

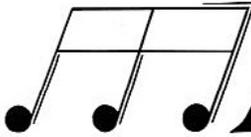
Proms  
at St Jude's  
1996



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# Proms at St Jude's 1996

Welcome to this season's Proms at St Jude's. We hope you enjoy the week's events which have been organised by the local **Proms Committee** and **MUSIC AID**.

Everything raised will go to **Save the Children** and the **St Jude's Organ Appeal**.

We hope you will enjoy the concerts and the refreshments from the marquee during the interval.

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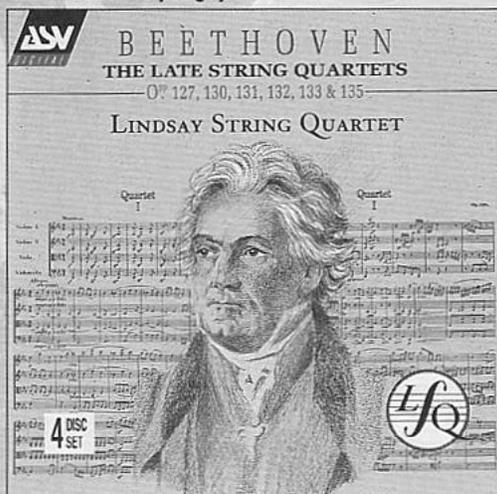
## Programme of Events

<i>Page</i>		Opening address by JOHN AMIS		
5	<b>Tuesday</b>	25 June	7.30 pm	<b>Lindsay String Quartet</b>
7	<b>Wednesday</b>	26 June	7.30 pm	<b>Henrietta Barnett School Orchestra</b> David Honeyball <i>conductor</i> Lowri Blake <i>cello</i>
10	<b>Thursday</b>	27 June	7.30 pm	<b>Mousikos Baroque Ensemble</b>
12	<b>Friday</b>	28 June	7.30 pm	<b>Affini String Quartet</b> Geoffrey Elkan <i>clarinet</i> AND Sebastian Comberti <i>cello</i> Miriam Keogh <i>harp</i>
15	<b>Saturday</b>	29 June	6.00 pm	<b>Guildhall Jazz Singers</b> Peter Churchill <i>director</i>
			8.00 pm	<b>Meridian Saxophone Quartet</b>
17	<b>Sunday</b>	30 June	6.00 pm	<b>Deborah Calland trumpet</b> Andrew McCrea <i>organ</i>
			8.00 pm	<b>Trinity String Ensemble</b> Nona Liddell <i>conductor</i> Matthew Trusler <i>violin</i>



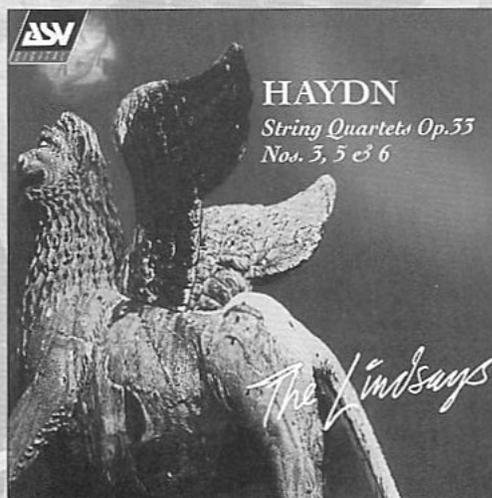
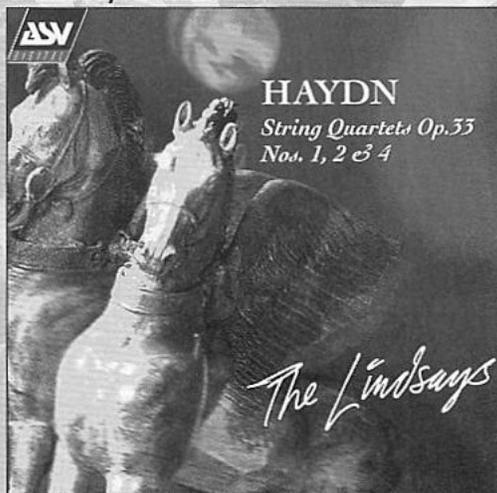
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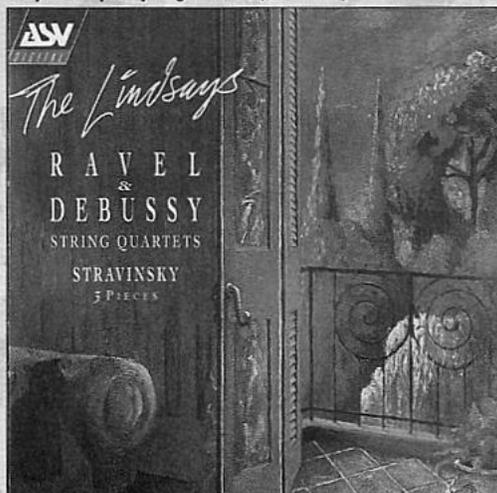
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Tuesday 25 June 7.30pm

Introduction by JOHN AMIS

**LINDSAY STRING QUARTET**

Peter Cropper *violin*    Robin Ireland *viola*  
Ronald Birks *violin*    Bernard Gregor-Smith *cello*

*Franz Joseph Haydn (1732-1809)*  
String Quartet in D major Op. 76 No. 5  
*Allegretto Largo cantabile e mesto*  
*Menuetto: Allegro Presto*

Haydn's string quartets, like his symphonies, cover his entire career as a composer. The Op. 76 quartets date from the twilight years of his career, a time in which he devoted his primary attention to vocal music; the set was written in 1797, at which time Haydn was again domiciled in Vienna, and soon to complete his oratorio *The Creation*. The fifth quartet's opening movement, which casts the lyrical opening theme in many guises, is followed by a profound second movement in the unusual and radiant key of F sharp major. The rusticism of the finale is a characteristic frequently found in his music.

