass sextet
European and UK Premiere*

Four Affirmations was commissioned by Congregation Emanu-El of New York City and first performed at Temple Emanu-El on April 17, 1976 by Cantor Arthur Wolfson, with the Choir and Brass Sextet under the direction of Richard Korn.

The two movements from Four Affirmations being given their European Premiere this evening are Invocation: Tsur Yisreal (Rock of Israel) and Celebration: Half Kaddish (Sanctification Prayer). Invocation features a soloist and both works are scored for SATB choir and a brass sextet comprising two trumpets, two horns, tenor and bass trombones.

Invocation is a meditation with the soloist taking a major part and the choir used sparingly like an echo. The chorale-like accompaniment is sonorous with a short introduction by the brass that quietly underpins the soloist before supporting the choir in the final Amen.

Celebration, a joyous movement with jazz influenced rhythms and harmonies, is technically demanding for the singers and players. Its strength lies in its youthful vitality and seems - intentionally or otherwise - to be influenced by Bernstein's West Side Story.

Day Dream

Billy Strayhorn

*Arranged Colin Purbrook
for chamber brass*

Colin Purbrook who died earlier this year was recognised as one of the finest jazz pianists of his generation. During the late 1970s Colin was experimenting with fusing jazz and classical ideas and using unusual instrumental combinations. He arranged this Billy Strayhorn classic for a chamber brass group with no improvisation and the notation written down. What is remarkable about this exquisite miniature is how Colin by using his own harmonisation still remains faithful to Strayhorn.

Humphrey Lyttelton who is appearing at this year's Proms was quoted in the Independent as saying "Colin had the finest touch of anyone on the piano - as light as a feather".

Instrumental Dances from West Side Story

*Prologue - Something's Coming - Mambo - Maria-Cha-Cha - Scherzo - America - Cool - Fugue - Somewhere
Bernstein
Arranged Eric Crees
For brass and percussion*

When Eric Crees asked Bernstein for permission to arrange West Side Story he was enthusiastic and, when he saw the score, positively ecstatic, saying that it was a better version than the orchestral arrangement. Crees stays faithful to the original pit band version, while at the same time exploiting the enormous symphonic range of the modern brass orchestra. The drum kit player, supported by two other percussionists, is the nucleus around which the whole suite revolves.

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Friday 18th June

12.30pm

Counter Tenor
Soprano
Tenor
Clarinet

David Bates
Grace Davidson
James Elliott
Becky Farrar

David Soar
Organ/Piano

David Soar first played the organ at Chesterfield Parish Church. He was Organ Scholar at Worksop College during his time at school there and has since been Organ Scholar at Southwell Minister and at Chichester Cathedral. He is now Organ Scholar of St. Bride's Church in Fleet Street.

David Bates
Counter Tenor

David Bates (counter tenor) went from Bishop Wordsworth's Grammar school to be a Choral Scholar at Salisbury Cathedral. With the Cathedral Choir, he recently toured South Africa. His teacher at the Royal Academy is David Lowe.

Grace Davidson
Soprano

Grace Davidson (soprano) went to the King Alfred School and Camden School for Girls. She started her music by playing the violin and piano at the Youth Music Centre and singing in Finchley Children's Music Group and St Jude's Choir. She studied singing for four years at the Junior Guildhall with Mollie Petrie. She won a scholarship to the Royal Academy where she is studying with Beatrice Unsworth.

James Elliott
Tenor

James Elliott (tenor) won a scholarship to the Royal Academy from Sevenoaks School and then, at the end of his first year, won the Pareapa Rosa Prize. His repertoire includes The Gondoliers, Haydn's Creation and Rossini's Petite Messe Solennelle. His teacher is David Lowe.

Becky Farrar
Clarinet

Becky Farrar (clarinet) attended King's School Macclesfield and played her debut concertos - Mozart's Sinfonia Concertante and Tartini's Clarinet Concerto - with Stockport Youth Symphony Orchestra. At the Academy she has played in recitals and competitions, performing with both a wind quintet and a clarinet and string quartet. She studies with Richard Addison and Keith Puddy.

