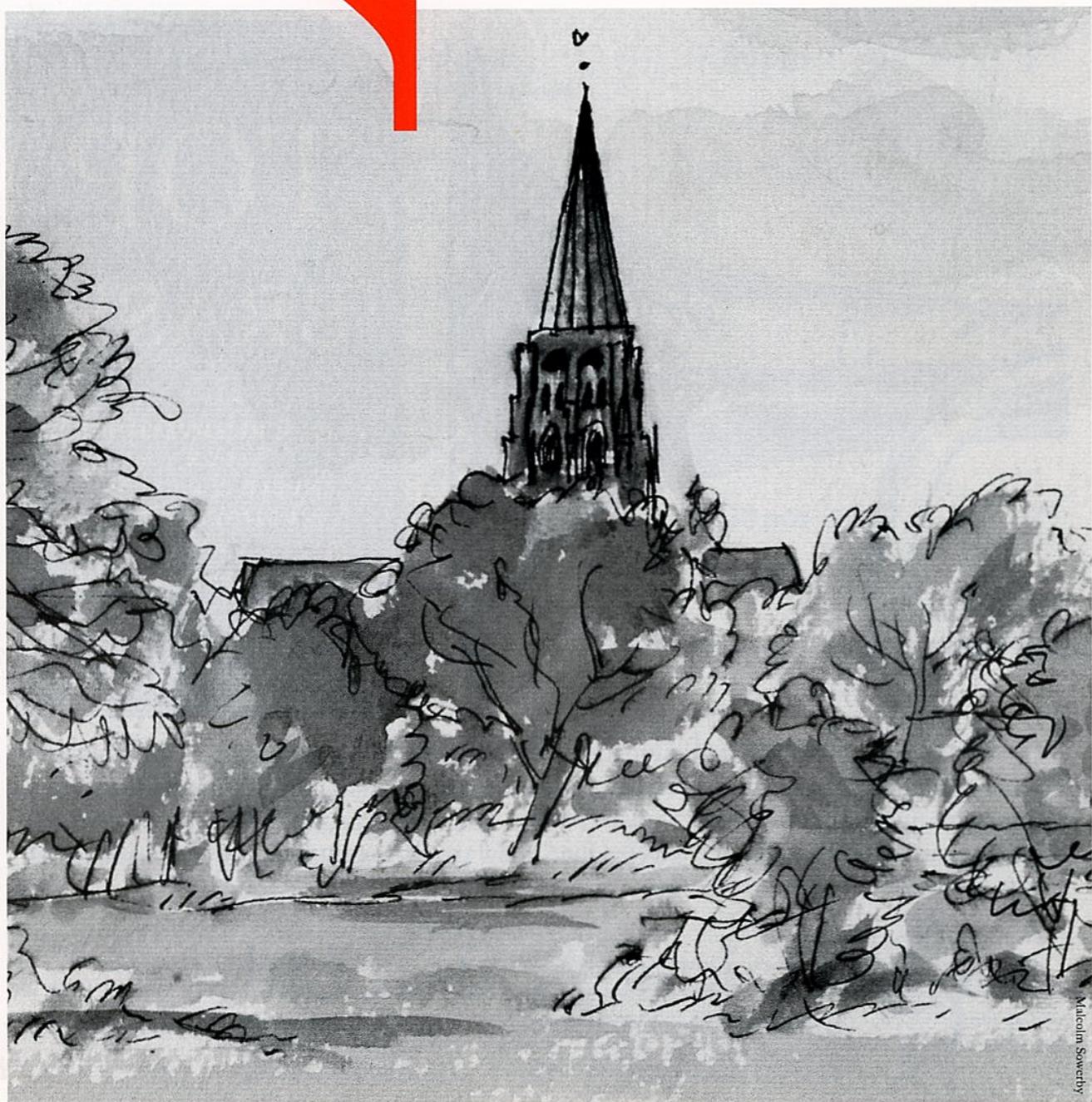


Proms  
at St Jude's 1997



Malcolm Sowerby

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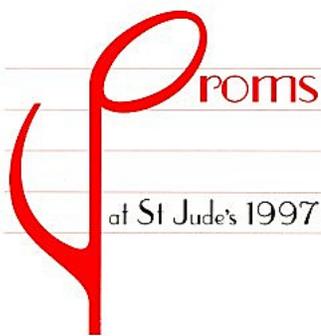
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Welcome to the 1997 Proms at St Jude's. This year sees the 90th anniversary of the founding of Hampstead Garden Suburb by Henrietta Barnett. Her husband, Samuel Barnett, the social reformer, was Vicar of St Jude's, Whitechapel, from which this church inherited both its name and its organ, built in 1889 by the leading organ-builder of the time, Henry 'Father' Willis.

The season has been organised by the local Proms Committee and Music Aid, and everything raised goes to Save the Children and to the St Jude's Organ Appeal. We are grateful to our many sponsors and supporters, and to you, the audience, for supporting us.

Alan Walker  
Vicar  
St Jude-on-the-Hill

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<b>PROGRAMME OF EVENTS</b>		<b>Page</b>
<b>Tuesday 24 June</b>	<b>7.30 pm</b>	<b>5</b>
Covent Garden Chamber Orchestra Joyful Company of Singers Owain Arwel Hughes <i>conductor</i> Robert Max <i>cello</i> Christopher Foster <i>baritone</i>		
<b>Wednesday 25 June</b>	<b>7.30 pm</b>	<b>9</b>
An Italian Journey Nicki Kennedy <i>soprano</i> Deborah Calland <i>trumpet</i> Kasia Elsner <i>theorbo</i> Elizabeth Boyle <i>organ &amp; harpsichord</i>		
<b>Thursday 26 June</b>	<b>7.30 pm</b>	<b>11</b>
Chilingirian Quartet with André De Groote <i>piano</i>		
<b>Friday 27 June</b>	<b>1.00 pm</b>	<b>15</b>
Joan Rowland <i>piano</i>		
<b>Friday 27 June</b>	<b>8.00 pm</b>	<b>18</b>
A Cabaret Diversion Jill Gomez <i>soprano</i> John Constable <i>piano</i>		
<b>Saturday 28 June</b>	<b>7.30 pm</b>	<b>21</b>
Noye's Fludde A presentation of Britten's opera by the Garden Suburb School, Henrietta Barnett School, Latymer Upper School, South Hampstead High School, University College School and the Youth Music Centre; preceded by The Ark of Noah, a sequence of Medieval songs and dances about some of the creatures on board, performed by Tintagel		



