

Proms

at St Jude's 1998



Meredith Sawyer

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PROMS INTRODUCTION

As the Artistic Director I would like to invite you on behalf of the Proms at St. Jude's Organising Committee to an exciting and innovative 1998 Festival.

Some of the country's finest international musicians and ensembles that are local to the Garden Suburb are appearing, and we have planned a programme that has something for everyone. Paul Patterson is the featured composer and will be discussing his music prior to the Opening Gala Concert.

This year we will be raising money for the Dame Henrietta Barnett Fund.

We are sure that you will enjoy the splendid architecture and magnificent acoustic of St. Jude's Church set in the beautiful surroundings of Hampstead Garden Suburb, the ideal setting for a summer music festival.

David Honeyball
Artistic Director

Welcome to the 1998 season of Proms at Saint Jude's. This year we are supporting the work of Toynbee Hall which was founded in 1884 by Samuel and Henrietta Barnett at the original Saint Jude's in Whitechapel to bring relief and education to the poor of the East End. Today Toynbee's work includes training people for employment, work with the elderly, with deprived children and the victims of drug and alcohol abuse. Please take a moment to look at the display about Toynbee Hall in the church.

Alan Walker
Vicar

PROGRAMME OF EVENTS

	TIME	PAGE
Wednesday 24th June		
LUNCHTIME CONCERT	1.15 pm	p25
Organ Recital Andrew McCrea		
PRE-CONCERT DISCUSSION WITH PAUL PATTERSON	6.00 pm	p5
Paul Patterson discusses his music with Proms Artistic Director David Honeyball.		
PROMS OPENING GALA CONCERT	7.30 pm	p6
London Brass Virtuosi Conductor David Honeyball		
Friday 26th June		
YOUNG MUSICIANS PLATFORM	1.15 pm	p25
Students from the Royal Academy of Music Grace Davidson soprano Naomi Wright cello		
CELEBRITY RECITAL	7.30 pm	p11
Tasmin Little violin Martin Roscoe piano		
Saturday 27th June		
GRAND CHARITY CONCERT IN AID OF TOYNBEE HALL	7.30 pm	p17
London Chamber Orchestra Director Christopher Warren-Green		
Sunday 28th June		
A CELEBRATION OF YOUTH	7.30 pm	p23
The New London Children's Choir Conductor Ronald Corp		



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PAUL PATTERSON

Paul Patterson is one of the most prominent composers of his generation. Having studied at the Royal Academy of Music, initially trombone and later composition, he returned there to become Head of Composition and Contemporary Music until 1997. Today he remains closely associated with the Academy as Manson Professor of Composition. In 1996 the Performing Right Society and the Royal Philharmonic Society awarded him the Leslie Boosey Award for outstanding services to contemporary music. Paul Patterson has also held positions with South East Arts, the University of Warwick and the London Sinfonietta and is currently Composer-in-Residence for the National Youth Orchestra of Great Britain.

Patterson is one of the most important composers working in the choral field today and his enthusiasm for modern works which are

both challenging and enjoyable for performers and audience alike has produced a series of highly respected large-scale choral works, performed widely in the United Kingdom and abroad, notably the *Mass of the Sea* (1983), *Stabat Mater* (1986) and *Te Deum* (1988).

Paul Patterson has been a tireless advocate of contemporary music, founding the Academy's prestigious annual festival. He celebrated his 50th Birthday in 1997, an occasion marked by BBC Radio 3, which made him Composer of the Week. Included amongst his many recorded works are the EMI edition of *Little Red Riding Hood*, *The Royal Eurostar*, a work written for the State Opening of Waterloo International and inauguration of the Channel Tunnel, and most recently the *Magnificat Op 75* (1994), with the Bach Choir, conducted by Sir David Willcocks, and the Wallace Collection.

DAVID HONEYBALL

David Honeyball's international reputation as a conductor was created with the London Brass Virtuosi, one of the world's leading brass orchestras which he founded in 1982.

Honeyball studied tuba with the late John Fletcher and piano with Peter Pettinger at the Royal Academy of Music, and first came to prominence as a soloist with the world renowned Philip Jones Brass Ensemble. He has played with every major symphony and chamber orchestra in London from the London Symphony and English Chamber Orchestras to the Philharmonia Orchestra and the Royal Opera House Covent Garden.

He is now developing his orchestral conducting career with a growing list of engagements that include the Philharmonia Orchestra, Zurich Chamber Orchestra, BBC Concert Orchestra, and London Baroque Virtuosi. He has conducted many of the leading cathedral choirs in the UK including Exeter and Bury-St Edmonds, and London's foremost chamber choirs including the BBC Singers, the Holst Singers and New London Chamber Choir. He has also worked with many large choral societies including Cardiff Philharmonic and Choir and Sheffield Philharmonic Choir. In 1992 he conducted the BBC Singers in the International Sacred Music Series in Seville Cathedral as part of Expo '92.

He has conducted at many of the world's leading music festivals including Prague, Helsinki, and Zurich, as well as the Edinburgh International, Cheltenham and City of London Festivals. His BBC Proms debut was at the Royal Albert Hall in 1988, in a concert with the BBC Singers and London Brass Virtuosi.

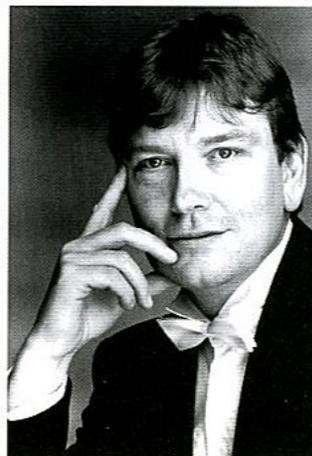
His work in education includes masterclasses and workshops throughout Europe. He was invited to direct the first cross community music education project in Enniskillen before and after the bombing. He has conducted many leading European and UK youth and university orchestras, including the Belgian National Youth Orchestra, Exeter University Orchestra, and Lancashire County Youth Orchestra.

In 1993 David Honeyball was the Artistic Director for the European National Youth Orchestras Festival. In February 1998 he was appointed Artistic Director for the Proms at St. Jude's, in Hampstead Garden Suburb, a church renowned as a recording venue of many of the world's leading orchestras.

He was Musical Director for the Celebrations for the State Opening of Waterloo International and Inauguration of the Channel Tunnel by Her Majesty the Queen in 1994, and continued as artistic consultant to Eurostar advising on European arts projects.

In 1994 Honeyball toured Sweden conducting twenty concerts in under four weeks as well as holding masterclasses in Stockholm. He broadcasts frequently on the radio and his recordings on the Hyperion label are played worldwide. His recording released in July 1996 *The Royal Eurostar* with the Philharmonia Orchestra and London Brass Virtuosi has received world wide critical acclaim. He is music critic for the Highbury & Islington Express and has written a six part radio series for Classic FM.