Handel
Se tu non lasci amore

Purcell
Evening Hymn

Monteverdi
Quel Sguardo Sdegnosotto

Purcell
Endless Pleasure

Vaughan Williams
The Water Mill

Samuel Barber
Sure on this shining night

Tosti
Non t'amo piu

De Curtis
Torna a Surriento

Schubert
The Shepherd on the Rock

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Celebrity Concert

Soprano *Lesley - Jane Rogers*
Piano *Christopher Ross*

Lesley - Jane Rogers

Soprano



Lesley-Jane Rogers studied singing and piano at the Royal Academy of Music, taking both subjects successfully to post-graduate level, and was awarded three Principal's prizes. She now specialises in oratorio and solo cantatas and is heralded as one of the most versatile young soloists of today, having a vast repertoire of several hundred works ranging from renaissance to contemporary music.

A keen exponent of contemporary music, Lesley-Jane has performed many twentieth century works (including Ligeti's highly comic *Aventures* and *Nouvelles Aventures*, performed in the presence of the composer) as well as giving several world premieres, most notably Ivan Fedele's "La chute de la maison Usher" with the Ensemble InterContemporain in Paris's new "Cite de la Musique". Other contemporary music exploits include performing and recording the electronic soprano role in Sir Peter Maxwell Davies' opera "Resurrection" for Collins Classics, and also recording the soprano solos in Carl Ruggi's "Magnificat" and "Alpha et Omega" for ASV, the latter CD being subsequently awarded "Editors Choice" in Gramophone.

Also known for her baroque work, Lesley-Jane has sung with various "authentic instrument" groups, including performing and recording the role of Asteria in Handel's opera *Tamerlano* for TeleDiffusion de France with Roy Goodman conducting, and taking the role of Ionatha in Alessandro Scarlatti's oratorio *Il pugno David*, conducted by Ivor Bolton, specially recorded for Radio 3. As a founder member of the Wren Baroque Soloists, she may be heard on their four CDs, which champion the music of Caladra, Peerson and Jeffreys, and which have been critically very well received.

Christopher Ross

Piano

Since turning professional, Christopher has had the great good fortune to work with a large number of distinguished artists, including Thomas Allen, Jose Carreras, Felicity Lott, Jennifer Smith, John Amis and Raphael Wallfisch. He performs regularly in all of London's major concert halls and has toured the USA, Australia, Korea, Israel, Singapore and throughout Europe.

Christopher was educated at the Purcell School, Bristol University and the Royal College of Music, where he won the Sir Arthur Bliss Scholarship and awards from the Countess of Munster Musical

Trust and Leverhulme Trust. He was taught piano by Peter Wallfisch and subsequently by the late Geoffrey Parsons. Christopher has won accompanists prizes from the Richard Tauber Competition and the National Federation of Music Societies (on two occasions).

Besides recording for BBC Radio 3, Classic FM and Cologne Radio, Christopher has appeared live on BBC Television and Norwegian Television and is the official accompanist for BBC Television's Young Musician of the Year Competition. He coaches and accompanies at the Purcell School of Music in London, directs his own chamber choir, "The Music Makers" and has recorded several CDs, including one for the popular children's television series, "Oscar's Orchestra", produced by Warner Classics. Christopher is a founder member of the piano trio, Mainardi.

Harold Fraser-Simson (1872-1944)

Long Ago [from Bonita]. The Raindrop and the Rose

Benjamin Britten (1913-1976)

*Folksong arrangements
Sweet Polly Oliver, The trees they grow so tall, Oliver Cromwell*

Cecil Armstrong Gibbs (1889-1960)

A Song of Shadows

Herbert Howells (1892-1983)

King David

Frank Bridge (1879-1941)

Love went a-riding

Percy Grainger (1882-1961)

The Love Song of Har yal

Antony Hopkins (b. 1921)

A Melancholy Song

Charles Ives (1874-1954)

The Circus Band

Sheldon Harnick (b.1924)

The Shape of Things

William Bolcom (b 1938)

George cabaret songs

George Gershwin (1898-1937)

*Piano Intro into Summertime [from Porgy and Bess]
Love is here to stay [from The Goldwyn Follies]*

Frederick Loewe (b 1904)

I could have danced all night [from My Fair Lady]

Jerome Kern (1885-1945)

Smoke gets in your eyes [from Roberta]

George Gershwin (1898-1937)

*A foggy day [from A Damsel in Distress]
I got rhythm [from Girl Crazy]*

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In this recital of English and American twentieth-century song, Lesley-Jane Rogers and Christopher Ross explore some of the avenues down which various composers have ventured - from folk song and ballads to cabaret song, and from art song to show song.