*Benjamin Britten (1913-76)*  
String Quartet No. 1 Op. 25  
*Andante sostenuto Allegretto con slancio*  
*Andante calmo Molto vivace*

Following in W. H. Auden's footsteps, Britten and the tenor Peter Pears went to the USA in 1939 where they stayed for four years. Contemporaneous with the *Sinfonia da Requiem* and *Paul Bunyan* from his American years is the 1941 Quartet No. 1 (although officially the first quartet another quartet does, however, predate this); the four movements display Britten's individual blend of passionate lyricism and motoric energy.



1 The Lindsay Quartet

**INTERVAL**

*Alexander Borodin (1833-87)*  
String Quartet No. 2 in D major  
*Allegro moderato Scherzo: Allegro*  
*Notturmo: Andante Finale: Andante/Vivace*

Borodin dedicated this quartet (composed in 1881) to his wife as a musical reminiscence of their first meeting in Heidelberg. The third movement *Notturmo* - in which the cello predominates - has proved to be a popular piece for arrangers, including Borodin's compatriot, Rimsky-Korsakov, who transcribed it for orchestra. Borodin was a chemist by profession and composed in his leisure time; his music is redolent of a Russian soulfulness and rough-hewn primitivism.

THE LINDSAYS are securely established as one of the world's foremost string quartets. Their interpretations are rooted in the European tradition of great quartet playing, handed down by such players as the Busch and Végh Quartets. The intensity, spontaneity and communicative power of the Lindsays' performances have made them favourites with audiences throughout the world.

As well as a busy international schedule in Europe and the USA, the core of their work in the UK is at Manchester University and in their home town Sheffield, where in 1984 they founded the Sheffield Chamber Music Festival, a unique annual event in British musical life. The Lindsays are patrons of MUSIC AID.

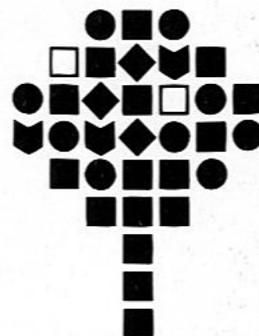
They record exclusively for ASV and their many recordings include complete cycles of Beethoven and Bartók quartets. Recent releases in a new Haydn quartet series, the three Op. 55 and three of Op. 33, have met with great critical acclaim.

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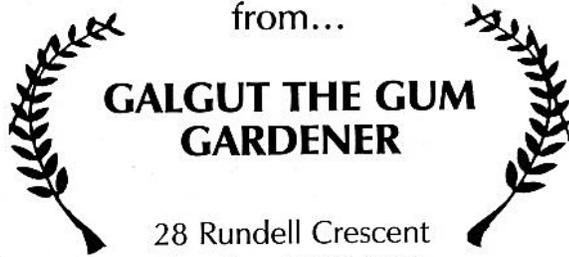
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John Parsons  
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Matthew  
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Sarah Fadden  
Charlotte  
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Andrew McCrea

Wednesday 26 June 7.30pm

HENRIETTA BARNETT SCHOOL

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David Honeyball *conductor*

Lowri Blake *cello*

*Dmitri Shostakovich (1906-75)*

**Festive Overture Op. 96**

Composed in 1954 at breathtaking speed, to celebrate the 37th Anniversary of the October Revolution, the work is scored for large orchestra with optional extra brass of three trumpets, three trombones, and four horns.

*Sir Edward Elgar (1857-1934)*

**Sursum Corda Op. 11**

Scored for strings, organ, brass and timpani, and including a theme intended for the Violin Sonata, Elgar wrote *Sursum Corda* for the visit of the Duke of York (later King George V) to Worcester Cathedral in 1894.

*Jacques Offenbach (1819-80)*

**Concerto Rondo**

Offenbach was one of the finest cellists of his generation, and received invitations to play before many of Europe's crowned heads, including Queen Victoria. At the time he wrote this little known *Concerto Rondo* for cello and orchestra, the Parisian cultural milieu favoured parody and satire, and Offenbach may well have performed this tongue-in-cheek.

INTERVAL

*Sir Arthur Bliss (1891-1975)*

**Salute!**

Composed for the tercentenary of the Royal Society, *Salute!* is scored for organ, brass, timpani and cymbals, and was first performed at the Royal Albert Hall. The composer conducted the London Symphony Orchestra and the organist was George Thalben-Ball.

*Richard Strauss (1864-1949)*

**Serenade Op. 7**

This beautiful piece for woodwind, four horns and tuba (or contrabassoon) is one of a number of early wind and brass works touched in an uncommon way by Strauss's genius.

*Edvard Grieg (1843-1907)*

**Elegiac Melody Op. 34 No. 2 ('The Last Spring')**

In this short piece, lasting no more than five minutes, Grieg creates a wonderfully sonorous texture by dividing each string section; ten or more different parts are thus created from a basic string quintet.

