

Proms

at St. Jude's

1st July to 9th July 1994



St. Jude on-the-Hill



NORTH LONDON
HOSPICE

The North London Hospice

On November 10th last year the Queen visited the hospice to celebrate the first year of in-patient care in our purpose-built building.

During the year the number of patients using the day care centre has greatly increased. This year we celebrate 10 years of our "home care team" who enable 100 people each week to remain in their homes during their final illness.

Questionnaires returned by in-patients during the year showed overwhelming appreciation of the nursing, medical and spiritual care in this first multi-faith hospice in the UK. The cost of keeping these services available is about £1.5m a year so continued fundraising is therefore essential.

We are proud of our hospice and grateful to everyone who contributes to our funds. Thank you for your help and interest. For more information please ring the Hospice 081 343 8841.

Programme

J S Bach 1685 - 1750

Prelude in E flat major BWV 552(i)

Antonio Vivaldi; arr. J S Bach

Concerto in C major BWV 594

1st movement

Johann Christoph Kellner 1736 - 1803

Prelude in C Major

Johann Peter Kellner 1705 - 1772

Chorale Prelude on

"Was Gott tut, das ist wohlgetan"

Cesar Franck 1822 - 1890

Choral no.3 in A minor

Interval

Herbert Howells 1892 - 1983

Psalm Prelude Set 1 no.3

Louis Vierne 1870 - 1937

Feux Follet Opus 53 no. 4

(from Pièces de Fantaisie: 2nd Suite)

Samuel Barber 1910 - 1981

Adagio for Strings Opus 11

arr. by William Strickland

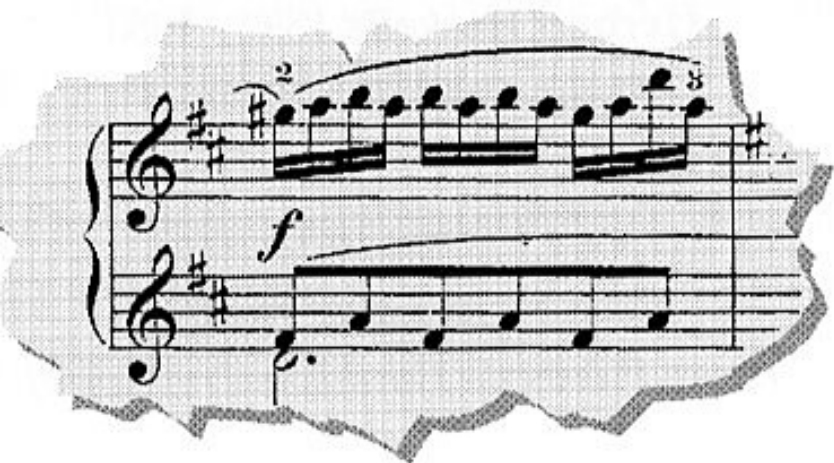
Jehan Alain 1911 - 1940

Trois Pièces (1939)

(i) Variations sur un theme de Clement Jannequin

(ii) Le Jardin Suspendu (iii) Litanies

The Melodians Steel Orchestra



Saturday, 2nd July

8.00 p.m.

The Melodians Steel Orchestra

Conductor: Dr. Tom Chatburn

Since its formation in September 1987 by Terry Noel, The Melodians Steel Orchestra has provided opportunities for young people from varied social and racial backgrounds to develop musical skills, techniques and a wide repertoire that includes classical, modern, calypso, pop and jazz compositions. Members are drawn from all parts of London.

Travel is encouraged and frequent performances in London, the UK, Europe and further afield introduce audiences to the world's music through the medium of instruments originating from Trinidad in the West Indies.

The versatility of the orchestra's repertoire is recognised. It is the first steel orchestra to receive a Performing Rights Society Enterprise Award.