In 1997 Honeyball was elected an ARAM for distinction in the field of music.



LONDON BRASS VIRTUOSI

One of the world's most distinguished and exciting brass orchestras London Brass Virtuosi was founded by conductor David Honeyball with principal players from London's major symphony orchestras. LBV was the world's first professional brass orchestra, performing music from the renaissance period to the present day. Its inaugural concert in London resulted in many prestigious invitations. These included the Edinburgh International Festival where LBV created history by being the first brass orchestra to perform music for brass band and symphonic brass.

LBV has subsequently played at all the UK's major festivals, including Cheltenham, Exeter and Aldeburgh, and the orchestra undertakes regular tours in Scandinavia, France, Portugal and Spain.

LBV is unique in many ways. In the 1988 City of London Festival, LBV recreated the Ceremony of the King's Champion, not performed since the coronation of William and Mary in 1688.

Their BBC Promenade debut at the Royal Albert Hall in 1989 included the UK premiere of Tiera by Sibelius, a rare work for brass written in 1896.

In 1988 the LBV again created history by exporting the largest number of professional players from the UK to the Helsinki Festival. Other high points have included appearances at the prestigious International Chamber Music Series in Madrid and a joint concert with the Zurich Chamber Orchestra as part of the 700th Anniversary of Switzerland at the 1991 Zurich Festival.

In 1992 the orchestra made its first visit to Czechoslovakia. There they gave the opening concert of the Prague Autumn Festival. They also completed their fourth tour of Spain. LBV was joined by the BBC Singers in Seville as part of EXPO'92, giving a concert in Seville Cathedral as part of the International Sacred Music Series.

LBV has given numerous UK, European and World Premieres. They

have had a number of successful collaborations with leading composers including Geoffrey Burgon, Richard Harvey, Edward Gregson, Anthony Payne and Derek Bourgeois.

In 1994 LBV was invited to play for the State Opening of Waterloo International and Inauguration of the Channel Tunnel by Her Majesty the Queen. A major new work for symphonic brass orchestra EUROSTAR by Paul Patterson was commissioned for the occasion. It was given its world premiere to a world wide television audience.

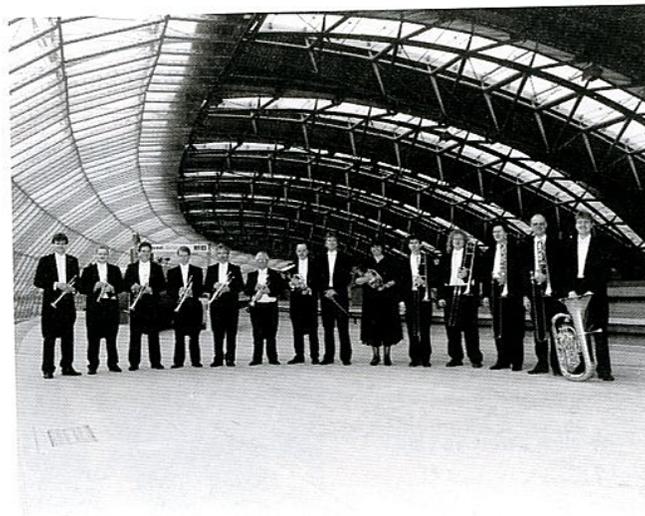
The symphonic ensemble was again invited to open a number of international orchestral series including the prestigious Newcastle International Series, and in November 1994 LBV undertook a 20 concert tour of Sweden to unprecedented critical acclaim. Supported by the British Council the tour was a spectacular success.

The signing of a major new sponsorship agreement with Eurostar in 1995 enabled LBV to expand further its European programme in Belgium, France, Holland and Germany. The agreement covered commercial recordings with Hyperion, and a major new CD, *The Royal Eurostar*, was released in June 1996. The Philharmonia Orchestra joined the LBV for this recording, which also included the world premiere recording of *Music for The Royal Eurostar*.

In July 1997 the Orchestra gave its Belgian Premiere in the Brussels International Festival.

In November 1997 the London Brass Virtuosi gave its Italian Premiere performance in Milan's International "Aperitivo in Concerto" Series in the Teatro Manzoni. As a result of the rapturous reception, the orchestra was invited to play in Rome in February 1998, and following the unprecedented standing ovation at the end of the first work the orchestra has been invited to return for a nation wide tour during the 1998-99 season.

The London Brass Virtuosi records exclusively on the Hyperion label.



Overture from Music for the Royal Fireworks (1749) *George Frideric Händel (1685-1759)*

Over the centuries many of the great composers have been accused of plagiarism. Once, when accused by Bononcini of stealing a tune, Händel simply retorted that it was "too good" for him! Whether or not Bononcini was right is largely irrelevant - we certainly know that Händel borrowed freely from his own works. It is Händel's own mastery of execution and awareness of melodic invention that set him apart from his contemporaries. His score, *Music for the Royal Fireworks*, is an example of how simple material in the hands of a true craftsman can become a masterpiece.

In 1749 the King decided to hold a celebration for the peace of Aix-la-Chapelle. It was decided to organise a massive display of pyrotechnics in London's Green Park. Händel was asked to provide music to accompany the fireworks. Realising that strings would not be heard outdoors against a background of explosions, Händel wrote the music for a large wind band, using three players on each part for good measure.

Canzon per Duodecimi Toni a 10 (1597) *Giovanni Gabrieli (1553-1612)* *Solo Trumpets-Nick Betts & Tim Hawes*

Giovanni Gabrieli produced some of the most magnificent music ever written for brass instruments. The vast spaces and numerous balconies of Saint Mark's basilica in Venice, where the composer worked, provided the perfect venue and he exploited to the full both the timbral and antiphonal possibilities. In the *Canzon per Sonate Duodecimo Toni*, two solo instruments are featured, supported by a large ripieno group. The structure of the work sees sections of virtuosic writing punctuated by a grand ritornello passage for full ensemble.

William and Mary, Op 106 **A five-piece suite for ten-piece brass** *Derek Bourgeois (b1941)* *In Memory of John Fletcher*

Derek Bourgeois was commissioned by the London Brass Virtuosi in 1987 to write a work to celebrate the tercentenary of the accession to the British throne of William and Mary in 1688. The funds were donated jointly by the Exeter and City of London Festivals, and the first performance took place in a packed Exeter Cathedral on 11 June 1988. The programme on that occasion (which was repeated at the City of London Festival in July of that year) included many of the works performed at the Coronation in Westminster Abbey as well as

The LBV were joined by the Choir of Exeter Cathedral and music was performed on authentic early instruments as well as the modern instruments being used this evening. This historic occasion also saw the first performance in over two hundred years of Quirinus van Blankenburg's *4 Ays à 2 trompettes* with Crispian Steele-Perkins and Mark Bennett as soloists playing natural trumpets.