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# Introduction by Humphrey Burton

## Ethel Smyth (1858-1944)

### Overture to *The Wreckers* (*guest conductor* Humphrey Burton)

Against fierce opposition from her father, Ethel Smyth (later Dame Ethel) travelled to Leipzig in 1877 to study music. In Germany she was able to immerse herself in a thoroughly musical world, meeting Brahms, Grieg, Clara Schumann and other leading musicians. Her first three operas were produced in Germany, the third of these, *The Wreckers*, receiving acclaim in Leipzig in 1906 despite the theatre's savage cuts. The composer later traced her inspiration for the opera back to a visit to Cornwall in 1886. As she recorded in her memoirs, that experience inspired a story set in the late 18th century – during the Wesleyan revival – of 'the plundering of ships lured on to the rocks by the falsification or extinction of the coast lights'. Suitably wind-swept and at times demonic, the overture is a perfect opening to the opera.



London Proms / The Proms / The Proms / The Proms

This year marks the 100th anniversary of the birth of Erich Wolfgang Korngold and the 40th anniversary of his death. One of the most astonishing musical prodigies in history, he grew up to be a significant operatic composer and later, a pioneer of symphonic film music. Korngold and his family, of Jewish origin, left Austria in 1938 and settled in Hollywood. The Proms at St Jude's celebrates his life and works this evening with two of his most fascinating works, the *Baby Serenade* and the *Cello Concerto*.

*Erich Wolfgang Korngold 1932.*

## Erich Wolfgang Korngold (1897-1957)

### *Baby Serenade* Op. 24 *UK premiere*

This charming, rarely performed work could be described as Korngold's *Sinfonia Domestica*. It was written in 1928-9 in honour of the birth of his second son Georg (1928-1987) and depicts a day in his life. It is scored for two flutes, piccolo, oboe, bass clarinet, clarinet in D, two alto saxophones, tenor saxophone, bassoon, horn in F, three trumpets in C, trombone, banjo, piano, harp, strings and a battery of percussion. The style of the music reflects the strong influence of jazz at the time and it is therefore a unique work in Korngold's output. It was first performed in Vienna in 1932 but was not a success; it was completely forgotten until a recent recording in Germany revived interest. Tonight marks its UK premiere.

This is the only true piece of 'programme music' Korngold wrote (not counting his film scores) and each of the five movements has a title which gives a clue to the 'story' of the work.

#### 1. *Overture: Baby tritt in die Welt (Baby arrives in the world)*

Korngold begins by depicting the baby crying and being generally fractious. This soon gives way to a merry mood, with whirling rhythms and jazz effects, and a jaunty, infectious theme which was later used in the Night Club scene of his fifth opera, *Die Kathrin* (19

-7).

#### 2. *Lied: Es ist ein braves Baby (It is a very good baby)*

This nostalgic lullaby is based on a theme composed by Korngold when he was just seven years old. The movement was composed before the others, as a gift for his son's first birthday.

#### 3. *Scherzino: Es hat auch die schönsten Spielsachen (Baby has wonderful toys)*

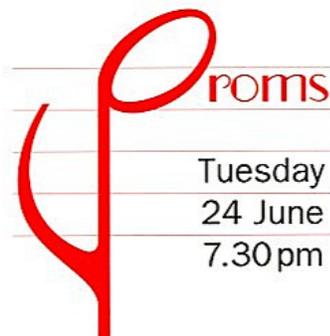
To reflect the baby playing with his wonderful toy soldiers, Korngold ingeniously introduces variations on Johann Strauss Senior's *Radetzky March*.

#### 4. *Jazz: Baby erzählt eine Geschichte (Baby tells a story)*

Here, Korngold has created a 'perpetuum mobile' to depict Baby talking constantly, repeating himself over and over again, as children often do.

#### 5. *Epilog: Und nun singt es sich in den Schlaf (And now, he sings himself to sleep)*

In the finale, as Baby prepares for bedtime, Korngold uses various folk-songs such as *Kommt ein Vogel geflogen*, *Tannenbaum*, *Hänschen Klein*. Korngold remarked that this being a suite for a modern child, the tunes are treated accordingly, as a modern child might hum them. In the final bars, the little one croons himself to sleep and a distant church bell strikes. Korngold declared this movement to be his



Tuesday  
24 June  
7.30 pm

## Covent Garden Chamber Orchestra

Joyful Company of Singers  
(*director* Peter Broadbent)

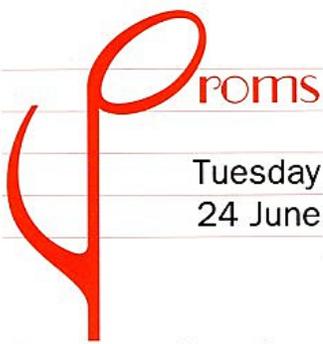
Owain Arwel Hughes  
*conductor*

Robert Max *cello*

Christopher Foster *baritone*



Owain Arwel Hughes, one of Britain's most respected conductors, studied at University College Cardiff and the Royal College of Music. His studies with Adrian Boult, Bernard Haitink and Rudolf Kempe have enabled him to become a discerning interpreter of both traditional and contemporary repertoire. His record of commissions and premieres is extensive, featuring works from composers such as Alun Hoddinott, Paul Patterson, William Mathias and Malcolm Arnold. He is now one of the most active British conductors and has been honoured with numerous fellowships and doctorate awards; he has also been awarded two Gold Discs from the classical music industry. Owain Arwel Hughes instigated the Welsh Proms and has worked extensively with orchestras in Scandinavia; he is currently the Principal Conductor of the Aalborg Symphony Orchestra. He has made numerous recordings for EMI, ASV and BIS, and is well-known to many through his appearances on television with major orchestras and choirs.