Taking in the serious and the light-hearted, expressing Victorian values to those of the present day, Chris and Jane aim to bring you an evening of delightful diversion, via composers ranging from household names to virtual unknowns, and trust that you will enjoy their explorations of the two sides of the Pond.

The first half of their concert is music from the British side of the Atlantic, and begins with two songs by Fraser-Simson. He is one of those composers whose tunes are more well-known than his name; in particular, many people know his incidental music to A A Milne's "Toad of Toad Hall" and "When We Were Very Young", but his greatest output was in his stage-scores, his most famous - The Maid of the Mountains - running for over 1000 performances.

By contrast, Benjamin Britten is very much a household name, and his association with the tenor Peter Pears ensured that his vocal writing, both in opera and song, was exquisitely crafted. It is a sad fact of life for the recital singer that "famous" composers such as Britten, are often most known for their large orchestral works; thus we know Elgar, Tippett Howells and Vaughan-Williams for their symphonies, operas and choral works. What of Head, Quilter, Gurney Gibbs, Bridge and Warlock then? These are household names indeed to the singer and song-lover, but, alas, not to the greater music-loving public in general. It is hoped that the small sample of Gibbs, Howells and Bridge songs presented here this evening may somehow go towards illustrating the excellence of these composers, and to expressing the feeling of quintessential Englishness.

As for Percy Grainger, although born in America and brought up in Australia, he spent much of his time in Europe, and in Britain in particular. In 1905 he joined the English Folk Song Society and was to collect some 500 folk songs by means of the wax cylinder phonograph, and this dedication to the collection and transcription of British folksongs surely secures his place in British musical history. His setting

of Kipling poems, in particular "The Jungle Book", but also the "Love Song of Har Dyal", gives us the true flavour of Great Britain when she was a proud Empire.

And finally, who better to conclude our look at British composers, than the writer and broadcaster Antony Hopkins? Perhaps most known for his weekly radio programme "Talking about Music", he is nevertheless the composer of several major works, in particular, opera and choral items.

And now to the American side of the pond and firstly to a song by Charles Ives. He came from a musical family and was encouraged by his father to explore all sorts of musical disciplines. His father was a Union Army bandmaster, so it is not surprising that Charles's "The Circus Band" has a very authentic ring to it.

As for the two American composers Sheldon Harnick and William Bolcom, they are both still very much alive, and each of them expert at setting satirical texts in a popular musical idiom. And now, we come to a series of much-loved and much-performed American showsongs, all of which have become classics in their own right. Indeed, such is their cult status, that the divorcing of song from parent show is now so commonplace that the listener can be forgiven for not knowing their original source. Of course, some shows gain popularity in their own right - such as "Porgy and Bess" or "My Fair Lady" - but, let's be honest, how many of us know the plot of Roberta? The development of these popular songs came after World War I, and Jerome Kern's work in particular is seen as a link between the old-style European operetta, and the new-style American musical comedy.

Frederick Loewe too displays quite operatic vocal-writing, and it is not therefore surprising to learn that he was the son of an Austrian operetta tenor. However, it is surely George Gershwin who is the epitome of the American musical song, and whose rhythms and tonalities reflect the contemporary jazz age and the varied cultural input that New York had to offer.



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Brass Soloists

Saturday 19th June

12.30pm

| | |
|------------------|-----------------------|
| Director/Trumpet | <i>Dominic Field</i> |
| Trumpet | <i>Debbie Hosking</i> |
| Horn | <i>Andrew Doe</i> |
| Trombone | <i>Ruth Hyland</i> |
| Tuba | <i>Kevin Spicer</i> |

Dominic Field

Trumpet

Dominic has been a member of the Young Musicians' Symphony Orchestra, the London Philharmonic Youth Orchestra and has performed Stravinsky's *Soldier's Tale* both in London with members of London Musici, and also in Greece. In July 1998 Dominic took part in the Pacific Music Festival in Japan performing with members from the London Symphony Orchestra, and the Vienna and Berlin Philharmonic Orchestras. Dominic is studying for a Master's Degree at the London College where he is the Postgraduate Fellow for Brass.