When I asked Derek Bourgeois to write a piece for the LBV, it was soon after John Fletcher the tuba virtuoso had died tragically of a brain illness, and this was the opportunity for Bourgeois to write a piece in Fletcher's memory. They were students at Cambridge together, and both tuba players.

Bourgeois became a distinguished composer, Fletcher arguably the world's finest tuba player. He was the first true virtuoso on the instrument, so raising its profile and encouraging young players to study it, thereby extending and improving technique and the general standard of playing beyond all expectations.

As a student of Fletcher at the Royal Academy of Music I had first-hand knowledge of his amazing musicianship and technical ability. *William and Mary* was recorded in St. Jude's by the London Brass Virtuosi on the Hyperion label, and copies of the CD *Royal Eurostar* are on sale this evening.

David Honeyball

The composer's own programme note is reproduced here:

This work was commissioned by the London Brass Virtuosi for the tercentenary celebrations of the accession of William and Mary to the British Throne in 1688. It is in five movements whose titles largely speak for themselves.

Fanfare

The Landing at Torbay and the Journey to London

This slow movement has a very florid middle section

The King's Champion

During the coronation celebrations in London, the King appointed a champion fighter who out-wrestled all his opponents.

The Death of Mary

A lament for the death of the Queen

The Achievement

An energetic allegro which sums up the considerable achievements which occurred during this notable reign.

The work is dedicated to the memory of John Fletcher, possibly the finest tuba player the world has ever known, who died at the age of 46 in 1987.

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Deception Pass*Paul Patterson (b.1947)*

In 1792 the explorer George Vancouver, whilst exploring the north west coast of the USA, observed a large island, but on closer examination he discovered an intricate channel dividing it into two. He realised that he had been deceived as to the character of the island and named the channel Deception Pass. It is a most impressive site: a sheer rock face rises hundreds of feet out of the sea and through it flows an immense torrent of water, highly dangerous for sailing craft.

The composer writes: At the time of my visit there I was about to write a work for the Philip Jones Brass Ensemble and became obsessed with the idea of writing them a musical portrait of Deception Pass. The work is not entirely programmatic, but each movement evokes different images of this magnificent place

Canyon. Like a rock face the music is hard sounding and angular. Bold fanfares are heard in several layers resembling rock strata.

Ebb (receding waters) is atmospheric; the horn weaves a lyrical melody over an accompaniment of softly flowing textures, utilising several kinds of mute. The tuba takes over and is interrupted from time to time by rippling motifs on trumpet and trombone.

Rapids. The great force of water pounding the rocks was the starting point for this driving, thrusting movement of fast rhythmic passages and cascades of scale and trills, in which the Ensemble displays its virtuosity.

Jazz Concerto*Henry Lowther**United Kingdom Premiere*

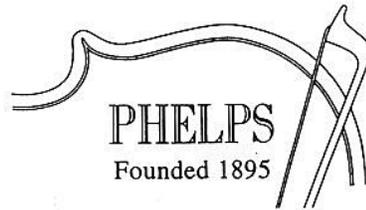
The Jazz Concerto was commissioned in 1994 by Rikskonserter, the Swedish State Arts Agency for the London Brass Virtuosi's national tour of Sweden.

This is a work very much in progress, and tonight we will be performing two movements connected by an extended improvisation for solo flugel horn and tuba. The piece is based on a cell of five notes and through this concerto and future compositions the composer as a jazz musician would like to introduce to the musicians of the LBV an element of improvisation.

Henry Lowther

Henry Lowther was born in Leicester in 1941 and his first musical experiences were through his father, who gave him cornet tuition, and with the local Salvation Army band. Throughout his teenage years he developed an interest in classical music and began to study violin entering the Royal Academy of Music at the age of 18 to study with Manoug Parikian. Shortly after this, Henry became interested in jazz and resumed trumpet playing. Over the last thirty years Henry's work on the jazz scene reads like a "Who's Who", including Mike Gibbs, Kenny Wheeler, John Taylor, Stan Tracy, John Surman, Peter King, Hermeto Pascoal. He is one of only two or three players to have played lead trumpet with both Gil Evans, and George Russell. His musical breadth is confirmed by frequent engagements as a classical player with major symphony orchestras and ensembles, including the London Brass Virtuosi, the London Symphony Orchestra and the City of Birmingham Symphony Orchestra. He has recorded with Simon Rattle, Elton John, Paul McCartney, Van Morrison, and Talk Talk among many others. Lowther has toured widely in Europe, USA, Canada, India, Morocco, and Japan, and is believed to be the only trumpet player to have played at the famous 1969 Woodstock Festival, where he appeared with Keef Hartley's band. In the last few years Lowther has become increasingly interested in composition, and formed his own band "Still Waters" to enable him to pursue this interest further. "Still Waters" has just released a new album, "ID", on the Village Life label.

Aria, "Queen of the Night" from the "Magic Flute"*Mozart arr. Pigram**Solo Piccolo Trumpet - Nick Betts***"The Londonderry Air"***Traditional arr. John Iveson**Solo Trombone - Tracy Holloway***"Flight of the Bumble Bee"***Rimsky-Korsakov arr. Lewington**Solo Tuba - Nick Hitchens***"Gershwin's Greatest Hits"***Richard Bissill*



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TASMIN LITTLE

Tasmin Little is now regarded as one of the world's leading violinists. Born in London, she studied with Pauline Scott at the Yehudi Menuhin School, gained her Performance Diploma at the Guildhall School of Music where she won the Gold Medal, and concluded her studies privately with Lorand Fenyves in Canada. She has given concerto and recital performances throughout the United Kingdom, Europe, US, Australia, New Zealand, South America, Hong Kong and South Africa.

Tasmin Little has performed with many of the world's great orchestras, including the New York Philharmonic, Cleveland, Leipzig Gewandhaus, Berlin Symphony, London Symphony, Philharmonia, Royal Philharmonic, Hallé, Bournemouth, Royal Liverpool Philharmonic and Royal Danish National Symphony, with conductors including Masur, Ashkenazy, Järvi, Slatkin, Rozhdestvensky, Otaka, Mackerras, Litton, Groves, Tortelier, Downes, Menuhin and Andrew Davis.

An acknowledged interpreter of the music of Delius, her paper on the Violin Concerto was published by Delius Society and she gave the first Leipzig performance of the concerto at the Gewandhaus in 1986. She has recorded the Violin Concerto for Decca and the Double Concerto for EMI, both with Mackerras. In spring 1997 she made a television documentary programme about Delius for BBC2's "The Works", and recorded a CD of Delius' violin sonatas with Piers Lane for BMG.