*Georges Bizet (1838-75)*

**Carmen Suite No. 1**

With its spoken dialogue and vivid representation of low life - not to mention its sheer popularity - *Carmen* is somewhat akin to a musical such as Bernstein's *West Side Story*. The passion, tragedy, and vibrancy of Bizet's opera are captured in these orchestral excerpts.

Programme notes  
by David Honeyball

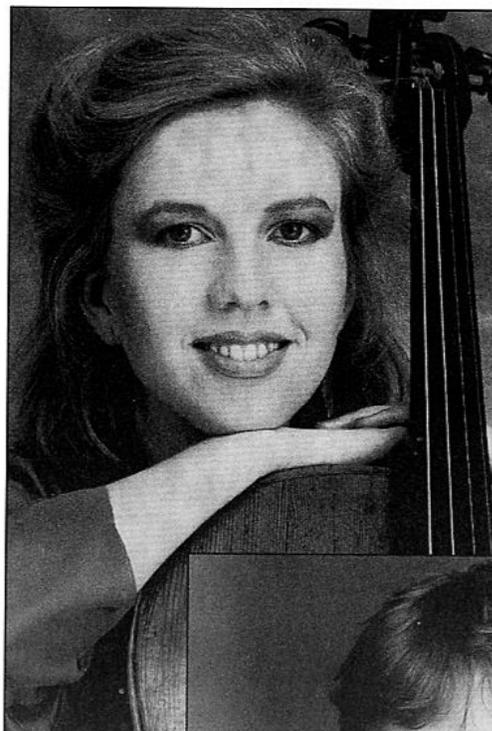
*Sir Edward Elgar*

**Pomp and Circumstance March No. 4**

This fourth March, dating from 1907, could never attain the fame of the first, played to a global audience every year at the Last Night of the Proms. It is nonetheless a very fine march, with an uplifting tune - marked, typically for Elgar, nobilmente - dominating the central section and the closing pages.

Since her televised debut performance of Dvořák's Cello Concerto with the BBC National Orchestra of Wales, LOWRI BLAKE has broadcast over eighty recitals and concertos on BBC Radio and Television, including performances on BBC2's *Music in Camera* series as soloist with the BBC Scottish Symphony Orchestra. She has appeared with major British orchestras and in 1993 gave two performances of the Elgar Concerto with the London Philharmonic at the Royal Festival Hall. She has recorded works by Bridge and Busoni, and has given first British performances of works by Lutoslawski and Schnittke. She has commissioned new works from Diana Burrell and John Keane, and will be premiering a new work by John Metcalf at the North Wales Music Festival at St Asaph.

DAVID HONEYBALL's international reputation as a conductor was established with the London Brass Virtuosi, one of the world's leading brass ensembles, which he conducted at his BBC Proms debut in 1988. He was Musical Director for the celebrations for the State Opening of the Channel Tunnel by H. M. The Queen in 1994. He recorded Elgar's *Sursum Corda* in St Jude's with the Philharmonia Orchestra and the London Brass Virtuosi. The CD *The Royal Eurostar* was released in June on the Hyperion label. He broadcasts frequently on radio, and is currently writing a series of six one-hour programmes for Classic FM. His recordings are played worldwide.



2  
Lowri Blake



3  
David Honeyball

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4 Rebecca Austen-Brown

**Thursday 27 June 7.30pm**  
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 Robin Jeffrey *baroque guitar, theorbo*  
 Elizabeth Boyle *harpsichord*  
 Geraldine McGreevy *soprano*

*Secular Music in London from the Commonwealth and Restoration Periods*

After the troubled years of the Civil War, the 1650s saw a flood of publications, particularly those by John Playford (1623-86). Perhaps his best-known work is one of the earliest: *The English Dancing Master*, addressed to the 'Gentlemen of the Innes of Court'. It remains the largest single source of ballad airs, and preceded another collection used tonight, *Catch that Catch Can*.

Matthew Locke (c.1630-77), one of the composers whose work is being played, is an example of someone who straddled the Commonwealth and Restoration periods. He presaged John Blow (1649-1708) and Henry Purcell (1659-95) whilst reflecting the early Italian instrumental style.

Charles II, on his return to England from France in 1660, brought a taste for French fashions, not least a passion for their music and musicians. The Restoration period was to see a cosmopolitan artistic invasion; in music the flamboyant Italians and the French style of Lully were dominant influences. One such Italian who travelled to London and settled was the violinist Nicola Matteis (d.1707). Musicians saw more opportunities here than elsewhere, and the considerable immigration in the 1690s contributed to the transformation of England into a world power, and London to Europe's commercial centre. The second 'Golden



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Age' of English music was to emerge as a result of the formative years before and after the Great Fire, and composers such as Purcell, Blow and John Eccles (c.1650-1735) benefited perhaps, from the bravery of those who preceded them.

REBECCA AUSTEN-BROWN, a graduate of the Royal Academy of Music plays with the Britten-Pears Baroque Orchestra, the Britten Sinfonia, and the French ensemble Cabaret Purcell. Her interest in medieval music has led her to explore a variety of early wind and stringed instruments.

ROBIN JEFFREY studied lute at the Royal College of Music and has since played with English National Opera, at Glyndebourne, and for recordings with The Sixteen. His interest in traditional music, including Jewish and Greek music, has led to concerts and broadcasts.