Debbie Hosking

Trumpet

Debbie was Principal Trumpet of the National Youth Orchestra of Wales for three consecutive years and is the current holder of the "Goronwy Evans Brass Prize" for most outstanding brass player in Wales. She recently she won the British Reserve Brass Prize 1999 at the London College of Music.

Andrew Doe

Horn

Andrew Doe is a first year undergraduate student at the London College of Music. He previously studied at the East Sussex Academy of Music under Julian Baker.

In the summer of 1998 Andrew was appointed guest principal horn with Germany's Upper Rhine Wind Orchestra. He is currently principal horn of the LCM Chamber Orchestra and Symphonic Wind Ensemble. He has also performed to great acclaim with the Postgraduate Brass Quintet.

Ruth Hyland

Trombone

Ruth began a three year BMus course at the London College of Music, studying cello with Peter Vel and euphonium and trombone with Andrew Fawbert. Ruth is currently Principal Trombone of the LCM Wind Ensemble and Brass Ensemble, plays euphonium in Denham Hendon Brass Band and cello in the Hallas String Quartet.

Whilst at college she has worked with Bob Childs and James Watson. After graduating Ruth hopes to continue on the Master's Degree course at the London College of Music.

Kevin Spicer

Tuba

Kevin Spicer was educated in Warwickshire. He has played brass instruments from the age of 10 and took up the tuba aged 13. In 1994 he entered the London College of Music on the BMus programme, graduating in 1997. He has been active as a player in orchestras and large wind ensembles, as well as in the field of brass chamber music (especially more unusual combinations of instruments involving tuba). Currently he combines his playing activities with studying for a Master's Degree in Music. He also manages the Ernest Read Symphony Orchestra.

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Sir Andrew Davis



Andrew Davis, one of Britain's leading conductors, is continually in demand as a guest artist with leading European, North American and Far Eastern orchestras. For many seasons a regular visitor to the Glyndebourne Festival Opera (where he led successful cycles of Mozart, Strauss, Janacek and Tchaikovsky operas), he became their Musical Director in 1988.

As guest conductor, recent seasons have included regular visits to the Chicago Lyric Opera; productions for The Metropolitan Opera, New York; San Francisco Opera; his acclaimed Bavarian State Opera debut (Peter Grimes, 1991) and Rosenkavalier for the Royal Opera House, Covent Garden in 1994/95.

His first appearance with the BBC Symphony Orchestra was in 1970. Appointed their Chief Conductor in 1989, he has maintained and enhanced the tradition of innovative programming which has given the orchestra its justly deserved reputation as one of the world's most versatile ensembles. He conducts many of their major projects, London Proms (including the famed Last Night) and tours, among them Hong Kong (1990), Japan (1990, 1993, 1997), the United States (1995) and Europe (1992 and 1996). In August 1997, he conducted their Salzburg Festival debut and in March 1998 led their North American tour.

In 1995/96, he became Principal Guest Conductor of the Royal Stockholm Philharmonic Orchestra; In September 2000, he will become Music Director and Principal Conductor of the Chicago Lyric Opera. At that point, he will relinquish his Glyndebourne Festival Opera and BBC Symphony appointments. The longest-serving Chief Conductor of the BBC Symphony Orchestra since its founder Sir Adrian Boult, he will become its first-ever Conductor Laureate, with regular London appearances, including Proms each year. He will also return to Glyndebourne as guest conductor.

Davis received a Royal Philharmonic Society/Charles Heidsieck Music Award in 1991 for leading the BBC Symphony Orchestra through an outstanding Diamond Jubilee season, for his excellence in the operatic field, particularly as the Music Director of Glyndebourne Festival Opera and for his championing of British music, especially that of Tippett.

In May 1995 he accepted on behalf of Glyndebourne Festival Opera

the Royal Philharmonic Society award for the best musical opera performance of 1994 for its production of Eugene Onegin.

The 1996 Glyndebourne Opera Production of Lulu won the prize for Best Video in the 1997 Gramophone Awards and in September 1998 his recording of Birtwistle's 'Mask of Orpheus' with the BBC Symphony Orchestra won a Gramophone Award for Best Contemporary Recording and his recording of the Elgar/Payne Symphony No.3 in November 1998 recently won the Critics Choice Award for National Public Radio - Performance Today.

In recognition of his services to music, Andrew Davis was awarded the CBE in May 1992 and in January 1999, he was made a Knight Bachelor in the New Year Honours List.