In 1990 Tasmin made her debut at the BBC Promenade Concerts with a performance of the Janacek Concerto, and has returned to the Proms every year since. In 1995 she played Vaughan Williams 'The Lark Ascending' and Saint-Saëns 'Introduction and Rondo Capriccioso' at the Last Night of the Proms, which was televised worldwide. A popular figure in the United Kingdom, Tasmin Little has appeared in every major city and at many music festivals including Aldeburgh, Salisbury, Cheltenham, The Three Choirs, and

for Lord Harewood at Harewood House. She appears regularly on television and radio and was the subject of a television documentary "Little by little" with her father, actor George Little.

Tasmin Little's fifteen recordings have been released to great critical acclaim. Of the standard repertoire, these include concerti by Bruch, Brahms, Sibelius, Dvorak, Walton and Vaughan Williams' *The Lark Ascending*. Her interest in little known masterpieces has led her to record works such as Rubbra, Delius and Arvo Part *Fratres* and *Tabula Rasa* as well as premiere recordings of works by Robert Saxton and George Lloyd. Her most recent discs are recordings of French violin sonatas and Delius sonatas with Piers Lane, and Bruch *Scottish Fantasy* and Lalo *Symphonie Espagnol* for EMI. Future releases include a disc of Dohnanyi chamber music for ASV.

In 1996 Tasmin made acclaimed debuts in Australia and New Zealand and in July 1997 she gave a triumphant USA debut, performing the Brahms violin concerto at the Cleveland Orchestra's Blossom Festival with Leonard Slatkin. In October 1997, she made her New York Philharmonic debut with Neeme Järvi, giving four performances of the Tchaikovsky violin concerto. Other highlights of the 1997/98 and 1998/99 seasons include her own concert series at St. John's Smith Square, return engagements with the Philharmonia Orchestra, Royal Philharmonic, Bournemouth Symphony and Hallé, as well as concerto and recital performances in London's Wigmore Hall and at major UK festivals including Cheltenham, Harrogate and the BBC Proms. Overseas engagements include concerts in Sweden, Finland, Spain, Florida and at the Bermuda Festival as well as a tour of South Africa.

Tasmin has a wide ranging repertoire of forty concertos and has given numerous world premieres including concertos by Dominic Muldowney, Robert Saxton, David Earl and Paul Barker.

In 1996 she was awarded an Honorary Doctorate from the University of Bradford.





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MARTIN ROSCOE

piano

Martin Roscoe has established a reputation as one of the finest pianists on the international concert circuit. His busy schedule includes engagements all over the world, regular commercial recordings, a professorship at the Royal Academy of Music and artistic direction of both the Beverly Chamber Music Festival and the Ribble Valley International Piano Week. He has recently been made an Honorary Associate of the Royal Academy of Music and an Honorary Doctor of Music at the University of Hull.

Based in the United Kingdom, Martin has naturally established close links with many of the UK orchestras giving over seventy-five performances with the Royal Liverpool Philharmonic, and over thirty performances with the BBC National Orchestra of Wales. Other recent important UK concerts have included appearances with the CBSO, Hallé, Philharmonia, BBC Symphony Orchestra and the Royal Philharmonic. He has worked with many major conductors, including Sir Simon Rattle, Libor Pesek, Kent Nagano, Yuri Temirkanov, Luciano Berio, Yan Pascal Tortelier, Andrew Litton and Mark Wigglesworth. As a recitalist, he now performs at the Wigmore Hall each season and last year gave a series of recitals entitled "Szimanowski-The Polish Impressionist."

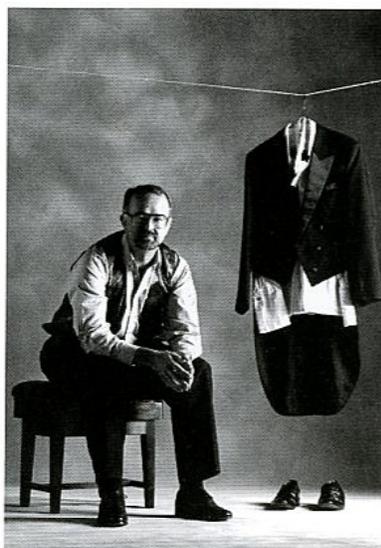
Martin Roscoe has been invited to appear at the BBC Henry Wood Promenade Concerts on six occasions, a particular highlight being his performance of Richard Strauss' *Burleske* for Piano and Orchestra in 1987 with Christoph von Dohnanyi and the BBC Symphony Orchestra. His close relationship with the BBC has also led to over three hundred broadcasts as a recitalist, chamber musician and concerto soloist. His complete cycle of the Schubert Sonatas on Radio 3 was a notable success.

Martin Roscoe's international career has developed considerably in recent seasons, including concerto appearances with the Hong Kong Philharmonic Orchestra, Singapore Symphony Orchestra, Munich

Symphony Orchestra and Zagreb Philharmonic. This season he has performed with the National Symphony Orchestra, Natal Philharmonic and Cape Town Symphony Orchestra in South Africa and made a return visit to the Far East. His recital work has included appearances in Spain, Switzerland, South America and Australia and in June 1995 he made his début in the United States with a sensational recital at the Texas Conservatory. Engagements in France include a recital for the Czaffra Foundation and appearances with the Orchestre Philharmonique de Lorraine and at "Fêtes Romantiques de Nohant." As a chamber musician he works with distinguished ensembles such as the Chilingirian, Vanbrugh, Endellion, Tale, Schidlof and Carmina string quartets and with other eminent soloists such as Tasmin Little and Steven Isserlis. He has also enjoyed a long and fruitful association with the pianist Peter Donohoe. Their duo, formed in student days, has performed regularly at major festivals including Harrogate, Bath, Edinburgh and Cheltenham. Carlton Classics has recently released a recording by the duo of music by George Gershwin arranged for two pianos, linked to an Independence Day concert at the Wigmore Hall and selected as Editors Choice in the August 1997 edition of Gramophone Magazine.

Recording projects have included the piano concertos of Dohnanyi for Hyperion, with whom a further concerto disc is planned, solo works by Dohnanyi for ASV, Clementi for CRD, Arvo Part with Tasmin Little for EMI, and Rebecca Clarke and Amy Beach with the Endellion Quartet for ASV. He is currently recording the complete solo piano works of Szymanowski for Naxos.

As a performer, his rare musicianship and flawless technical assurance create a degree of flexibility admired by colleagues and audiences alike. He has a large and varied repertoire, ranging from the classical masterpieces of Mozart and Beethoven to the most challenging contemporary works of Henze and Lutoslawski.