Programme

Tribute to The Beatles - Lennon/McCartney

Hello - Lionel Ritchie

Crackling Rosie - Neil Diamond

Girl from Ipanema - Carlos Jobim

Wind Beneath my Wings - Bette Midler

Something - Lennon/McCartney

Lezginka - Khachaturian

Sabre Dance - Khachaturian

Humming Bird - Robert Thompson

Music - J Miles

Interval

Earthquake - Kitchener (*Calypso*)

Steel Reel - trad Irish

Mood Indigo - Duke Ellington

(Soloist: Matthew Atkinson)

Tears in Heaven - Eric Clapton

Coming Home Baby - Sophie Tucker

(Soloist: Matthew Atkinson)

Last Movement from the St. Paul's Suite - Gustav

Holst

Waltz from Swan Lake - Tchaikovsky

Neopolitan Dance - Tchaikovsky

(Duet: Matthew Atkinson/Robert London)

Mystery Band - Kitchener (*Calypso*)

Donald Sinden and Friends



Sunday, 3rd July

7.30 p.m.

Donald Sinden and Friends

Donald Sinden, well known actor of stage and screen will, with his friends, be reading their favourite poems on the subject of love. The programme will be interspersed with some musical interludes. The friends invited this evening, subject to no further professional commitments are:

- | | |
|----------------------|---------------------|
| ❖ Richard Bebb | ❖ Delia Lindsay |
| ❖ Linton Blake | ❖ Terence Morgan |
| ❖ Daphne Boden | ❖ Tim Piggott-Smith |
| ❖ Rosalind Boxall | ❖ Diana Sinden |
| ❖ Judy Campbell | ❖ Jeremy Sinden |
| ❖ Margaret Courtenay | ❖ Mark Sinden |
| ❖ Grace Davidson | |

The evening is dedicated to the actress Gwen Watford.

Patrons of the evening: Gable House Estates, and Wilcon Construction

Flower Festival



Thursday 7th July - Sunday 10th July

organised by Mari Aldred

Diana Cleaver

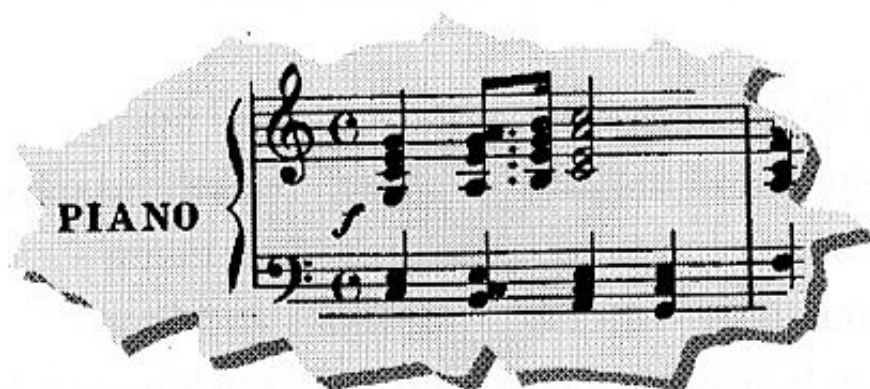
Joan Rees-Phillips

Flowers in St. Jude's have always been an important part of church life. Supplied and arranged by a dedicated band of people on the church flower rota they provide a splash of colour and reflect the changing seasons.

The Flower Festival display, in aid of the Hospice and the Organ Appeal, uses thousands of blooms and is an all suburb effort being arranged by ladies from St. Jude's and Free Church flower rotas, members of the Flower Club and other friends.

St. Jude's will open all day for the Flower Festival from Thursday 7th July to Sunday 10th July. Visitors are invited to show appreciation by making contributions to the Hospice and the Organ Appeal in collection boxes provided.

Piano recital by Mark Anderson



The Independance Day Concert

Monday, 4th July

7.30 p.m.

Piano recital by Mark Anderson

In recent years Mark Anderson has become one of America's outstanding young pianists. He has given recitals throughout the United States, Canada, Europe and Japan, and has appeared as soloist with many leading orchestras including Oakland Symphony, BBC's National Orchestra of Wales, Tokyo Metropolitan, and l'Orchestre Metropolitan of Quebec. In addition he has played on radio and television in England (BBC), Canada (CBC), USA, Italy, Ireland and Japan.