Tuesday  
24 June

## Covent Garden Chamber Orchestra

*Covent Garden Chamber Orchestra is one of London's leading amateur chamber orchestras. It was founded in 1980 by the Mexican conductor and cellist Victor Cortes, and was originally based at St Paul's, Covent Garden. From 1991 to 1994 it was the resident orchestra at St John's Wood Church and it now gives regular concerts at St John's Smith Square and St James's, Piccadilly. The group has a wide repertoire from Baroque to contemporary music, and recent performances have included works by Copland, Bartók and Stravinsky. Presently the orchestra has a number of visiting conductors including Daniel Harding, Howard Williams and Antony Shelley. Recent soloists have been Emma Johnson, Nancy Argenta and Sir Claus Moser.*

*For list of players see page 27*



*Humphrey Burton, as Head of Music and Arts at BBC Television from 1975 to 1981, inaugurated the BBC Young Musician of the Year Competition. Since 1981 he has combined a freelance career as director and presenter of television opera and concerts with work as an impresario and writer. His biography of Leonard Bernstein was published in 1994.*

## Erich Wolfgang Korngold

### Cello Concerto in C major Op. 37

In April 1946, Korngold began work on what was to be his last original film score, *Deception*, a film set in New York, in the world of classical music. It starred Claude Rains as an egotistical composer, Bette Davis as his pupil and mistress, and Paul Henreid, a cellist who is also her former lover, recently freed from a concentration camp.

Korngold had to write the background score and provide a short, original concert work for the film's climax. The result was the Cello Concerto. It is not heard complete in the film, but it was so successful that Korngold published it as his Op. 37 in 1950. Scored for a large orchestra including an expanded percussion section (including piano, marimba and vibraphone), it is a showpiece for cello. Its relative brevity may explain its neglect. It received its world premiere in Los Angeles in 1946 with Eleanor Aller Slatkin as soloist.

A chain of sombre diminished 7th chords leads to the first theme, an insistent and virile idea of tremendous rhythmical vitality which continues to an upward-sweeping, lyrical second theme. A swift development leads to a central slow movement. This solemn elegy concludes with a haunting flute cadenza with elegant cello arabesques. A brisk fugato leads to the fiery cadenza, after which the soaring second theme returns. The concerto ends with a defiant flourish as the cello plays an ascending chromatic scale.

*Note by Brendan Carroll*

Korngold's Piano Quintet can be heard on Thursday at 7.30pm. The Chilingirian Quartet will be joined by pianist André De Groote.

INTERVAL



*The Joyful Company of Singers, under their conductor and founder Peter Broadbent, has won critical acclaim for concerts, recordings and competition successes in the UK and abroad. The title Sainsbury Choir of the Year in 1990 was followed by the Grand Prix in two European competitions and the award of Choir of the World at the 1994 Llangollen International Eisteddfod. The Joyful Company has worked frequently with Richard Hickox and the City of London Sinfonia at the Spitalfields and City of London festivals, and has appeared in other major international festivals as well as broadcasting on BBC Radio 3 and Classic FM. They have recorded several CDs of contemporary choral music, including works by Holst with the City of London Sinfonia, a recording that was nominated for a Gramophone award.*

# Percy Grainger (1882-1961)

The Proms at St Jude's celebrates the genius of Percy Grainger in a selection of folk-song settings and orchestral pieces. The Australian-born composer has been remembered chiefly for *Country Gardens*. However, many of his inspired and experimental works for imaginative combinations of instruments and voices are once more receiving the attention they rightly deserve. Here is a selection of them.

## I'm Seventeen Come Sunday

This folk-song is common to Lincolnshire and Somerset. Grainger composed his arrangement in 1905 and scored it for chorus, brass and percussion in 1912. The changing instrumental combinations accumulate in a glorious climax.

## Molly on the Shore / Green Bushes

*Molly on the Shore* is based on two reels collected by the Dublin-born composer, Charles Villiers Stanford. This jaunty piece is followed by a setting of the Somerset folk-song *Green Bushes* as an instrumental ground bass (a *passacaglia*). Repeated over and over, the tune gathers counter-melodies by the dozen and mesmerises the listener with its changing textures.

## Shenandoah / Stormy / There was a Pig / Irish Tune from County Derry

The *Shenandoah* melody is probably of Negro origin and has traditional associations with the hoisting of cargo on and off a ship. Grainger notated it from the singing of Charles Rosher in 1906. It was from the same man that Grainger collected *Stormy*, a pumping song often sung aboard ship during a storm in order to appease the tempest's spirit and secure survival. *There was a Pig Went Out to Dig* was inspired by a melody taken from M.H. Mason's *Nursery Rhymes and Country Songs*. This group ends with Grainger's highly original setting of the famous *County Derry Air*, or *Danny Boy*, employing poignant harmonies and complex part-writing.

## Blithe Bells / Colonial Song

Written in 1930/1, *Blithe Bells* is a 'free ramble' on Bach's cantata movement, *Sheep May Safely Graze*. Tuned percussion is used to good effect in evoking the requisite sheep bells. In *Colonial Song*, Grainger aimed to embody his affectionate thoughts about his native Australia. The melody is original (but Grainger does acknowledge his indebtedness to Brahms at the outset) and the expressive scope of the work remains true to its author's emotional instincts.

## Shallow Brown / Father and Daughter

A Dartmouth sailor first sang *Shallow Brown* to Grainger, and in his setting (from 1910) for solo voice, unison chorus, and an orchestra of 13 or more instruments, the composer tries to maintain all the original performer's rough-hewn delivery. The shanty is sung by a woman left standing on the quay as her lover, Shallow Brown, sails away; the furious tremolos of the orchestra achieve an overwhelming and unforgettable climax. *Father and Daughter* is a dancing ballad from the Faeroe Islands. Five solo voices tell the gruesome tale of a daughter avenging the death of her lover (by her father's hand), and a double chorus of mixed voices represents the onlookers. The orchestra lends pace and drama to this story with its three contrasting groups: brass, strings, and mandolins and guitars – 'as many as possible'!