After studying piano and harpsichord at the Royal Scottish Academy of Music and Drama, ELIZABETH BOYLE continued her studies at the Royal Academy of Music. She has performed with the Chamber Orchestra of Great Britain and L'Académie Baroque Européenne, and has performed in Barcelona with her group, The Music Party.

GERALDINE MCGREEVY graduated recently from the Royal Academy of Music. She is a Worshipful Company of Musicians medal holder and won the 1996 Kathleen Ferrier Prize. She has recorded as a soloist with the Parley of Instruments and Musica Antiqua of London. Her repertoire ranges from plainsong to Schoenberg's *Pierrot Lunaire*, and she has appeared on BBC Radio 3 in the 1995 Young Artists' Forum.



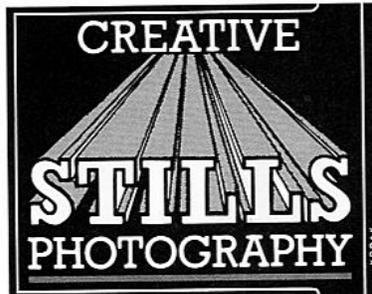
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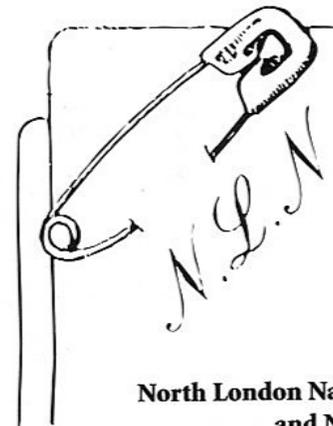
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**AFFINI STRING QUARTET**

Maxi Toszeghi *violin*

Cecily Mendelssohn *violin*

Kay Hurwitz *viola*

Sylvia Southcombe *cello*

**GEOFFREY ELKAN** *clarinet*

*Franz Joseph Haydn (1732-1809)*

**String Quartet in C major Op. 33 No. 3**

*Allegro moderato Scherzando Adagio Rondo Presto*

Nicknamed 'The Bird' for its chirping melodic decorations and ornaments, this quartet is the third in a set which Haydn said were written 'in an entirely new and special manner'. The levity of the quicker movements is balanced by the expressive and expansive melody of the adagio, played by the 1st violin.

**SEBASTIAN COMBERTI** *cello*

**MIRIAM KEOGH** *harp*

*Gabriel-Marie La Cinquantaine*

*Franz Schubert (1797-1828) Ave Maria*

*Gabriel Fauré (1845-1924) Après un Rêve*

*Jules Massenet (1842-1912) Méditation from Thaïs*

*Antonín Dvořák (1841-1904) Humoresque*

*J. S. Bach (1685-1750) arr. Charles Gounod*

*(1818-93) Ave Maria*

*Schubert Serenade*

*Luigi Tedeschi (1867-1944) Elégie*



5 Geoffrey Elkan



6 Sebastian Comberti



7 Miriam Keogh

*Bernhard Henrik Crusell (1775-1838)*

**Clarinet Quartet in C minor**

*Allegro molto agitato Menuetto Pastorale Rondo*

It was not long after moving from his native Finland to Stockholm (he was a clarinetist in a Swedish military band), that Crusell became involved in the Court and cultural milieu of the Swedish capital. As well as playing and composing, he was a brilliant linguist and translated French, German, and Italian opera libretti for the Swedish stage.

Members of the long-standing AFFINI STRING QUARTET combine professional playing careers with teaching. A substantial number of their concerts each year are for charities. Kay Hurwitz is a director of the Youth Music Centre, Hampstead Garden Suburb, and a founder member of MUSIC AID.

GEOFFREY ELKAN studied clarinet at the Guildhall School of Music and Drama with, among others, Jack Brymer. He has given many recitals with chamber music groups around Britain, and also in Jerusalem. He teaches at the Youth Music Centre.

Tonight's programme features transcriptions of familiar (and some unfamiliar) songs and instrumental pieces from the 18th and 19th centuries. The lyricism of the cello and the refined support of the harp offer a perfect combination for these salon pieces, which can all be heard on a new CD produced by Sebastian Comberti and Miriam Keogh, available here this evening.

SEBASTIAN COMBERTI studied cello in Italy and at the Royal Academy of Music. He was a member of the Bochmann Quartet for eight years and is now principal cellist with the London Mozart Players. His interest in neglected early 19th-century repertoire has led to several broadcast recitals for the BBC, and in the past year he has appeared as soloist with the Bournemouth Sinfonietta and with the Orchestra of the Age of Enlightenment.

MIRIAM KEOGH studied harp with Osian Ellis at the Royal Academy of Music. She works as a freelance harpist and plays for most of Britain's symphony and chamber orchestras. She teaches at the Youth Music Centre and organises both the Emanuel Hurwitz Chamber Music Course and the Andover Harp Course.

**INTERVAL**

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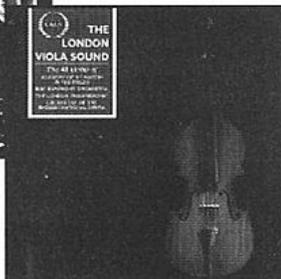
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**Saturday 29 June 6.00pm**  
**GUILDHALL JAZZ SINGERS**  
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Peter Churchill was musical director of the recent West End hit, *Five Guys Named Mo*. Tonight's recital is accompanied by a bass player and other instrumentalists.