Krzysztof Smietana

Violin



Krzysztof Smietana was born in Poland and first studied with Zbigniew Szezer at the Cracow Academy of Music, later moving to London to study with Yfrah Neeman at the Guildhall School of Music and Drama, where he himself now teaches. He won most of the national awards in Poland and has been a prize winner in several major international violin competitions.

He has made many recital and concerto appearances throughout Britain and abroad and is regularly heard on BBC Radio 3 where his highly acclaimed performances have included both Szymanowski's concertos with the BBC Symphony Orchestra.

His recording of the Panufnik violin concerto with London Musici for Conifer became CD of the month in CD Review Magazine. He has played the concerto throughout Europe, prompting The Strad to comment on his "beautifully controlled slow bowing and languorous vibrato". He has recorded the Faure sonatas for Meridian, the Brahms Sonatas for ASV and recently Stravinsky's Violin Concerto with the Philharmonia conducted by Robert Craft for Music Masters.

Adding to his activities as a soloist and chamber musician he has been appearing as a guest leader with several British orchestras including the London Symphony Orchestra. He has also appeared at the BBC Proms with the BBC Symphony Orchestra.



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HCO co-operates with local charities to put on fund raising concerts. Charities helped to date include the North London Hospice, Sadlers Wells Appeal, Action Research and Family Service Units.

Kurt Weill: Symphony No2

Sostenuto

Largo

Allegro Vivace

The name Kurt Weill does not often appear on orchestral concert programmes. He emigrated to America where he made his fortune on Broadway, but he had trained as a classical musician and his musical reputation rests on his earlier works, when he was acclaimed as the leading composer of his generation.

In 1918 he went to Berlin and his talent for writing for the musical stage quickly became apparent and his collaboration with Bertolt Brecht resulted in the works which launched his career: "Die Driegroschenoper" and "Aufstieg und Fall der Stadt Mahagonny".

When in 1933 the Nazis seized power in Germany, Weill, then at the height of his popularity, had to flee to France. Amongst his few belongings he took the sketches for his 2nd symphony which he completed the following year. When it was premiered in Amsterdam by the Concertgebouw Orchestra under Bruno Walter, such was Weill's reputation that Toscanini was in the audience - the first time he had been to another conductor's concert. The symphony has always been popular, both with performers and audiences. It is surprising that it is not more often performed.

Weill's great regard for Mozart is evident in the scoring and structure of the symphony. He adds two trombones to the conventional double wind scoring of a chamber orchestra and throughout the work he uses the wind to create his distinctive sonorities.

Despite the immediate success of the second symphony, Weill never again composed in this genre. Having been turned out of his country he moved to America where he devoted himself to composing for the stage. During the last ten years of his life he wrote exclusively for Broadway.

Rosemary McCormick

Max Bruch: Violin Concerto No.1 in G Minor, OP.26

Allegro moderato

Adagio

Allegro energico

For over half a century Max Bruch played an important role in the musical life of his country as composer, conductor and teacher. He was one of those fortunate musicians to whom success came easily, and whose gifts were recognised early. At 20 he was a composer of repute, and at 27 he was made musical director of the Coblentz Concert Institute, the first of a long series of appointments to important posts in Germany and elsewhere. From 1880 to 1883 he conducted the concerts of the Liverpool Philharmonic and both Cambridge University and the French Academy conferred honours upon him. In 1908 he received the Prussian Order of Merit for Arts and Sciences.

It is therefore surprising that Bruch is known today for a mere handful of concert works for violin or cello. Chief among these is this concerto, begun when he was 19 but not completed until he was 28. The main theme of the first movement is heard on the violin after a short introduction. This is followed almost immediately by the second subject, a more expansive melody. The Adagio follows the first movement without a break. This is the crown of the work, an extended song of intensely emotional character. The finale is a fiery rondo on themes of a distinctly Hungarian character.

Beethoven: Symphony No.2 in D

Adagio molto - Allegro con brio

Larghetto

Scherzo

Rondo Finale

1802 was a year of crisis for Beethoven. It was during this year that he began to realise that his hearing condition was incurable. During a bout of depression he wrote a will-like letter to his brothers expressing his despair and unhappiness and belief that death was near.