He has achieved notable successes in prestigious international piano competitions by winning major prizes in the Busoni (Italy), G.P.A. (Dublin) and Tokyo International Piano Competitions, and most recently 3rd Prize in the 1993 Leeds International Piano Competition (he was placed first by the BBC audience poll).

Mark Anderson had his formative training in California with Aiko Onishi, and after completing his Bachelor Degree at San Jose State University, he was awarded a Fulbright Scholarship to study in England. He worked with Ryszard Bakst at the Royal Northern College of Music in Manchester, where he completed his Post-graduate Degree in 1989, and subsequently studied with Suburb resident, Benjamin Kaplan.

Programme

Haydn
Sonata

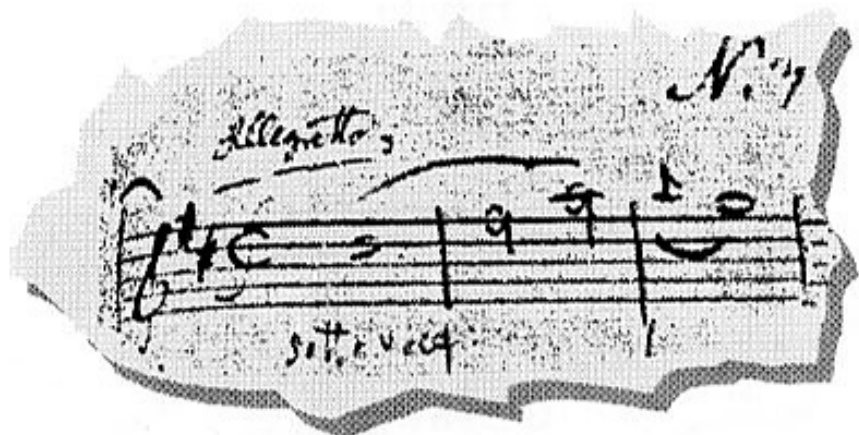
Liszt
"Dante" Sonata

Gershwin
Four Songs

Interval

Mussorgsky
Pictures at an Exhibition

Hampstead Garden Opera



Tuesday 5th July

7.30 p.m.

Hampstead Garden Opera

An evening of favourite operatic excerpts.

Musical director :Roy Budden

Accompanist: Vivienne Trenner

Compere: John Dawswell

This evening class of the Hampstead Garden Suburb Institute was formed in September 1990 by Roy Budden. The company's purpose is the stage production of classical opera, with a particular interest in the works of Mozart.

"Our next production, Bizet's Carmen, takes place on 12 - 15 October 1994. If you are interested in joining us, either as a Principal or Chorus member, or as one of our back-stage Technical and Administrative Staff, you are cordially invited to contact the Hampstead Garden Suburb Institute Office (081 455 9951)".

RB

Programme

1. **Carmen** (*Bizet*)

a) Toreador's Song

Neville Filar (Escamillo) and company

b) "Card" Trio

Jean Aird (Frasquita);

Daphne Meek (Merecedes)

c) Seguidilla

Vivienne Trenner (Carmen)

Dancer: Marilyn Schock Pearson

2. **Magic Flute** (*Mozart*)

" We know no thought"

John Dawswell (Sarastro)

3. **Faust** (*Gounod*)

Jewel Song

Helen Gilheany (Margarita)

4. **Don Giovanni** (*Mozart*)

"You'll lay your hand in mine"

David Rose (Don Giovanni) and

Vivienne vanBuren (Zerlina)

5. **L'Elisir D'Amore** (*Donizetti*)

Una Furtiva Lagrima

John Carter (Nemerino)

6. **Die Fledermaus** (*Johann Strauss II*)

Laughing Song, Jean Aird (Adele)