**Saturday 29 June 8.00pm**  
**MERIDIAN SAXOPHONE QUARTET**  
**Peter Davies Tim Payne**  
**John Cooper Beverley Calland**

**Jean Baptiste Singelée (1812-75)**  
**Premier Quatuor Op. 53**

*Andante/Allegro (Hommage à Rossini) Adagio sostenuto (Hommage à Beethoven) Allegro vivace (Hommage à Mendelssohn) Allegretto (Hommage à Meyerbeer)*

Written in 1857 for Adolphe Sax's newly invented instrument, this is believed to be the earliest saxophone quartet. Each movement pays tribute to a composer by 'borrowing' his style.

**Eugene Bozza (1905-91)**  
**Andante et Scherzo**

Bozza studied at the Paris Conservatoire and from 1939 to 1948 conducted the Opéra-Comique. This work, composed in 1943, betrays the influence of Ravel and Debussy and it is perhaps one of the most popular items in the repertoire.

**Jean Rivier (1896-1987)**  
**Grave et Presto**

An explanation of the contrasts in this piece is best left to the composer himself: 'Reduced to its essential elements, provided these are carefully organised, a work gains in density, often in force and its powers of persuasion become immense.'

INTERVAL

**Jonathan Dove (b.1959)**  
**Tuning In**

Commissioned by the Meridian Saxophone Quartet and first performed at St John's, Smith Square, in October 1995, this work by Jonathan Dove re-enacts the dynamics of a conversation in music. Each stage of the 'tuning in' process is evoked, from the opening trivia through to the very core of what must be discussed. 'Then', as the composer says, 'after a moment of sadness at realising that this pleasing communion is about to end, the group disperses.'

**Caryl Florio (1843-1920)**  
**Quartette (Allegro de Concert)**

*Andante Allegro*

Florio was the pseudonym used by William Robjohn, a Devon-born musician and actor who emigrated to the USA around 1858. His music includes a piano concerto, two symphonies, two operas, and this work (dating from 1879) written for the New York Saxophone Quartet Club.

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**Gabriel Pierné (1863-1937)**

**Introduction et Variations sur une Ronde Populaire**

*Andantino Allegro*

Although Pierné (a pupil of Franck and Massenet) wrote numerous works for saxophone quartet, this piece, written in the last year of his life, is by far the most substantial. It was written for the famous Quatuor Marcel Mule.

The MERIDIAN SAXOPHONE QUARTET was founded in 1994 by four established players who currently work with most of Britain's leading orchestras and chamber groups. Their policy is to perform serious original works, to restore lost pieces from the 19th century, and commission new music from British composers. In 1995 they gave two world premieres: Pierre Lantier's *Quatuor pour Saxophones* and Jonathan Dove's piece played tonight, *Tuning In*.



8 The Meridian Saxophone Quartet

Proms  
at St Jude's  
1996

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Serenade for Strings	Edward Elgar
In Windsor Forest	Ralph Vaughan Williams

Tickets £12, £9, and £5

**Sunday, 7th July at 8pm**

Old Hall, Channing School, Highgate Hill

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## THE NEW WORK GROUP

**Sunday 30 June 6.00pm**

**DEBORAH CALLAND** *trumpet*

**ANDREW MCCREA** *organ*

**Girolamo Fantini (1600-?75)**

**Sonatas Nos. 4, 6, 13 and 3**

Fantini's 1638 trumpet tutor, from which these sonatas are taken, was dedicated to his employer, Ferdinando II, Grand Duke of Tuscany. They are the first known pieces for trumpet with keyboard accompaniment.

**Giovanni Viviani (fl. 1672-93)**

**Sonata No. 1**

Much confusion surrounds the details of Viviani's career; he was first Maestro di cappella at Innsbruck, then at Pistoia. This sonata is from Op. 4 (1678).

**Johann Sebastian Bach (1685-1750)**

**Prelude and Fugue in G major BWV541 (organ solo)**

The date of this vivacious Prelude and Fugue is uncertain. Early or late in the composer's career, it shows deft handling of Italian instrumental genres and styles.

**Aaron Copland (1900-90) arr. J. B. Kennedy**

**Quiet City**

The work was based on music Copland wrote for a play by Irwin Shaw, described as 'a realistic fantasy concerning the night thoughts of many different kinds of people in a great city'. The central protagonist of *Quiet City* is a young Jewish trumpeter wandering through the stillness of the night, alone.

**Nigel Clarke (b. 1960)**

**Premonitions (trumpet solo)**

Summed up by the composer as 'three short prophetic fanfares reflecting the atmosphere and direction in which the modern world is travelling'.

**Jehan Alain (1911-40)**

**Litanies (organ solo)**

Alain was a visionary writer for the organ who was tragically killed in action in World War II. In this short work the plainsong theme is repeated over and over again, re-enacting musically the implorations of someone seeking God's mercy.

**André Jolivet (1905-74)**

**Arioso Barocco**

Jolivet was a founder member of Jeune France (1936), an organisation which counted Messiaen in its ranks. His early music was decidedly advanced for the prevailing attitudes but the *Arioso Barocco*, dating from 1968, enters an easily accessible and atmospheric world where the trumpet and organ converse.