## Shepherd's Hey / Harvest Hymn / Handel in the Strand

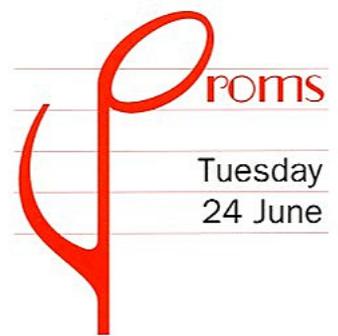
*Shepherd's Hey*, written in 1913, is one of Grainger's best-known works. The English morris dancing tune was given to Grainger by his fellow 'ethnomusicologist', Cecil Sharp, in 1908. Characteristically persuasive, *Harvest Hymn*, a hymn tune to surpass all hymn tunes, is an original work and an excellent example of Grainger's 'elastic' scoring (which allows the performers to choose the instrumentation they prefer for their performance). *Handel in the Strand*, originally termed 'Clog Dance', is meant to unite things Handelian and comedic (the Strand is the home of London's comedy life). Grainger uses music he used before (in itself Handelian!) in a set of variations on Handel's well-known *Harmonious Blacksmith*.

## The Lost Lady Found

Grainger wrote his setting of this Lincolnshire dialect song in 1910. A young lady, abducted by gypsies, is found by her lover in Dublin. She returns just in time to save her uncle from the gallows, condemned to die for her 'sweet sake'.

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*The Proms at St Jude's is most grateful to the Korngold Society and its president, Brendan Carroll, for their support of this concert. For more details about Korngold and the Society please contact The Erich Wolfgang Korngold Society, 2 Southbank Road, Grassendale, Liverpool L19 9AR.*



Tuesday  
24 June

## Covent Garden Chamber Orchestra



*Robert Max won a scholarship to the Royal Academy of Music at the age of 15 to study cello. He was the conductor of the London Youth Orchestra for six years, during which time it gave a concert for Music Aid at St John's Smith Square with György Pauk as soloist. He is a member of the Barbican Piano Trio, which recently performed all the Beethoven piano trios for the Wigmore Hall Master Concert Series. He is also Musical Director of the Zemel Choir. His irrepressible energy and sensitive musicianship have won him critical acclaim.*



*Christopher Foster won the NFMS Young Concert Artist's Award in 1991 which led to engagements with choral and concert societies throughout the UK. Operatic roles have included the title role in Britten's *Noye's Fludde* (there will be a chance to hear him sing the role in this festival on Saturday), *Baron Douphol* in *La Traviata*, and *Figaro* in *The Marriage of Figaro*. Christopher Foster has twice broadcast on French radio with *La Chapelle Royale*, and several times on BBC Radio 3 in works by Donizetti and, at the Aldeburgh Festival, Britten.*

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We begin our trip in Rome where **Alessandro Melani** (1639-1703) summons us into battle with the trumpet in the epic cantata *All'armi, pensieri*. He seeks to gain victory, however, not in war but in love! **Girolamo Frescobaldi** (1583-1643) could be describing the breeze across the Roman hills in his cameo aria *Se l'aura spira* when he invites us to dance in pastoral bliss. However, the scene changes in *Così mi disprezzate* when we overhear the conversation of a rejected lover who questions the reasons behind her lover's harsh words. We hardly have time to catch our breath before heading north to Venice where **Barbara Strozzi** (1619-c.1664), herself a virtuoso singer, is scolding Cupid, urging him to wake up from his sleep in case one of his arrows might go astray and make her fall in love. Back in Rome, after a 'close encounter' with Frescobaldi's flamboyant keyboard style we are again cast into the role of voyeur. In a flashback to an horrific moment in history, **Giacomo Carissimi** (1605-1674) presents Mary Stuart, Queen of Scots, as she awaits her execution (*Lamento in morte di Maria Stuarda*). She approaches death with the dignity that becomes a queen; she protests her innocence and fears for the rest of the world if she, an innocent woman, is put to death. Her soul is united with God.

#### INTERVAL

As we continue our Italian Journey, we see how the composers, too, were involved in their own journeys in search of patrons or more illustrious appointments. **Claudio Monteverdi** (1567-1643) asks us simply to praise God. *Laudate dominum* was written in Venice after Monteverdi's own trip east from Mantua. Moving on to Rome, a triptych of sacred pieces sets the scene... and there is a newcomer on the horizon. After Frescobaldi's solo motet describing a soul praising God (*Exsultavit cor meum*), **Damien Stachowitz** (1658-1699), the Polish priest and composer, brings back the trumpet in *Veni consulatur* to call on Christ to come as Redeemer. In Frescobaldi's *Sonnetto spirituale*, we watch Mary Magdalene weeping as Christ her saviour dies on the cross. After hearing the *Toccata di passacagli* by **Gregorio Strozzi** (1615-1687), a set of variations, our journey comes to an end in Naples and finally Rome with **Alessandro Scarlatti** (1660-1725) and his splendid cantatas for soprano, trumpet and continuo: *In terra la guerra*, *Mio tesoro per te moro* and *Si suoni la tromba*.

Notes by Elizabeth Boyle

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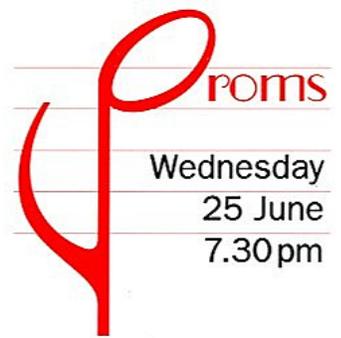
**Deborah Calland** studied at the Royal Academy of Music and has since pursued a colourful career as a trumpet soloist. She has given recitals and made concerto appearances in several countries, including France, Germany, Denmark and Finland. Future engagements include invitations to Singapore, Estonia and Finland. **Deborah Calland** is also active as a writer, reviewing discs for the BBC Music Magazine. Her collection of progressive studies for trumpet, Top Brass, is published by Stainer & Bell.