Between depressive blackouts, Beethoven wrote his second symphony in D major. The work was surprisingly joyful considering his state of mind. The whole symphony was written on a larger and grander scale than the first symphony and was re-written at least three times before Beethoven was content with his composition.

The Introduction (*Adagio molto*) comprises a rich scoring of strings and wind in unison and leads straight into *Allegro con Brio*. The first subject of this movement incorporates scales and arpeggios based on the chord of D played at different octaves throughout the orchestra. The second subject is in the traditional dominant key and adds a very grand ceremonial flavour to the movement.

The slow movement (*Larghetto*) is very long melodious and lyrical, written in the conventional sonata form. Following this movement is the Scherzo described by Berlioz as "gambols of fairy sprites", with a trio scored entirely for wind and strings. The Rondo finale is an explosion of sound and very boisterous. This symphony from Beethoven's dark days of depression marks his transition into a new creative phase often referred as the "middle period" of his life.



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The Cusido Trio

Flute *Meritxell Cusido*
 Viola *Elsa Cusido*
 Piano *Ingrid Cusido*

The Cusido Trio made its debut in Spain in 1998. One of the characteristics of the group is the authenticity of its playing, which creates a powerful rapport with the audience.

Meritxell Cusido

Flute

Meritxell began her musical studies at Terrassa Conservatoire and is now studying flute with Edward Beckett at the Guildhall School of Music and Drama.

Elsa Cusido

Viola

Elsa has studied with well-known teachers in Spain and England and has played with numerous orchestras. Last year she was Assistant to the Artistic Director of the Proms at St. Jude's.

Ingrid Cusido

Piano

Ingrid gave her first public piano recital at the age of 12. She has been awarded many prizes in Spain, where she often performs.

Sonate III in e minor G. Fr. Handel

Viola and Piano

Largo

Vivace

Allegro

Adagio

Alla breve

Sonata in G minor Op.22 Robert Schumann

(Piano solo)

So rasch wie möglich

Andantino

Scherzo

Rondo

Nocturne et allegro scherzando Philippe Gaubert

(Flute and piano)

Andante

Allegro vivo e scherzando

Syrinx Claude Debussy

Flute solo

Prélude, Récitatif et Variations Op.3 Maurice Duruflé

Flute, viola and piano



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| Trumpet | <i>Humphrey Lyttelton</i> |
| Tenor, Baritone and Soprano Saxophones | <i>Kathy Stobart</i> |
| Alto & Tenor Sax, Clarinet, Flute | <i>Jimmy Hastings</i> |
| Trombone and Arrangements | <i>Pete Strange</i> |
| Piano | <i>Ted Beament</i> |
| Bass | <i>Paul Bridge</i> |
| Drums | <i>Adrian Macintosh</i> |

Humphrey Lyttelton



"Humph" picked up a trumpet in 1936 and never put it down. He carried it onto the Salerno beachhead in 1943, introduced it to George Webb's Dixielanders in 1947, blew it in the presence of Louis Armstrong in 1946 (Louis: "That boy's really comin' on!") and has never since let it out of his sight. Except once, when he left it standing in the long-term carpark at Heathrow - symptom of a hectic life "on the road", which has taken him and his legendary band all over the world.

Kathy Stobart

Tenor, Baritone and Soprano Saxophones

Kathy has been a professional musician from the age of 14. She led her own band in 1947 and first joined Humph for a short period in 1957, returning on a permanent basis in 1969. From 1978 she has led her own quintet, first with Harry Beckett, then with saxophonist Joan Cunningham, and in 1982 starred in the first women's jazz festival.

Held in high regard by the innumerable American stars with whom she has worked, it's not unusual to hear it said of a male saxophonist, "He sounds almost like Kathy Stobart".

Jimmy Hastings

Alto & Tenor Sax, Clarinet, Flute

Jimmy first auditioned for Humph's band in 1957 - and lost by a whisker to Tony Coe. Since then, he has become one of the most highly-regarded musicians on the British jazz scene, appearing as featured soloist with John Dankworth, Charlie Watts' Big Band and Michael Garrick, and deputising on sax with Humphrey Lyttelton. His achievements as a studio, theatre and session musician include a period with the BBC Radio Orchestra and spells with Frank Sinatra, Sarah Vaughan and Benny Carter.

Says Humph, "Thirty-five years may seem like a long audition, but one doesn't like to rush into things. Now I'm delighted that he's joined us".