**John Hawkins (b. 1949)**

**Sortie (first performance)**

Specially commissioned by Deborah Calland, this extrovert and virtuosic piece joins a wide range of work from Hawkins which includes orchestral and chamber music, and an opera written for Covent Garden's 'Garden Venture'.

DEBORAH CALLAND studied the trumpet at the Royal Academy of Music and has since specialised in concerto (Neruda, Shostakovich, and Barber) and recital work. Her performances have taken her to France, Germany and Denmark, as well as numerous venues in Great Britain. Her collection of studies for trumpet, *Top Brass*, is published by Stainer & Bell.

ANDREW MCCREA studied organ at the Royal College of Music and the Sweelinck Conservatorium, Amsterdam. He has been Musical Director of St Jude's since 1991, and combines teaching and writing on music with his work as an organist.

**Sunday 30 June 8.00pm**

**TRINITY STRING ENSEMBLE**

**Nona Liddell** *conductor/director*

**Matthew Trusler** *violin*

**George Frideric Handel (1685-1759)**

**Concerto Grosso Op. 6 No. 4**

*Larghetto affettuoso Allegro Largo e piano Allegro*

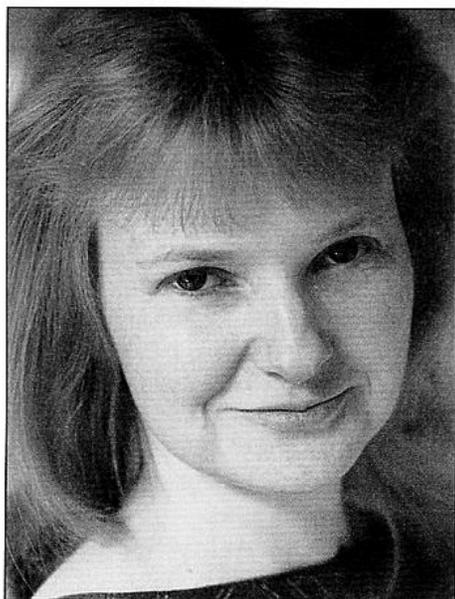
Modelled on those of Arcangelo Corelli, Handel's Op. 6 concerti grossi are characterised (to quote Christopher Hogwood) by 'purposeful drive, an eclectic wisdom and a mercurial wit'.

**Giuseppe Tartini (1692-1770)**

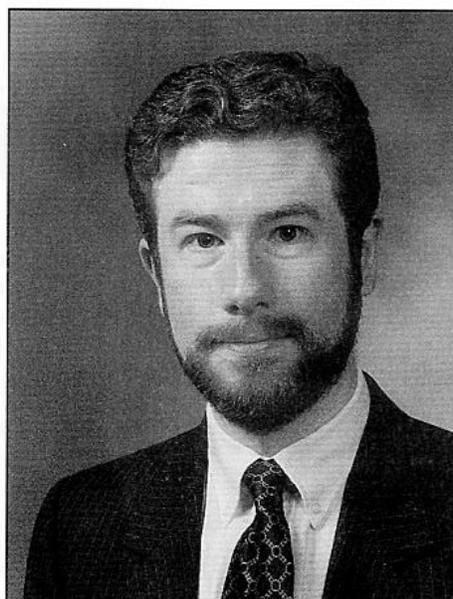
**Sonata in G minor ('The Devil's Trill')**

*Larghetto affettuoso Tempo giusto Andante/Allegro assai*

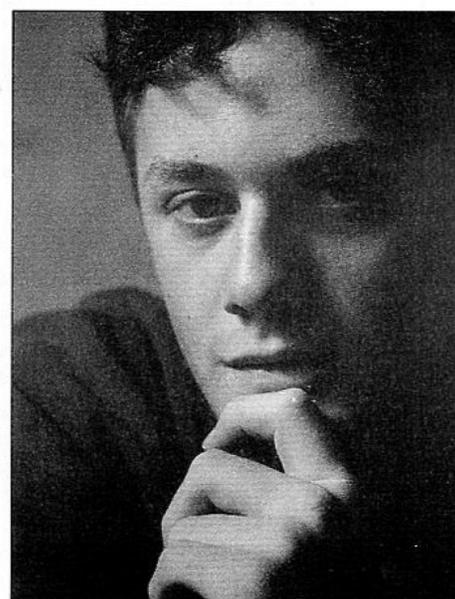
The most famous of Tartini's many compositions is undoubtedly the 'Devil's Trill' sonata. Tartini said it was inspired by a dream in which he made a Faustian pact with the Devil, giving his violin to him to see whether he could play it. 'I was amazed at the results, and the music so surprised and transported me that the pleasure almost deprived me of breath.' Tonight it is played with orchestral accompaniment.



9 Deborah Calland



10 Andrew McCrea



11 Matthew Trusler

## Jules Massenet (1842-1912)

### The Last Sleep of the Blessed Virgin

This orchestral tableau is all that is now remembered of Massenet's *légende sacrée* of 1880, *La Vierge*. It was first performed at the Paris Opéra.

INTERVAL

## Wolfgang Amadeus Mozart (1756-91)

### Divertimento in B flat K137

*Andante Allegro di molto Allegro assai*

Played by full string orchestra tonight, this Divertimento (written for string quartet) was composed in 1772, a very busy time for Mozart between his second and third visits to Italy, and the death of his employer, the Archbishop of Salzburg.