**Kasia Elsner** trained as a soloist and continuo player at the Royal College of Music, specialising in both lute and theorbo. She has performed extensively in England and Europe, working with many well-known ensembles such as the English Baroque Soloists, English National Opera, Kent Opera, Les Arts Florissants and Hespèrion XX. Her continuo-playing has led to a range of recordings including *Barbara Strozzi* with *Musica Secreta*, *Handel and Monteverdi* with the English Baroque Soloists and *Locatelli* with *Raglan Baroque*.



**Elizabeth Boyle** studied piano at the Royal Scottish Academy of Music and Drama. After study at university she continued her keyboard studies at the Royal Academy of Music with *Virginia Black* and *John Toll*. She has performed with many ensembles at home and abroad, including *L'Académie Baroque Européenne*, *Camerata Roman*, *English Soloists Ensemble* and *Scottish Ballet*. This summer she plays with the *Scottish Early Music Consort* in the production of *Cavalli's Didone* for the *Glasgow International Early Music Festival*. She performs regularly with her ensemble *The Song Players*.



## An Italian Journey

**Nicki Kennedy**  
soprano

**Deborah Calland**  
natural trumpet

**Kasia Elsner**  
theorbo

**Elizabeth Boyle**  
organ & harpsichord

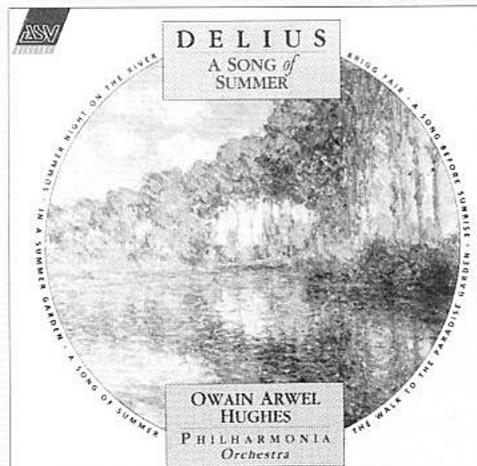


**Nicki Kennedy** graduated from Bristol University and continued her singing studies at the Royal Scottish Academy of Music and Drama, and the Royal College of Music. She has appeared as a soloist with many orchestras in the UK, including the London Festival Orchestra, the Orchestra of St John's Smith Square, the Glasgow Philharmonia and the Chamber Group of Scotland. Her special interest in Spanish music has led to concerts at the Three Choirs Festival and Winchester Cathedral. **Nicki Kennedy** has taken leading roles in operas by Monteverdi, Handel and Mozart. She has appeared on BBC Radio 3, last year recording the role of Tullia in *Vivaldi's Ottone* in *Villa* and *Leocasta* in *Il Giustino*.

# Owain Arwel Hughes

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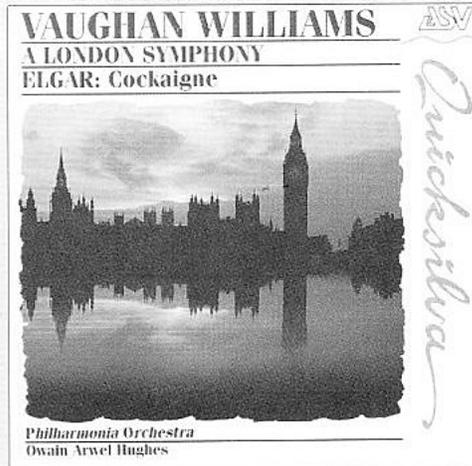


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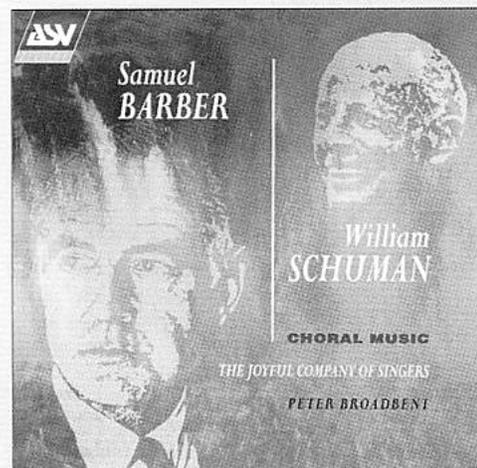
ARTISTS  
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## The Joyful Company of Singers

Peter Broadbent

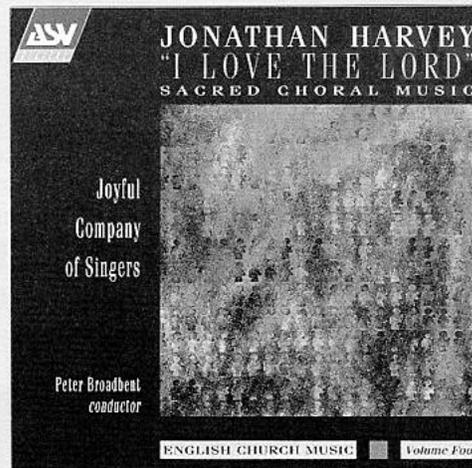
**Samuel BARBER:** Agnus Dei (Adagio)/God's Grandeur/Heaven-Haven/Let Down The Bars, O Death/The Monk And His Cat/Reincarnations/Sure On This Shining Night/To Be Sung On The Water/Twelfth Night/The Virgin Martyrs  
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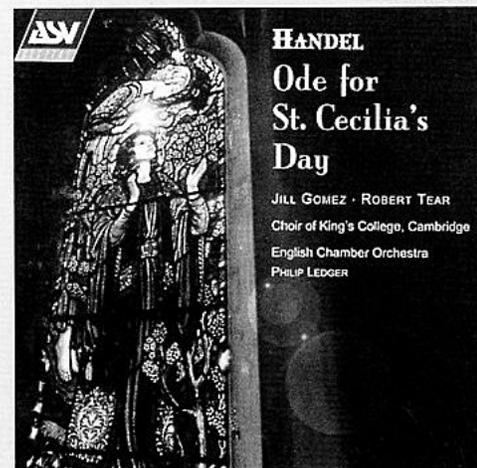
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# Wolfgang Amadeus Mozart (1756-1791)

## String Quartet in D minor K421

*Allegro – Andante – Menuetto (Allegretto) – Allegro ma non troppo*

This Quartet is the second in a series of six Mozart composed between 1782 and 1785 which, as a result of his playing viola in string quartet performances with Dittersdorf and Haydn, were dedicated to the latter composer.