7. The Bartered Bride (Smetana)

a) "I know a maiden" John Dawsell
(Kecal) and Alexander Myles (Jenik)

b) Sextett, Shirley Tyack(Ludmila);
Daphne Meek (Hata);
Helen Gilheany(Marenka);
David Rose (Krusina);
Neville Filar (Micha);
John Dawswell(Kecal)

Interval

8) L'Arlesiana (Cilea)

"E La Solita Storia"
Alexandra Myles (Federico)

9) The Barber of Seville (Rossini)

"Largo al Factotum"
David Rose (figaro)

10) Rigoletto (Verdi)

Quartet Jean Aird (Gilda);
Daphne Meek (Maddalena)
John Carter (Duke of Mantua);
Neville Filar (Rigoletto)

11. Samson and Delilah (Saint-Saens)

"Amour viens aider ma faiblesse"
Shirley Tyack (Delilah)

12. La Boheme (Puccini)

Scene at the Cafe Momus.
Helen Gilheany (Mimi);
Jean Aird (Musetta);
Alexander Myles (Rudolfo);
David Rose (Marcello);
Neville Filar (Schaunard);
John Dawswell (Colline)
Harry Turner (Alcindoro);
Marten Matthews (Parpignol)
(and Chorus)

The St. Jude's Organ Appeal

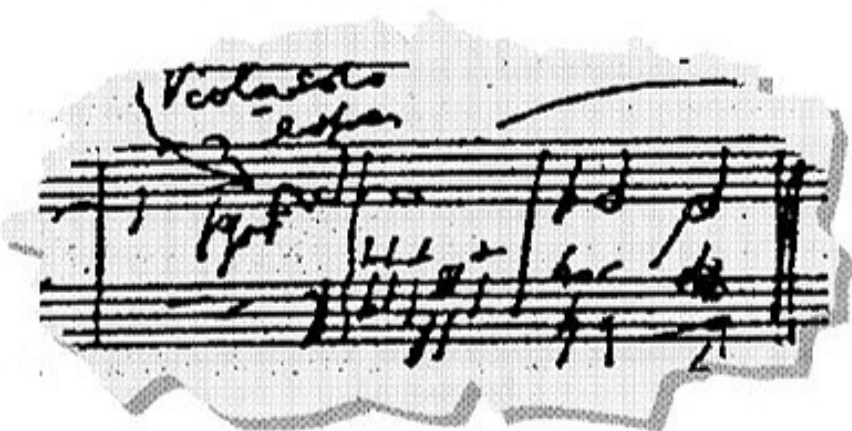
The organ in St. Jude's is 104 years old and was originally installed in St. Jude's, Whitechapel. At the instigation of Henrietta Barnett it was moved to St. Jude's in Hampstead Garden Suburb and it remains in constant use for worship, concerts and recordings. It comprises:

- ❖ 38 speaking stops and approximately 2400 pipes,
- ❖ a console, consisting of the keyboards, pedal board and stops
- ❖ a windblowing chamber and four wind chests
- ❖ two enclosed boxes, incorporating the pipes for the "Swell" and "Choir" divisions of the organ, which can be opened and closed by the player, thus allowing a crescendo and diminuendo.

The instrument was built by the same organ builder as the organ in the Royal Albert Hall, the renowned "Father" Willis who is still considered to be one of England's greatest organ builders. The St. Jude's organ was renovated in 1934, but is now in need of a major overhaul. The display at the West end of St. Jude's gives some idea of the faults which need to be corrected. During the course of the repair work the organ builders will take the opportunity to eliminate some unfortunate alterations that were made in the 1970's to ensure that the newly restored organ will be as close to "Father" Willis as resources permit.

To meet the demands of the changing nature of worship, concert and solo performance, and to enable the organ to be used more widely in recordings, the restored organ will have a mobile console. Thus state of the art technology will be combined with the qualities of the Victorian organ builder to produce an instrument of which the Suburb can be truly proud.

The Gwalia Male Voice Choir



Wednesday, 6th July

7.30 p.m.