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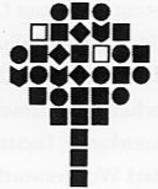
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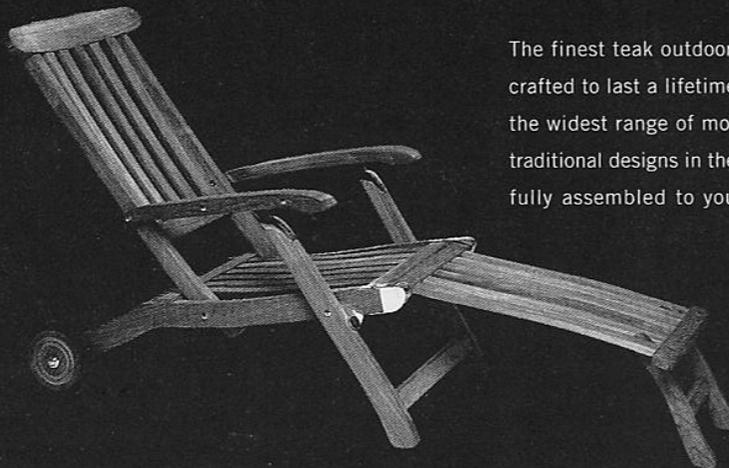
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69/F

Sonata in B major (1892)
Frederick Delius (1862-1934)
Allegro con brio
Andante molto tranquillo
Allegro con moto

The composition of the Sonata in B major falls in the middle of Delius's Paris period. It was first played by Serge Rivarde at the home of the pianist Harold Bauer in Paris in 1893. The work was refused with specious excuses (such as the supposed difficulty of reading the piano part) by the publisher to whom it was offered shortly after, and was later passed over by Delius's own increasingly critical eye (though he carefully preserved the manuscript of this as of most of his other early works).

No more recent performance appears to have taken place since 1895 until Sir Thomas Beecham arranged for a broadcast by Wilfred and Bernice Lehmann on the BBC's Third Programme in the late 1950s. The Sonata was not published until 1977.

The work is in three movements, quite orthodox in form and key sequence, and the ardour of its soaring phrases forms a convincing 'portrait of the artist as a young man'. After the confident strides of the opening, a phrase from Delius's newly-completed first opera *Irmelin* is embedded in the second group of themes; notable also is the natural growth with which the development section unfolds. In the second movement sections devoted to the finely controlled rise and fall of the piano's opening melody enclose a processional central episode, a fading reminiscence of this middle section ends the movement. Another work then recently finished (and performed), the symphonic poem *Paa Vidderne*, is recollected at the start of the last movement. Here, wider variations of mood and tempo are added to the breadth and power of the first two movements; increasing elements of virtuosity characterise the vigour and brilliance of the exciting close.

Sonata for Piano and Violin in A major
César Franck (1822-1890)
Allegro moderato
Allegro
Recitativo - Fantasia. Moderato - Molto lento - A tempo moderato
Allegretto poco mosso

"At first the piano complained alone, like a bird deserted by its mate; the violin heard and answered it, it as from a neighbouring tree. It was as at the beginning of the world, as if there were as yet only the two of them on the earth."

The above passage, from Proust's 'Remembrance of Things Past', is said to describe the opening of the sonata. The appearance of the

sonata in this famous French novel is symptomatic of its importance in late nineteenth-century French culture. Indeed, it was carried around the world and became a rallying point for the renaissance in French music. The sonata achieves its success through bending older forms (for example the canon of the last movement, which looks back to Bach) with newer techniques such as the same melody appearing in different movements, subtly transformed. These musical cousins, as Franck described them, help to unify the work.

Luslawice Variations
Paul Patterson (b.1947)

The excitement, drama and humour often associated with the music of Patterson are evident in this virtuoso showpiece for solo violin. Inspired by Polish folk music it consists of an original theme and seven variations. The theme itself is borrowed from Patterson's own *Sinfonia for Strings* written for the Polish Chamber Orchestra in 1981. Popular in style, the work opens and ends with an exuberant flourish, gypsy-like in its raw use of open strings and exciting dance cross rhythms. A series of short variations follow exploiting many techniques including the exotic pyrotechnics associated with Paganini's violin writing. There are calmer moments too in the central variations where the high and low registers are explored using complex double stopping and harmonics. The variations are grouped in such a way that the overall shape resembles a mini symphony: Fast, slow, scherzo, fast.

The work's unusual title stems from Patterson's long and fruitful friendship with Polish composer Krzysztof Penderecki. Luslawice is a small village in Southern Poland near to Krakow where Penderecki has his country residence. It is here that Penderecki commissioned him to write this work for the distinguished Polish violinist Konstanty Kulka. The *Luslawice Variations* is often used as the test piece for violin competitions and examinations, and has now found its way into the repertoire of many leading violinists both here and abroad.

Three Myths (1915)
Karol Szymanowsky

Son of a rich Polish was transferred to Ukraine, he had a very unhappy childhood, and could only study privately because of his tuberculosis.

The figure of Szymanowsky dominated the first half of the nineteenth century in Poland as well as Chopin and Moniusko. Szymanowsky between the period of the two wars kept himself isolated only taking part in his national school. Making contact with the central European's movements (French Impressionism, Wagnerian epigonism, the instrumental virtuosity of the eighteenth century, and curiously quite attached to Chopin, Scriabin, Schönberg, Stravinsky), he developed an autonomous language, coloured and fantastic, together with timbre of an intense suggestion. It combines the synthesis of the Polish and European spirit.

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Christopher Warren-Green

Christopher Warren-Green has a rich and varied career as a conductor, concert soloist and chamber musician. He has recorded, both as director and soloist for EMI, RCA, Nimbus, Virgin Classics, Phonogram, Chandos and BMG. He was appointed Music Director of the London Chamber Orchestra in 1988.

At the age of 19 he was invited to join the Academy of St-Martin-in-the-Fields and at the age of 21 was named Concertmaster of the BBC Welsh Symphony Orchestra. He was appointed Concertmaster of the Philharmonia Orchestra by Riccardo Muti in 1979 and in 1985 returned to the Academy of St Martin-in-the-Fields as Concertmaster for three years. Reviews of the London Chamber Orchestra since his appointment include the Guardian's "Outstripping the Berlin Philharmonic".

Christopher Warren-Green has performed as soloist with many of the major British and European orchestras, including the London Philharmonic, Royal Philharmonic, Philharmonia, City of

Birmingham Symphony & Dresden Philharmonic and has toured the Far East as soloist with the Singapore Symphony. He has worked with such leading conductors as Riccardo Muti, Lorin Maazel, James Levine, Leonard Slatkin and Sir Simon Rattle.

As well as having directed the Philharmonia in performances at Buckingham Palace, the Royal Festival Hall and St James's Palace in the presence of HRH the Prince of Wales, he also has a flourishing conducting career. In March 1998 he conducted the National Symphony Orchestra, Washington DC and is returning there later this year and in 1999/2000. Christopher has recently been appointed Chief Conductor of the Jönköping Sinfonietta.

Having worked in television and radio for twenty years, Christopher recently presented BBC TV's "Young Musician" as well as one of their televised Promenade concerts. A Fellow and Professor at the Royal Academy of Music in London, he plays a c. 1725 Guarneri del Gesu violin.