Pete Strange

Trombone and Arrangements

Pete joined Humph in 1983 with a pedigree that included membership of the Bruce Turner Jump Band, the Midnite Follies Orchestra, Alan Elsdon's Band - and, during National Service, the band of the Lancashire Fusiliers!

Chosen primarily for his Ellington-style trombone work, he has played an equally important role as an arranger, writing almost all the backings for Helen Shapiro in the shows Echoes of the Duke and Humph "n" Helen.

Ted Beament

Piano

Ted sidled, rather than burst, onto the London jazz scene. He did gigs, sessions and "oddmans", reaching a point where many international musicians have eagerly retained his services. These have included Sonny Stitt, Bobby Shew, Joe Newman, Spike Robson, Don Rendell, Don Weller and latterly singers Maxine Daniels and Helen Shapiro.

Though he has played regularly with Lyttelton sidemen Adrian Macintosh and Paul Bridge, when he joined the band in 1995, it was his first-ever job with a regular working band.

Paul Bridge

Bass

Paul and Humph first worked together in the Sixties - Paul as a member of Manchester's Gordon Robinson Band, Humph as visiting guest soloist. He joined Humph permanently in 1983. By then, his unique sound and artistry had established him as one of the best in the country. Bass players in the past have devised desperate measures to gain attention - slapping, twirling and otherwise maltreating the instrument. Paul makes his mark simply by playing superbly.

Adrian Macintosh

Drums

Adrian was a freelance much in demand when he joined Humph in 1982. The drummer occupies the hottest seat in the band. When the music swings, the front-line instruments get the praise. When it doesn't, the drummer gets the blame. Humphrey Lyttelton's Band is the swingiest in town, and Adrian's musicianship needs no further commendation.



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The London Archduke Trio

Monday 21st June

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Violin *Nathaniel Vallois*
Cello *Liam Abramson*

A Chamber Music Recital The London Archduke Trio

The trio made their collective London debut at the Royal Academy of Music in 1996 playing the Beethoven Triple Concerto. They followed this up with a South African tour and made their South Bank debut in 1997 as part of the Festival Hall's Eastern European Jewish Culture Celebration.

In July 1998 the trio was invited to the Darlington International Square Festival. Their 1998 engagements also included a return to the Purcell Room. In 1999 they are due to perform in the Devon Festival.

Nathaniel Vallois *Violin*

Nathaniel was born in Paris and gave his first solo performance aged 9 in Sion (Switzerland). Two years later he was selected to play for Zino Francescatti. Further studies followed in Israel, then in London at the Purcell School and at the Royal College of Music with Itzhak Rashkovsky. He has won numerous prizes and awards, including a Leverhulme Foundation Scholarship and a Martin Trust Scholarship to work with Ruggiero Ricci. He performs regularly throughout Britain, in Europe and in Israel. In 1993 he performed Bartók's First Concerto in Canterbury Cathedral, as part of the Festival. Most recent solo performances include the Brahms, Mendelssohn, Dvorak and Berg concerti.

Liam Abramson *Cello*

Liam was born in South Africa and participated in masterclasses with Pierre Fournier at the age of ten. He was later awarded a Foundation Scholarship to the Royal College of Music where he continued his studies with William Pleeth and Amaryllis Fleming. He has also participated in masterclasses with Yo-Yo Ma, Ralph Kirshbaum and Bernard Greenhouse. In 1992 he won the Eagle Star award for strings in the Royal Overseas League Music Competition. Charles and Liam performed together in the First International Jerusalem Music Encounters in 1993 and have subsequently recorded as a duo for BBC Radio 3 and for the launch of the ROSL CD label. They have performed together in venues including the Wigmore Hall and the Purcell Room.

Charles Wiffen *Piano*

Charles studied at the University of the Witwatersrand in Johannesburg and at the Royal college of Music in London. He has won numerous prizes such as the SABC Youth Competition, the Forte Competition, Oude Meester Music Prize, the Percival Kirby Gold Medal, the Jim Joel Prize, the Marjorie and Arnold Ziff Memorial Prize, and the Joy Scott Chopin Prize.

As well as recording for BBC Radio 3 and the SABC, Charles has recently recorded a CD of piano music by Beethoven. In 1998 he was appointed the Grove Junior Research Fellow at the Royal College of Music. Charles has appeared with Liam in several prestigious Festivals including those of the Park Lane Group, Brighton, Pyrford Court and Chelsea. Their latest CD is of the Brahms cello sonatas.