The Allegro's opening first violin theme in D minor, robust with its octave leaps and trills, is transformed into a lyrical one in F major with clear phrases and energetic accompaniment from the second violin and viola. Once repeated, the themes and accompanimental figures are taken apart, probed and explored, before being reconvened for their final appearance, all in the home key of D minor.

The second movement falls into three broad sections, the third section repeating the music of the first. Within each of the three sections there is a similar feeling of a tripartite division, the last third once again repeating the first third. Two themes, a *cantabile* theme in F major and a repeated-note theme based on an arpeggio of F minor (this subsequently shifts to A flat major), form the thematic backbone of this intimate and finely-wrought movement.

D minor returns in the third movement (a minuet) with a suitably strong opening melody and an equally apposite descending chromatic bass line. The trio sees the first violin use virtually its entire compass from top to bottom with the characteristic short-long rhythm known as the 'Scotch snap'. The opening minuet returns, this time without repeats, to conclude the movement.

The final movement is an exquisite series of variations on an infectious D minor theme written in a Siciliano rhythm. A theme (in two halves), four variations and a coda (in a sense a fifth variation) explore the theme and its harmonic outline with varied figures and rhythmical devices. The fourth variation transforms the movement into a radiant and less earnest D major.

# Johannes Brahms (1833-1897)

## String Quartet in A minor Op. 51 No. 2

*Allegro non troppo – Andante moderato – Quasi Minuetto (Moderato) – Finale (Allegro non assai)*

After some time experimenting with the genre, Brahms wrote to the publisher Simrock in 1869 about his proposed String Quartets: 'seeing that Mozart took exceptional trouble to write six beautiful quartets, so we want to use our utmost exertions to make one or two passable ones'.

The String Quartets Op. 51 Nos 1 & 2 were the result of his compositional deliberations and were published in 1873. The first performance of the second, in A minor, was given by the Joachim Quartet at the Berlin Singakademie in October 1873.

Brahms' friend, the violinist Joseph Joachim, although not the dedicatee of this work, was perhaps honoured by the inclusion of his musical mnemonic, the notes FAE ('Frei, aber einsam'), in the first, arch-like theme of the opening movement. The second theme offers a contrasting dotted rhythm with an accompanying figure marked 'coaxing'. More Schubertian than Beethovenian in its ancestry, this movement's lyricism and rhythmical ingenuity hold the listener's attention superbly; melody – wherever it happens to lie – is never allowed to become static due to the vibrant cross-rhythms of the accompanying voices.

The thoughtful melody of the second movement again achieves its impact and focus from the surrounding parts and their intricate cross-play. Some way in, a duet for first violin and cello in canon (i.e. as though in a round), with a shimmering accompaniment from the inner parts, is a convincing demonstration of Brahms' contrapuntal mind and textural innovation. The recapitulation of the main idea in the 'wrong key' is put right by the intervention of the cello.

The dance-like contours and energy of the third and fourth movements are typical of Brahms. The ebullient cello accompaniment to the opening of the third movement (a minuet) is an appropriate anchor for the gestures of the upper instruments, and the rhythmic demeanour of the finale is redolent of the composer's Hungarian Dances. The third movement has a clear three-part structure, ABA (some of the initial material interjects in B), and the finale follows a sonata-rondo pattern to set its intricate musical fabric of expanding and contracting phrases.



Thursday  
26 June  
7.30 pm

## Chilingirian Quartet

Levon Chilingirian  
*violin*

Charles Sewart  
*violin*

Asdis Valdimarsdottir  
*viola*

Philip De Groote  
*cello*

with André De Groote  
*piano*



André De Groote was honoured with a number of international awards at the outset of his career including the Tchaikovsky Competition in Moscow, the Queen Elisabeth Competition in Brussels and the Munich International Competition. He has since appeared as a solo recitalist and chamber music player, and with a repertoire of over 50 concertos, as a soloist with many orchestras in Europe, Africa and America (North and South). He teaches at the Brussels Conservatoire and has given masterclasses around the world. He often broadcasts for radio and television, and has recorded for EMI, GHA (the complete piano works of Brahms) and CoDa (the complete Beethoven Piano Sonatas). He plays and records regularly with his wife, the cellist Viviane Spanoghe.

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This year marks the 100th anniversary of the birth of Erich Wolfgang Korngold and the 40th anniversary of his death. One of the most astonishing musical prodigies in history, he grew up to be a significant operatic composer and later, a pioneer of symphonic film music. The Proms at St Jude's continues its Korngold celebration with his early Piano Quintet, tonight receiving its second UK performance.

## Erich Wolfgang Korngold (1897-1957)

Piano Quintet in E major Op. 15

*Mässiges Zeitmaß, mit schwungvoll blühendem Ausdruck*

*Adagio: Mit größter Ruhe, stets äußerst gebunden und ausdrucksvoll*

*Finale: Gemessen, beinahe pathetisch – Allegro giocoso*

Korngold composed his Piano Quintet in 1921, just after he had completed his famous opera *Die tote Stadt*. Indeed, there are many reminders of that towering score in this ebullient work, especially in its finale. It is dedicated to the sculptor Gustinus Ambrosi who, in 1912, had created a full-length portrait bust of Korngold; this was subsequently destroyed by the Nazis when they broke into his home in Vienna in 1938. In three movements, the Piano Quintet is a large-scale work with virtuosic writing for all the instruments involved. It was first performed by the Bändler Quartet (with the composer at the piano) in Hamburg in 1923. It was frequently performed until the mid-1930s when, along with Korngold's other works, it was banned by the Nazis.