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Unique about the London Chamber Orchestra is its commitment to reaching an increasingly broad audience while still maintaining the fine tradition of excellence associated with classical music. In their 1992 European tour, the orchestra travelled to more than 10 countries, performing in venues ranging from the concert halls of Munich, Vienna and Zurich to open-air rock festivals with audiences of up to 90,000 (Roskilde in Denmark, Tallinn in Estonia). Since

management of Columbia Artists Management Inc, achieving unparalleled praise from presenters and critics alike. As well as this, they were the only British orchestra invited to play at the Centennial Olympic Games Arts Festival in Atlanta. Highlights of the 1997 season included the opening of the South Bank's Raising Sparks Festival, two sell-out concerts at La Scala, Milan and a tour of the Swedish summer festivals.

LCO has eight recordings available on the Virgin Ultraviolet label ranging from Baroque (Vivaldi) to Minimalist (John Adams, Steve Reich). These recordings won awards for both artistic merit and design. LCO also recorded James MacMillan's *Seven Last Words from the Cross* for BMG which received a nomination for the 1995 Mercury Music Prize. More recently they recorded Mozart Piano Concerto N°1 for Samsung.

A series of concerts at the South Bank is planned for 1998/99 as well as new recordings. LCO will be touring Europe and the Far East in 1998 and 1999, while tours of the United States and South

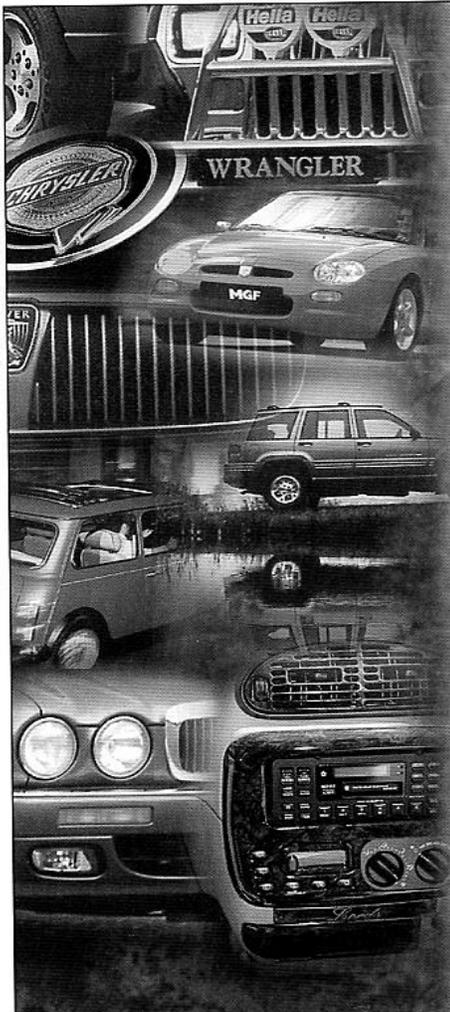
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Divertimento in D major, k. 136 *Wolfgang Amadeus Mozart (1756-1791)*

The term *divertimento* was used in the late eighteenth century to describe a suite of movements for small orchestra or chamber ensemble, designed primarily for entertainment. Mozart often applied such terms as *divertimento*, *serenade*, *cassation* and *nocturno* quite indiscriminately to the vast qualities of lightweight “social music” which he turned out on demand for aristocratic festivities and entertainment. In the case of the three divertimentos for strings (K. 136-138), none of the above designations is particularly apt. The three movements form of these so-called Divertimenti (it should be noted that the title on the autograph score is not in the composer’s hand) suggests that Mozart may have intended the works as symphonies to which wind parts could be added later according to need and feasibility.

The Divertimento in D major is the first of three divertimenti that were written in Salzburg in 1772 and are sometimes referred to as “The Salzburg Symphonies”. The composer had recently turned sixteen and had just returned from an acclaimed tour of Italy. The three short movements are in the light-hearted vein of the occasional piece. The opening Allegro spotlights the first violins, which engage in a spirited exchange of melodic material. The Andante second movement is in the Italian style. It is a graceful work without a hint of the darker emotions which often infiltrate Mozart’s slow movements. The Divertimento concludes with a vivacious Presto, which is in fact a sonata movement with a short fugal development section and an exact recapitulation in the tonic.

The piece in its entirety corresponds with the prevailing galand style in which depth and scholasticism were foregone, and amusement substituted for emotion.

Concerto in A minor for two violins and Strings Op. 3 N°8, RV 522, from L’Estro Armonico. *Antonio Vivaldi (1678-1741)*

As Vivaldi’s fame spread throughout Europe, his loftily titled collection *L’Estro Armonico*, Op. 8 (which can be translated as “The Inspiration of Harmony” or “The Whim of Harmony”) was first published in Amsterdam in 1711 by Etienne Roger. This opus encompasses twelve concerti in all, divided equally into works for one, two and four violins. This collection proved to be one of the most influential in the first half of the eighteenth century. This was due not only to the extraordinary quality of the music, given its

formal structure, command of harmony, beauty of melodic lines and virtuoso demands, but also to the fact that it was the first publication to appear in a new form of printing that was to revolutionise the music market. Vivaldi’s music achieved enormous popularity in Northern Europe, specially in Germany, where Bach transcribed several of Vivaldi’s Concerti, including five from *L’Estro Armonico*. The Concerto for two violins in A minor heard in this performance is the eighth in this collection.

Simple Symphony, Op. 4 *Benjamin Britten (1913-1976)*

In 1934, his twenty-first year, Benjamin Britten - who had commenced composing at five, studied with composer Frank Bridge for six years, and had written ten piano sonatas, six string quartets, an oratorio and numerous smaller-scale works by the age of fourteen - was preparing for a trip to Italy. He wrote to a fellow composer: “I cannot write a single note of anything respectable at the moment, and so...I am dishing up some very old stuff (written, some of it, over ten years ago) as a dear little school suite for strings”. On the subject of Britten’s music for children and amateurs, however, Peter Evans says: “Britten’s refusal to adopt the loftiest view of the composer’s mission made him ready to provide music that can give pleasure to amateur performers, however young, while stretching their powers. His remarkable ability in such music is to treat fundamentally simple yet freshly imagined ideas with an ingenuity that prevents their descent to a banal or cloying level”.

The alliterative titles of the Simple Symphony and its four movements are the first indication of the good humour and high spirits that pervade the whole. The Boisterous Bourée from the Suite n°1 for piano (1926) alternated two themes, the first rhythmic and vigorous, the second lyrical with a folk song flavour. *Playful Pizzicato* from a piano Scherzo of 1924, is marked “Presto possibile” and is technically demanding for the players. The *Sentimental Sarabande* (drawn from the Suite N°3 for piano) is in a more reflective mood, although its miniature outbursts of passion and occasional harmonic twists suggest a twinkle in the composer’s eye. The *Frolicsome Finale*, “Prestissimo con fuoco” (very fast and fiery) begins with a unison motif first used in a 1925 song, which was then incorporated into Britten’s ninth Piano sonata in 1926. Agitated textures and frequent dynamic contrasts characterise the movement which, in a “piu presto” coda, brings the Symphony to a merry finish.