## Benjamin Britten (1913-76)

### Variations on a Theme of Frank Bridge Op. 10

*Introduction and Theme Adagio March Romance*

*Aria Italiana Bourrée Classique Wiener Walzer*

*Moto Perpetuo Funeral March Chant Fugue and Finale*

Britten wrote this set of variations on a theme from the second Idyll for string quartet (1906) by his teacher Frank Bridge; each variation is a parody of a familiar European style. It was written for Boyd Neel and his ensemble to perform at the 1937 Salzburg Festival.

Born in 1976, MATTHEW TRUSLER, has been studying with Jean-Jacques Kantorow at the Rotterdam Conservatory since he was sixteen. Winner of many awards and prizes at home and abroad, he has now established a considerable reputation as a soloist. This year saw the release of his debut recording, which includes a performance of Tartini's 'Devil's Trill' sonata.

NONA LIDDELL made her debut at the age of twenty at the Henry Wood Promenade Concerts, as soloist with the BBC Symphony Orchestra. She has appeared as soloist with many of the leading British orchestras, and from 1970 to 1994 was leader of the London Sinfonietta. A regular broadcaster, she has made many recordings, including Weill's Violin Concerto and Stravinsky's *The Soldier's Tale*. She is a patron of MUSIC AID.

## TRINITY STRING ENSEMBLE

<b>Violin</b>	Wiebke Thormahlen	<b>Cello</b>
Louise Bevan	Edouard Wood	Nicholas Allen
Edward Bruggemayer		Kate Houkes
Calina de la Mare	<b>Viola</b>	Eleanor Noonan
David Harrison	Rachael Allfree	
Colin Hunt	Ruby Cameron	<b>Double Bass</b>
Helena Sengelow	Eun Jung Oh	Stephen Cooper
Sarah Sinnamon	Alexandra Rowland	Michael Warriner

The Trinity String Ensemble appears by kind permission of the Principal of Trinity College.



12 Nona Liddell

## Acknowledgements

An enterprise of this kind is dependent on the help and co-operation of a vast number of people to whom the Proms Organising Committee and MUSIC AID owe a huge debt.

First and foremost we want to thank the artists for their generosity in performing for this series of concerts, and John Amis for coming along to open the festival. We would also like to thank Artmark for providing their professional services for the Box Office and stage management.

We are much indebted to all those who have helped in so many ways including doing the mail shots, selling advertising, and helping at the concerts each evening.

The Proms Organising Committee would like to thank the following for their support:

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MUSIC AID would like to thank Thames & Hudson Ltd and Tom Conti for donating some very generous gifts as raffle prizes; ASV, Cala Records and BBC Music Magazine for providing CDs for sale; the advertisers for taking space in the programme and David Harman for proofreading the text.

The St Jude's Organ Appeal was launched in 1992 to raise money for the restoration of this instrument, built in 1889 by Henry 'Father' Willis, of Royal Albert Hall fame, for Canon Samuel Barnett's

Whitechapel Church, moved to the Suburb in 1920. £180,000 is the cost and half of this has so far been raised. Donations are welcome and should be sent to the Reverend Alan Walker, The Vicarage, Central Square, London NW11 7AQ

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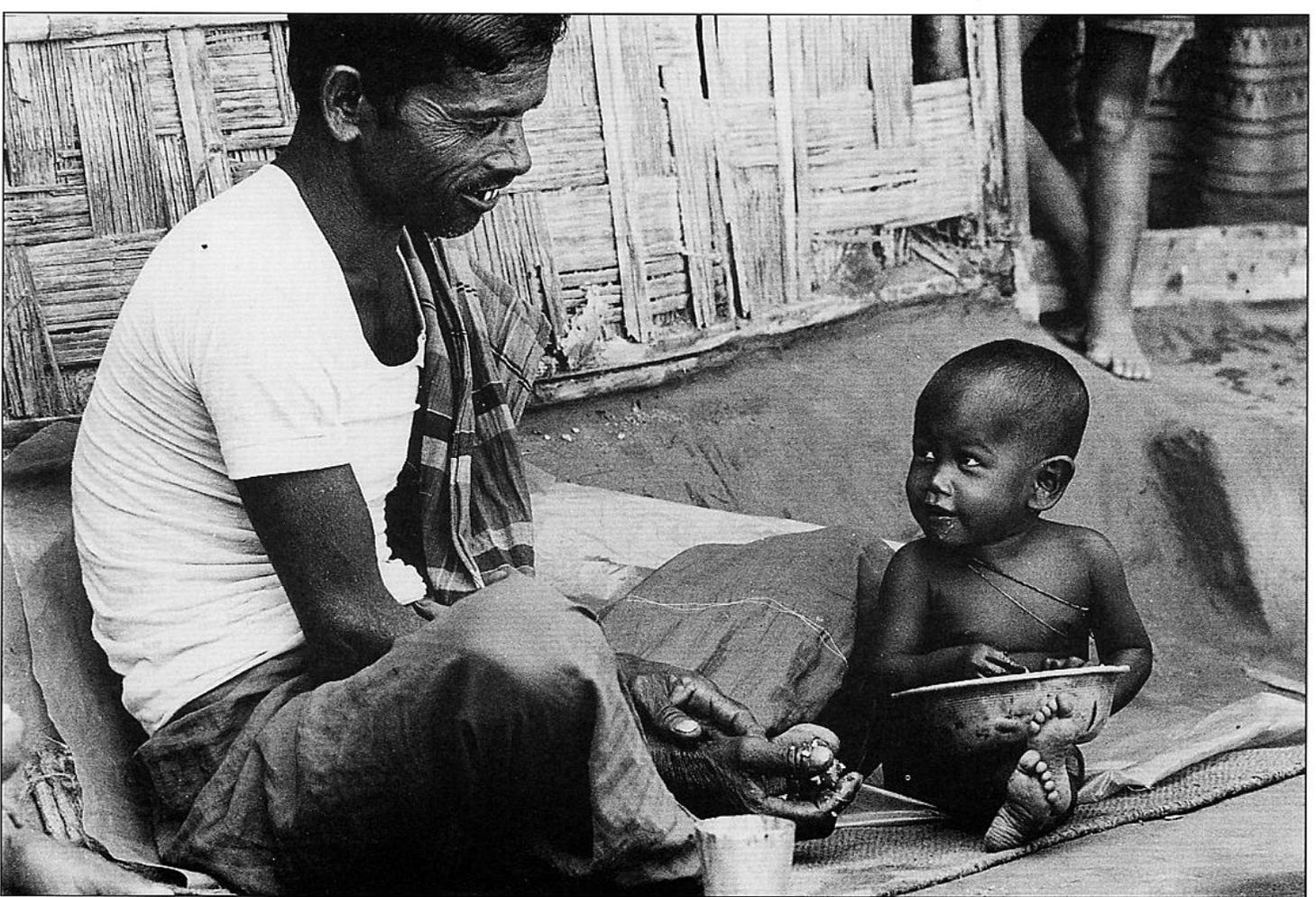
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13 Bangladesh – the River project, November 1988. This is a disaster relief programme initially set up in response to the famine which followed severe flooding in 1974