Cor Meibion Gwalia

The Gwalia Male Voice Choir

Musical Director: Wendy Halden

Accompanist: Michael Pugh

One of the foremost male voice choirs, members of Cor Meibion Gwalia are drawn mainly from the Welsh community in and around London. Formed in 1967, the Gwalia has done much to enhance the reputation of Welsh male voice singing over the last quarter century. Under talented musical directors, the choir has extended its repertoire to embrace works from the Renaissance to those of modern and contemporary composers.

Many of the choir's performances take place in the capital's major concert halls but the Gwalia is frequently called upon to travel further afield to major music festivals in Britain and abroad. Concert tours have been made to Austria, Germany, Czechoslovakia, Holland, Belgium and France.

Programme

Choir : *Domine Salvam Fac* - A. Giesen
Veni Jesu - C. Cherubini
Arwelfa - John Hughes

Bass: Dewi Thomas

Choir: *Ritters Abshied* - Johanna Kinkel
Like to the Damask Rose -
Edward Elgar

Tenor: Ted Sellick

Choir: *Going Home* - Dvorak
Battle Hymn of the Republic -
arr. Roy Ringwald

Interval

Choir : *The Blue-Tailed Fly* - Emmett,
arr. Gibbs
Some Enchanted Evening - arr. Stickles
Stodole Pumpa, arr. Parker & Shaw

Tenor: Ted Sellick

Choir: *Where Shall I be?* - arr. Bryan Davies
I' se Weary of Waitin', Young -
arr. Arnold
Saints - arr. Denys Hood.

Bass: Dewi Thomas

Choir: *Llanfair* - arr. Mansel Thomas
Deep Harmony - Handel Parker
Moab - arr. Arwel Hughes

Piano and organ recital by David Clyde Morse



Thursday 7th July
12.30 pm
Piano and organ recital
by David Clyde Morse

David Clyde Morse began a career as an organist at the age of 12. While studying piano and organ in high school, he was selected to be a soloist with the Vermont Philharmonic Orchestra at age 17 performing Mozart's Piano Concerto in A Major. While working on two degrees from the Hartt School of Music, Mr. Morse studied piano in New York City for 11 years. In New York, he has appeared 20 times as a piano soloist at Carnegie Recital Hall including a full-length debut in 1982.

For the past 17 years, Mr. Morse has held the post of Organist and Director of Arts for South United Methodist Church in Manchester, Connecticut, the largest United Methodist Church in New England. For the past 10 years, he has been a Music Director and Conductor for the Manchester Symphony Orchestra & Chorale.

He is the founding director of the New England Christian Chorale which has toured Europe three times and has performed at the Church of St. Jude-on-the-Hill. As well as being conductor for many choir festivals, he was selected as one of 10 conductors nationally to direct the 1500 voice choir at the 1987 Ocean Grove Choir Festival in New Jersey.

Programme

Impromptu in F Minor, Opus 142(piano)

Franz Schubert, 1797-1828

Ballade in A-flat Major, Opus 47(piano)

Frederic Francois Chopin, 1810-1849

Variations on "Ah! vous dirai-je, maman"(organ)

Wolfgang Amadeus Mozart, 1756-1791

Mediation from "Thais"(organ)

Jules Massenet, 1842-1912

Antiphon, Opus 18, No. 3(organ)

Marcel Dupre, 1886-1971

Fantasy and Fugue in G Minor ("TheGreat")(organ)

Johann Sebastian Bach, 1685-1750

The Nonesuch Orchestra



Thursday, 7th July

7.30 p.m.

The Nonesuch Orchestra

President: Sir Hugh Bean C.B.E.

Conductor: Robert Max

Leader: Anne Park

Solo Piano: Tom Poster

This string orchestra was founded in 1962. Apart from the enjoyment of making music it has two main purposes: it gives specially prepared concerts in schools during school hours to young children who otherwise might never be offered the experience of hearing live classical music; the orchestra also gives formal evening concerts, where their professional careers are given an opportunity to perform in public.