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Serenade in E minor, Op. 20 *Edward Elgar (1857-1934)*

Edward Elgar was the son of a church organist and music shop proprietor in Worcester, England. In his youth, he received no musical training other than violin lessons from a local musician, but began composing at the age of ten. When he was fifteen, he was forced to work for a living in a lawyer's office, but quit the following year to become a freelance musician. He was never again to hold steady employment.

The City of Worcester was active with more music than many other cities of comparable size. Elgar worked as a violinist and conductor for several organisations, succeeded his father as organist at St. George's Catholic Church, and even played bassoon in a wind quintet. He expressed a dislike for anything other than composing, and although he gave piano lessons, once remarked that teaching was like turning a grindstone with a dislocated shoulder. In 1889, however, he married one of his students, Alice Roberts, and the following year moved to London.

The Serenade in E minor, Op. 20 is one of Elgar's earlier works. Although it is dated 1892, it is believed to be based on Three Pieces for String Orchestra, which was never published and is now lost, that Elgar composed in 1888 for the Worcester Amateur Instrument Society. Elgar retained an affection for the Serenade throughout his life; it was one of the two pieces he conducted in his last recording session in 1933.

Serenade for Strings in C major, Op. 48 *Piotr Ilyich Tchaikovsky (1840-1893)*

The Serenade for Strings was composed between September 21, and November 4, 1880. While still engaged in the preliminary sketches of the Serenade, Tchaikovsky envisioned a work which fell somewhere between a symphony and a string quartet. In October 1840, the composer wrote to his friend and benefactress, Nadezhda von Meck: "...I wrote from an inward impulse; I felt it; and I venture to hope that this work is not without artistic qualities".

The Serenade received its premier in Moscow on January 16, 1892, since then it has been acclaimed for its lyric beauty.

The first movement, *Pezzo in forma di sonatina*, features a lyrical introduction marked *Andante non troppo*. The *Allegro moderato* that follows constitutes the main section of this theme of a more playful nature. After the recapitulation of these themes, the movement concludes with a reprise of the introductory material, this time treated with more energy and animation. The composer wrote to Mme. Von Meck, "The first movement is my homage to Mozart: It is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model".

The Valse second movement is marked *Moderato*. Among the many waltzes by Tchaikovsky, this is certainly one of the most festive and musically interesting. The richness and variety of ideas that are manifest within the limitations of the string ensemble are remarkable. It is significant to note that there are no repeats; all material is written out freshly and seemingly recurrent sections have in fact been subtly altered.

The third movement, *Elegie*, is built upon a single A-B-A structure. The outer, framing sections have a darker mood that is lightened somewhat in the middle section. This movement is musically similar to - and in fact, anticipates - the second movement of Tchaikovsky's own *Pathétique Symphony*. For the return to the opening material, the entire orchestra is muted to produce a delicately veiled tone in the coda, the proceedings climb resolutely up to serene harmonies as the dynamics gradually reach their softest point of expression (marked "pppp")

The Finale begins with an *Andante* introduction based on a Russian folk tune, a Volga "hauling song". This introduction aptly serves as a bridge between the sombre third movement and the *Allegro con spirito* main section of the Finale. The first theme of the main section is melodically similar to the slow introduction to the first movement. The second theme is presented by the cellos playing *cantabile* while the violins produce a *pizzicato* accompaniment. The recapitulation is interrupted by a restatement of the introduction to the first movement, after which, a coda based on thematic material from the Finale concludes the work.

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RONALD CORP - BIOGRAPHY

Ronald Corp is Founder and Musical Director of the New London Orchestra and New London Children's Choir, and Musical Director of the London Choral Society and Highgate Choral society.

He began conducting full-time in 1988 when he founded the New London Orchestra. With the NLO he has appeared in all the main London venues and at major festivals around the country. The NLO has a reputation for its innovative programmes and Ronald Corp has breathed new life into a wealth of little known music from the late nineteenth and twentieth centuries, as well as commissioning many new works.

His engagements have included concerts with the BBC Concert Orchestra, the Ulster Orchestra, the Leipzig Philharmonic Orchestra, Brussels Radio and Television Orchestra and Bournemouth Sinfonietta. He also works regularly with the BBC Singers and at the BBC Promenade Concerts where he most recently conducted their 'Junior Prom'.

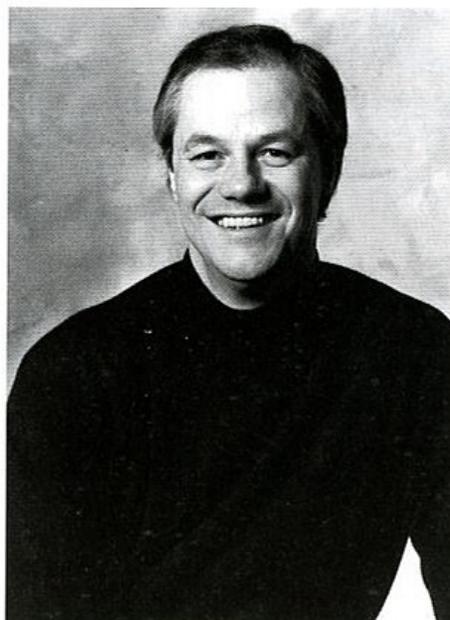
The New London Children's Choir is one of the busiest and most successful youth choirs in the country. Ronald Corp has conducted the choir in numerous concerts, recordings and a television workshop as part of the Young Musician of the Year. The choir's other engagements have included Krasa's opera *Brundibar* with the Mecklenburg Opera and appearances and recordings with all the major London orchestras.

As a composer, the first major choral work by Ronald Corp "And all the Trumpets Sounded" was premiered in 1989 by Highgate Choral

Society, who commissioned it, and is published by Stainer and Bell. His cantata "Laudamus" was premiered at St. John's Smith Square in 1994 by the London Choral Society to great critical acclaim and its third performance was given earlier this year in a Gala concert in the Royal Festival Hall. Sainsbury's commissioned him to compose a piece for the Farnham Youth Choir, winners in their section of the Sainsbury Choir of the Year Competition. "Four Elizabethan Lyrics" is published by the Oxford University Press, for whom Ronald Corp is also editing a series of publications for upper voices.

His latest composition, *Cornucopia*, a major choral work for children's choir & orchestra was commissioned by the National Association of Head Teachers and premiered in Leicester last year. The premiere of his piano concerto was given by Julian Evans in a New London Orchestra concert last October as part of its British Concertos series at St. John's Smith Square. Ronald Corp has recently conducted a performance of his "Laudamus" in a Gala concert in the Royal Festival Hall.