Brahms (1833-1897): Piano Trio No.3 in C

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

During a six-week stay in the Swiss village of Thun in the summer of 1886, Brahms composed the Cello Sonata op. 99, the Violin Sonata op. 100, and the Piano Trio op. 101. Clara Schumann wrote of the latter work, "No other of Johannes's works has ever so completely overwhelmed me". The expansive gestures and generous phrase-lengths of the previous trios are replaced here by succinct, powerful statements, especially in the concise outer movements. The first movement opens with a bold theme announced by the piano. The second movement is a ghostly scherzo, and the slow movement is an expressive dialogue between strings and piano. The final movement is a rondo, at times wild but finally triumphant.

Paul Schoenfield (1947-) Café Music for Trio (1986)

Allegro
Andante moderato: Rubato
Presto

"The idea to compose Café Music first came to me in 1985 after sitting in one night for the pianist of the house trio at Murray's Restaurant in Minneapolis. My intention was to write a kind of high-class dinner-music which could be played at a restaurant, but might also (just barely) find its way into a concert hall". These modest words describe Paul Schoenfield's jazz-inspired piano trio. In three movements, this work brings together blues, ragtime, African-American spirituals and Broadway melodies in a classical setting and structure.

Dvorak (1841-1904) Dumky Trio op.90

Lento maestoso
Andante
Andante moderato
Allegro
Lento maestoso: Vivace

This is the last of Dvorak's four piano trios, written before the composer moved to America. The work eschews conventional sonata form in favour of six "dumky": in various keys. The form originates from the word "duma" - Ukrainian for meditation. Folk music influence is present throughout, both in the reflective sections and in the wild gypsy-style dances. Although Dvorak's keys are unrelated, he preserves the overall structural cohesion through a rich vein of melodic inspiration.





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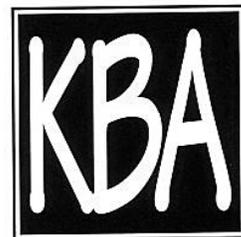
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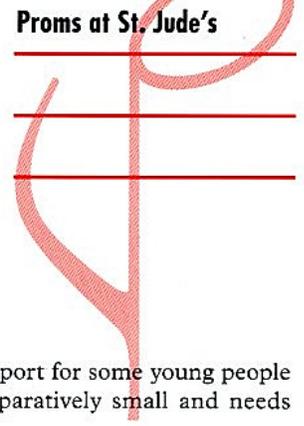
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Today there is a great need to tackle continuing poverty in the East End, and there is also need of support for some young people of school age and adults using adult education. The income from the original bequests is comparatively small and needs supplementing to meet demand and need.

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 many cases, this is through the use of individual grants, often quite modest, gauged against stringent criteria and specific purpose.

For the first time, in 1998, there was a fund-raising campaign, to help develop new services at Toynbee Hall for work with children and young people. The appeal, with Martin Bell M.P. a Suburb resident as Patron, raised some £14,000 and was widely supported by Suburb organisations (including the Churches and Synagogues) and individuals. The money is being used to assist in the appointment of a new Senior Youth and Community Worker, to provide new sessions in the youth club, and to enable new language classes for Bangladeshi young people. Please look at the Toynbee Hall display boards to gain information on the vital work being done.

At the Henrietta Barnett School, the Fund supports girls whose parents are receiving benefits and there have been cases of supporting young women who are homeless or without relatives or income.

Institute students have received aid such as a teenager in care, seriously traumatised by seeing her mother killed by her father. The Fund is helping special needs students who have no income but can, through training, move into jobs.

Last year over £1,500 came as a result of support from the Proms and we hope that people will again generously contribute this year, particularly through the door collections on several of the evenings.

If you would like to help the work of the DHBF, you can do so by sending a donation to the Chairman, or by volunteering to help with events held on the Suburb. Please contact Simon Abbott at 1 Hill Close, Hampstead Way, London NW11 7JP

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 estimated 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 the Organist and Director of Music, Andrew McCrea on 0207 263 9906"

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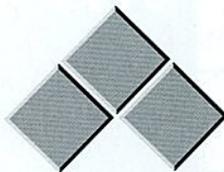
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