Robert Max (Conductor) studied conducting at the Royal Academy of Music, London, and at the Juilliard School, New York. He has worked extensively with youth orchestras and young musicians and has recently conducted the London Youth Orchestra at St. John's, Smith Square, with Gyorgy Pauk as soloist, and the Royal Academy Manson Ensemble.

Ann Park (Leader) studied with Molly Mack at the Royal Academy of Music, London. She divides her time between teaching and playing professionally as an orchestral and chamber musician.

Tom Poster, now aged 13, began playing the piano at the age of five, and joined the Junior Department of the Guildhall School of Music and Drama four years later, studying with Joan Havill; his studies are assisted by a Drapers' Company Scholarship. He is a member of Pro Corda and plays jazz piano with the Oxfordshire Big Band. Tom also plays oboe, cello and recorder and was the winner of the Young Composer's Cup in the 1994 Oxford Festival.

Programme

Concerto Grosso op.6 no.10 (Handel)

- (i) Overture, Allegro (ii) Air
- (iii) Allegro (iv) Allegro

Concerto in E flat K. 449 (Mozart)

- (i) Allegro (ii) Andantino
- (iii) Allegro ma non troppo

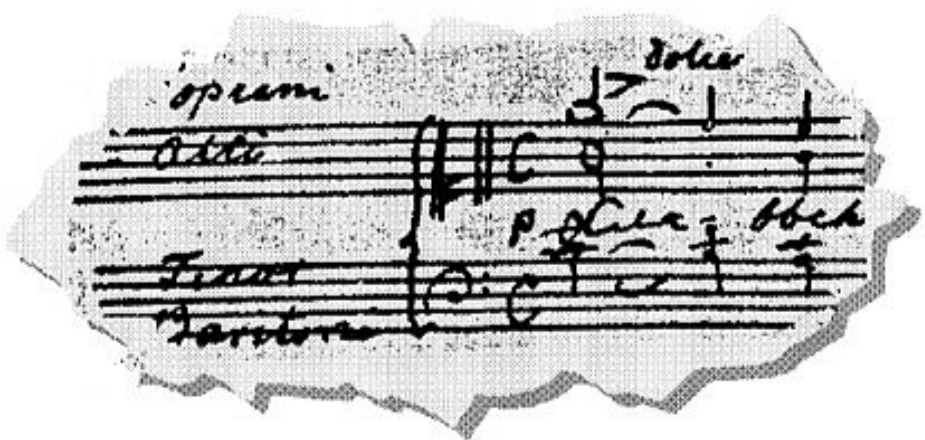
Interval

Intermezzo from Cavalleria Rusticana (Mascagni) with Naomi Rudoe, Harp

Serenade op. 6 (Josef Suk)

- (i) Andante con moto, (ii) Allegro ma non troppo e gracioso, (iii) Adagio
- (iv) Allegro giocoso ma non troppo presto

Choir of St. George's Chapel



Friday, 8th July

7.30 p.m.

Choir of St. George's Chapel, Windsor

Conductor: Jonathan Rees-Williams

Organist: Roger Judd

The Royal Free Chapel, Windsor Castle was founded in 1348 by Edward III. The statutes governing the Chapel, including the provisions for a choir of boy choristers and lay clerks, date from 1352. Directors of Music have included Sir Walter Parratt, Sir William Harris and Christopher Robinson. The choir is known throughout the world and has recently recorded the church music of Tomkins, Parry and Tavener.