As an expert in choral training and choral repertory, Ronald has written a comprehensive book entitled "The Choral Singer's Companion". The second edition will be published shortly. Future conducting engagements include concerts with the New London Orchestra and further discs for Hyperion. Guest dates include concerts in Portugal, Paris, Sant Cugat and Brussels, and engagements with the BBC Concert Orchestra, the BBC Singers and the Bournemouth Sinfonietta.





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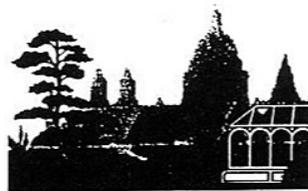
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The New London Children's Choir was launched by its Musical Director Ronald Corp in 1991 with the specific aim of introducing children to all types of music through singing and performing. The choir has a special commitment to commissioning and has premiered almost thirty new works by composers including Diana Burrell, Simon Bainbridge, Howard Skepton and Judith Bingham. It has performed in all the major London concert halls and has been a regular participant in the BBC Proms.

Highlights from the choir's diary include Berio's "Ofanim" at the Opera Bastille in Paris; a Christmas Concert in Assisi televised across Italy; Stravinsky's "Persephone" in Brussels and many broadcasts - including Hindemith's "Plöner Musiktag", Tippett's "Crown of the Year", Kancheli's Symphony "Light Sorrow"; Britten's "Noye's Fludde" (City of London Festival); A production of Hans Krasa's "Brundibar", which the choir had previously premiered for Mecklenburgh Opera at the South Bank, was shown on BBCTV. BBC Proms appearances include Ravel's "L'Enfant et les sortilèges" and Alexander Goehr's "Death of Moses" with John Eliot Gardiner. The choir was featured in the Junior Prom in 1996 and 1997.

The New London Children's Choir has performed Ravel's "L'Enfant et les sortilèges" conducted by André Previn and Britten's "A Midsummer Night's Dream" conducted by Sir Colin Davis with the LSO, has given a concert of British music at the Wigmore Hall with the Brindisi String Quartet and performs regularly with the New London Orchestra. The choir has recorded Tchaikovsky's "Nutcracker" with Jansons for EMI, Shostakovich's "Song of the Forests" with Ashkenazy for Decca, Prokofiev's "Ivan the Terrible" with Rostropovich for Sony Classics, Rutland Boughton's "Bethlehem" and Vaughan Williams' "Hugh the Drover" for Hyperion. Records include Mahler's "Symphony n°3"

with Sinopoli for Deutsche Grammophon, Holst's "The Planets" with the Philharmonia and Leonard Slatkin for BMG Classics, Britten's "St Nicolas" for Collins Classics and Britten's "A Midsummer Night's Dream" for Philips. Ronald Corp has conducted the Choir's recordings of Britten's "Ceremony of Carols" and other works for treble voices on Naxos and "A Family Tree", Music for children by Betty Roe, on the Somm label

The choir is made up of boys and girls aged 8-18 and consists of a training choir, a senior choir, a youth choir and a barbershop group - The New London Barbers. Rehearsals are held on Sunday afternoons during term-time at Highgate Primary School and an annual summer school is held in Sussex. Admission to the senior choir is by audition. For further details please ring 0171- 625 4641.

The New London Children's Choir will be singing a programme consisting largely of 20th Century music written specially for children's voices including:

Songs by Andrew Carter and Philip Godfrey.

Benjamin Britten's "Golden Vanity" which was written for the Vienna Boys Choir and first performed at the Aldeburgh Festival in 1967. It is based on an old English folk tune.

"Three Childhoods" written in 1994 by Betty Roe who is a prolific writer of songs for children. The songs are settings of poems by Charles Causley.

"The Insect World" by Richard Rodney Bennett was written in 1965 using poems by Andrew Marvel, John Clare and William Oldys.

Ronald Corp's "Cornucopia" which was commissioned in 1997 by the National Association of Head Teachers for their Centenary concert at the De Montfort Hall in Leicester and broadcast on Classic FM. It is a cantata in three parts which includes a setting of Grannies by Spike Milligan.

And finally, from an earlier age, works by Franck, Mendelssohn and Purcell.



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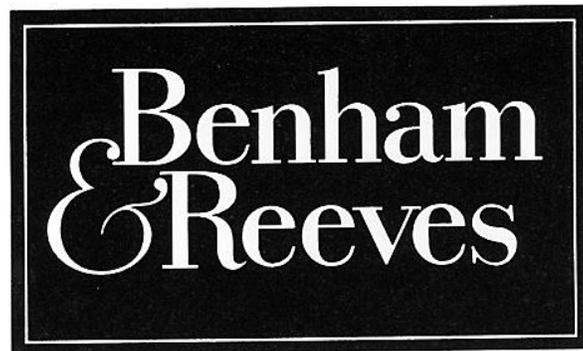
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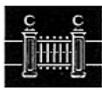
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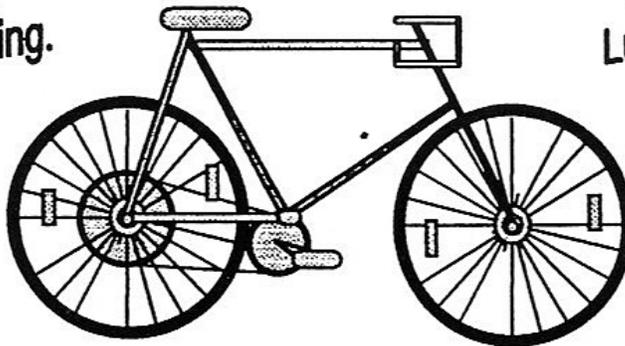
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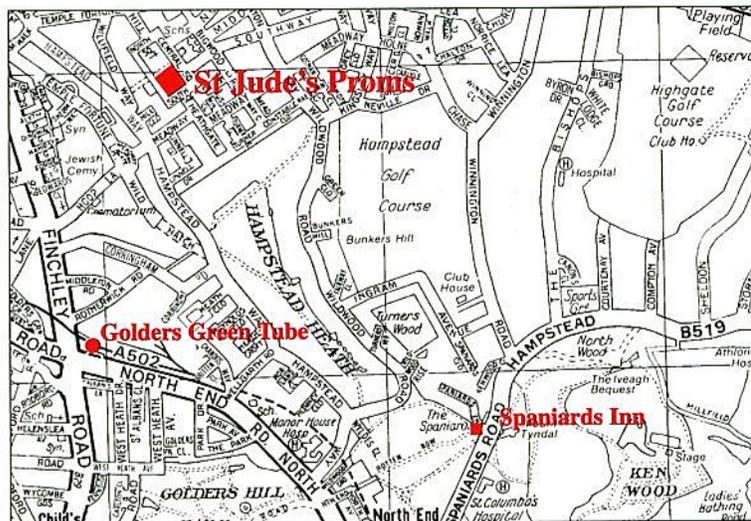
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