**Save the Children** is active in fifty countries around the world, including the United Kingdom, helping to improve the lives of children and their families. They work with the local people, supporting them in their efforts to achieve essential practical and life-saving objectives. At times of crisis, it is the children who tend to suffer the most in terms of health, nutrition, education and access to opportunity. Traumatic events in places like Bosnia, Rwanda and other disaster areas serve to underline the vulnerability of young people and their communities. Less visible is the enduring tragedy of poverty that blights the lives of many children everywhere. Meeting their needs in an unstable world poses an ever-mounting challenge. **Save the Children** operates in many fields, striving to get a better deal for children.

**Save the Children** is one of the most highly regarded charities in the United Kingdom with a fine international reputation. Our administration costs are rated among the lowest of any UK-based

charity. For every £1 raised through the Proms at St Jude's, 90p will be spent directly on their work with children. £1 is sufficient to enable sixteen children in India to be immunised against disease. 90p will provide medication to save nine lives from diarrhoea in refugee camps all over the world, and **Save the Children** can get this help to them.

**Save the Children** would like to thank the **Proms Organising Committee** and **MUSIC AID** for supporting their work with the proceeds from this week's series of concerts

**MUSIC AID** (President Sir Simon Rattle) has raised over £140,000 for **Save the Children** since its first concert in 1985. A great variety of events in London and around the country have been organised, involving young performers, students, seasoned professionals and world-famous artists. The musicians playing in this season of Proms at St Jude's 1996 are drawn from all of these different sources. **MUSIC AID** is very pleased to have been invited to participate in this prestigious event

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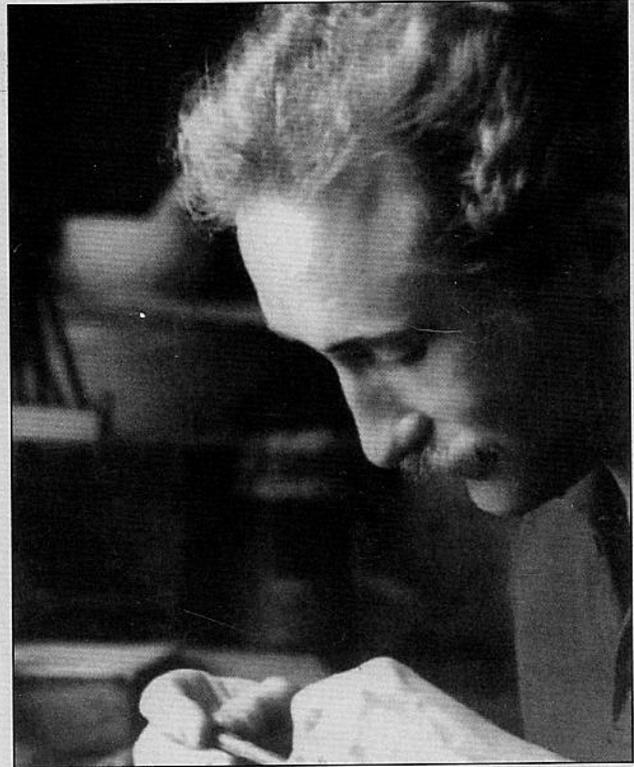
Ealing Strings specialise in such instruments, and through their extensive workshop facilities, are always able to offer a good selection of instruments and bows, ranging from those suitable for the serious student up to and including the fine Cremonese Instruments, as well as English and French bows.

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