Programme

Tu es Petus

Giovanni da Palestrina (1525- 1594)

Singet dem Herrn (BWV 225)

Johann Sebastian Bach (1685-1750)

Organ Solo:

Fantasia and Fugue in C minor (BWV 537)

J. S. Bach

Magnificat for Eight Voices

Antonio Soler (1729- 1783)

Christus factus est

Sebastian de Vivanco (1551-1622)

Duo Seraphim

Francisco Guerrero(1551- 1622)

O clap your hands together, all ye people

Orlando Gibbons (1583 -1625)

Interval

Hymn to Saint Peter

Benjamin Britten (1913-1976)

Organ Solo: From Symphonie IV

Charles - Marie Widor (1844 - 1937)

Andante Cantabile

Finale

Maria Lidka Richard Greenwood



Saturday 9th July 12.30 pm
Lunchtime Concert

Programme

Beethoven

Sonata in F major (opus 24) "spring"

Brahms

Sonata in A major (opus 100)

Maria Lidka was born in Berlin and studied with Professor Max Rostal in London. She has performed extensively in chamber music having been both a member of the Czech Trio and the London String Trio. She has played as a soloist with most major orchestras in the UK and has performed at the Edinburgh Festival and the Promenade Concerts.

Richard Greenwood was awarded a scholarship to the Royal College of Music, where he studied piano under David Parkhouse and Kendall Taylor, and accompaniment and chamber music with Hubert Dawkes and Lamar Crowson. While there he won prizes for solo piano and chamber music. He has performed in Germany, Italy, Ireland, the USA, and the UK, and broadcast on BBC Radio 3. He teaches in the Junior Department of the Royal College of Music.

Christening Robes

Until the late 18th century, babies were tightly swaddled for the first few months of their lives. The children of very wealthy or important families would be carried to their christening wrapped in rich "bearing cloth" of bright coloured velvet or silk brocade, trimmed with gold or silver lace.

However, in the late 18th century with the move towards much simpler clothes for women and children, babies began to be dressed in long robes of cotton; they were based on the shape of adult womens dress, and took the form of a short sleeved robe opening at the front over a petticoat.

By the 1820's one-piece robes were the fashion, but the babies robes retained the decorative front panel, giving the appearance of an open front, a fashion which continued until the 20th century.

The simple, high waisted robes of the early 19th century soon became more decorative, with fine whitework embroidery, known as "Ayrshire" work. The waist became longer, following adult fashion, and from about 1860 machine made "broderie anglais" were employed, to produce cheaper versions of the hand-made "cut-work" embroidery.

Christening robes would consist of a robe and petticoat in fine white cotton, or occasionally washable silk, worn with a particularly decorative cap and sometimes a cape or mantle. Garments were identical for both sexes, as they would continue to be during the childs early years. The convention of associating the colour blue with a boy and pink with a girl seems to date only from the 20th century. Sometime between 1880 and 1890 a frilled yoke, and increasingly full sleeves, again echoed adult womens' fashion.

From the beginning of the 20th century, babies robes and childrens clothes become increasingly simple and practical, though often reflecting womens styles in the shape of sleeves. Please visit the exhibition in the Lady Chapel.

Frances Musker.

Stewart Curtis' Klezmer Groove



Saturday, 9th July

7.30 p.m.

Jazz Night

Stewart Curtis' Klezmer Groove

Klezmer is a style of jewish folk music that originated in Eastern Europe. There has been a resurgence of this enchanting music in Europe and America since the early eighties.

Having spent over a year with Gregory Schecter's Klezmer Festival Band, Stewart was set upon the idea of taking Klezmer in a new direction involving dance grooves and modern jazz.

Klezmer Groove was formed in 1992 and played its first gig at the Cafe Club, a well known South London Jazz venue.

Klezmer Groove are:

Stewart Curtis

Clarinet, Tenor, Sax, Flute, Piccolo

Paul Joysinah

Trumpet /Flugel Horn

Brad Long

Electric Bass

Mike Eaves

Guitar

Hans Ferrao

Drums

Rob Terry

Keyboards

Programme

Havana Hip Hop

Minisimu

Bashana Haba-a

Hampton Court Freylach

Roofer on the Fiddle

Ode to a Morris Miner Van

Dance of the Satmars

Blooms Dance

Patrons of the evening : Ellis & Co and The Musicians Union



Acknowledgements

Special thanks to:

Howard Frank & Co.

Mr. Tanner, Central Hotel

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