The first movement begins with an upward-leaping theme of radiant good humour and charm, full of optimism typical of this composer. The second theme is an exquisite song-like passage in C major, displaying similarities with a theme in the contemporaneous String Quartet in A major. At times mysterious and dissonant 'development' leads the movement back to a repetition of the opening theme and an ambitious coda in which dramatic trills become increasingly important for all instruments.

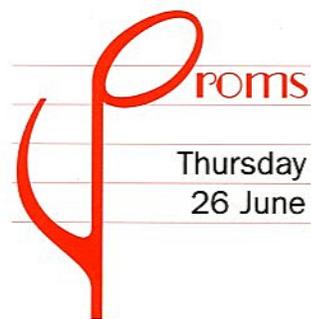
The following Adagio is a set of nine ingenious variations on Korngold's *Lieder des Abschieds* Op. 14, composed in 1920. The third song, *Mond so gehst du wieder auf* ('Moon, thou riseth again') is the principal subject, but quotations from the other three songs – both clear and hidden – are all included. The movement shows extraordinary flights of fancy and the use of an exotic harmonic language. Korngold's impressive skill in this genre was apparent early on when, at the age of 11, he composed a passacaglia which much impressed Mahler.

The finale begins with a stern and strident theme in C sharp minor which is answered by a quasi-cadenza in both piano and strings. E major is restored once more and Korngold's delightful Rondo theme provides for one of his most cheerful and optimistic exercises, as he propels the music through a bewildering series of complex set pieces which use every possible instrumental technique and often create an almost orchestral effect. After a breathless recapitulation of all this material, Korngold adroitly brings back the opening theme of the first movement in the final bars, for the emphatic conclusion.

*Note by Brendan Carroll*

This concert is being recorded by BBC Radio 3 for future transmission.

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## Chilingirian Quartet

*With tours to 30 countries on six continents, and recordings for EMI, RCA, CRD, Nimbus, Chandos, Conifer and Virgin Records, the Chilingirian Quartet has become one of the world's most celebrated and widely-travelled ensembles. The Chilingirian is Quartet-in-Residence at the Royal College of Music, London, and gives regular concerts for the BBC, for major British festivals, and at the Queen Elizabeth Hall and Wigmore Hall.*

*The Chilingirian Quartet was formed in London in 1971, and since then has performed across Europe in prestigious halls such as the Amsterdam Concertgebouw, Munich Herkulesaal, Zurich Tonhalle, Vienna Konzerthaus and Stockholm Konserthuset. Since the Quartet's New York debut in 1976, the Chilingirian has made annual coast-to-coast tours of the USA and Canada. In addition to tours to the Far East and Japan, it has toured extensively in Australia, New Zealand, Africa and South America.*

*In 1996-7 the Chilingirian Quartet has been celebrating its 25th anniversary with a series of concerts with special guests at the Wigmore Hall in London and concerts across Europe including the Vienna Musikverein, the Prague Festival and a series of recitals at the Perth Festival (Australia). British composers John Tavener and Robert Saxton have been commissioned to write works especially for the Quartet.*

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# Wolfgang Amadeus Mozart (1756-1791)

Sonata in E flat major K282

*Adagio – Menuetto I & Menuetto II – Allegro*

This Sonata is the fourth in a group of six Mozart wrote in Munich in early 1775. For those familiar with the early Classical piano sonata, the types of movement Mozart uses for this Sonata, and the order in which he uses them, will be surprising. The usual fast-slow-fast format (as he himself used in the first three of this group) has been replaced by an extended slow movement (imbued with 'cantabile' melody), two complementary minuets and an upbeat Allegro which thematically and formally appears more in keeping with this genre.

The influences of Haydn and J.C. Bach can be detected, but Mozart's sure feeling for the piano and its dynamic potential nevertheless comes through.

# Claude Debussy (1862-1918)

Five Preludes from Books 1 & 2

Hommage à S. Pickwick Esq. P.P.M.P.C. (Book 2 No. 9)

Le Vent dans la Plaine (Book 1 No. 3)

Les Collines d'Anacapri (Book 1 No. 5)

Minstrels (Book 1 No. 12)

Feux d'Artifice (Book 2 No. 12)

Debussy published his first book of *Préludes* in 1910 and the second in 1913. Each of the pieces is a microcosm, a sounding-out of the composer's very vivid imagination. Debussy's own aesthetic preoccupations led him to believe that only music was free to express the inexpressible, a philosophy perhaps confirmed in part by his placing the titles (suggesting to the player a possible reading of the music only after performance) at the conclusion of each of the pieces.

Of *Hommage à S. Pickwick Esq. P.P.M.P.C.* and Debussy's character study of Dickens' famous creation, the pianist Alfred Cortot said 'every bar of this piece finds its mark, from the comic use of *God Save the King* to the snatches of whistling in the last page, passing through all the variations of absent-minded seriousness, diffidence and complacency, that make up the humorous figure which is Samuel Pickwick, Esq.'

Debussy was a supreme craftsman when depicting the natural elements in music. *Le Vent dans la Plaine* is, in essence, a toccata (an Italian term for a virtuosic piece) evoking the energy and exhilaration of the wind. As Frank Dawes puts it: 'the wind is enough to ruffle the hair, but it never reaches gale force. Only a few sudden squalls in the middle section catch us unawares.'

*Les Collines d'Anacapri*, to create a scene from Anacapri (Capri, Bay of Naples), uses a mosaic of suggestive musical fragments: far-off bells, a tarantella dance rhythm and a Neapolitan melody marked 'avec la liberté d'une chanson populaire'.

*Minstrels* is a stage show in miniature. Depicting the chaotic jumble of a Negro minstrels' routine in progress, Debussy alludes to a stringed instrument (guitar or banjo), a plantation dance and out-of-tune cornet-playing. Acrobatics are accompanied by the obligatory drum rolls and, before the piece ends in hilarity, the listener's heart-strings are tugged with a snatch of sentimental song.

*Feux d'Artifice*, 'fireworks', provides a breathtaking conclusion to Book 2. The title offers an appropriate description of the technical demands of the work – a photograph in sound! The listener is reminded of Liszt's keyboard pyrotechnics or maybe even Ravel in this music. Cascades of incandescent figures, chords and glissandi cover the whole keyboard and, to emphasise the public nature of the firework display, a few bars of the Marseillaise are heard as the piece disappears into the blackness of the night.



**Joan Rowland** *piano*



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## Franz Schubert (1797-1828)

Sonata in A major Op. 120 (D664)

*Allegro moderato – Andante – Allegro*

This Sonata dates from 1819 but was not published until 1829, the year after Schubert's death. Generally recognised to be the work which sums up the composer's writing for piano to that date (and one which presages what was to follow), all the hallmarks of Schubert's melodiousness and harmonic elegance are present throughout.

The first movement's graceful opening tune is contrasted with a darker, rather alluring secondary theme eventually placed in the bass (in the minor). The canon-like phrases shared between the melody and bass (the first theme), and the ascending, driving octaves in the development section take us on a short journey, altering our perception of the movement's themes in the process. We return, to hear them once more in their familiar guise, in a full recapitulation of the opening section. The second movement is a simple but poignant piece where chordal writing and a theme using repeated notes achieve a deeply-felt and judicious intensity. The Sonata concludes with an ebullient and carefree dance in compound time where theme and spinning figuration meld perfectly together.

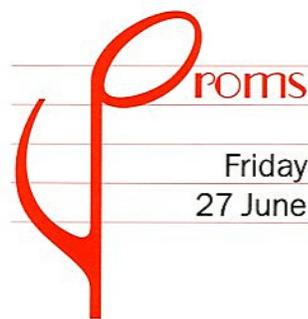
## Fryderyk Chopin (1810-1849)

Scherzo in C sharp minor Op. 39

Published in 1840, this work was dedicated to Chopin's pupil Adolphe Gutmann. Many have commented on its demonic power and one critic spoke of it as seething with scorn. Its combination of a rather relentless melody and bass idea with a more removed, almost transcendental chorale theme (with added broken chord patterns), proves an impressive and entralling recipe.

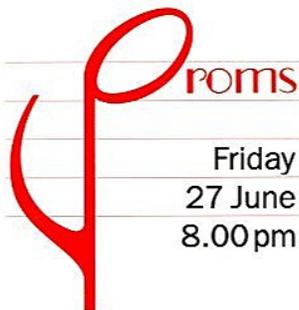
Ballade in A flat major Op. 47

Robert Schumann counted this work among Chopin's most original compositions; its elegance and deft handling of silence and syncopation perhaps won him over. It is somewhat more light-hearted in comparison with its companions in this genre and, if a contemporaneous source is to be believed, the intricacies of a work such as this, in its transference from extemporisation to written product, must surely have caused Chopin 'nervous strain and almost total despair'.



Joan  
Rowland *piano*

*Canadian-born Joan Rowland gave her first recital at the age of nine and made her first orchestral appearance at the age of 11. She studied in Canada with Mona Bates and later with Edward Steuermann in New York. Joan Rowland won the first prize in two international competitions, Darmstadt and Salzburg Mozarteum, and subsequently toured as a soloist and chamber music artist under Columbia Artists Management; her engagements took her the length and breadth of Canada and the USA. Miss Rowland has appeared with orchestras in Europe and North America and, as a solo recitalist, most recently in New York, Bellagio, Toronto, London (St John's Smith Square) and Zurich. She has made numerous appearances as a chamber music player, and since 1980 has been the partner of Karl Ulrich Schnabel in the Piano Duo Schnabel; their concerts have taken them to many venues including the Queen Elizabeth Hall, London. Miss Rowland is active as a teacher and lecturer, and is a piano professor at the Manhattan School of Music, New York.*



POMS

Friday  
27 June  
8.00pm

## A Cabaret Diversion

---

Jill Gomez  
*soprano*

John Constable  
*piano*

---

The soprano Jill Gomez and pianist John Constable seduce the senses with a sequence of cabaret songs by Poulenc, Satie, Britten, Zemlinsky, Weill, Gershwin and the inimitable Cole Porter.

*The audience is respectfully encouraged to glance through the programme before the concert, which is given with one or two short breaks but without an interval. Once the lights have gone down it will be hard for anyone, other than a cat, to read print!*

### Francis Poulenc (1899-1963)

Voyage à Paris

How delightful to leave this dreary place for Paris, city of love!

Hôtel

My hotel room is a cage in which I don't want to work but to light a cigarette and dream.

Fêtes galantes

You see fops on bicycles, pimps in kilts and drowned folk floating by under bridges. The whole crazy world passes by as though nothing matters.

### Erik Satie (1866-1925)

La Diva de l'Empire

The little girl with the big Greenaway hat has stolen our hearts away. She's a saucy little minx, perfectly innocent but wickedly exciting.

Gymnopédie (piano solo)

### Alexander von Zemlinsky (1871-1942)

Elend

Play the blues for me, a poor black girl whose lover's done her wrong.

Afrikanischer Tanz (piano solo)

### Kurt Weill (1900-1950)

A Marie Galante Miscellany

*These musical numbers were written in 1934 for a play by Jacques Déval about the abduction of a Bordeaux girl by a Panamanian sea-captain. 'Les Filles de Bordeaux' is sung by a good-time girl as a warning – unfortunately not heeded by Marie, who eventually finds herself dumped in a South American port. 'Le Roi d'Aquitaine' is a lullaby she sings to a destitute Negro she has befriended and who is dying. Her longing for a ship which will take her back across the Atlantic to France is expressed in 'J'attends un navire'. This song was adopted by the French Underground during the Second World War, symbolising its anticipation of the arrival of the Allies.*

Marche de l'armée panaméenne (piano solo)

Les Filles de Bordeaux

Riding at anchor the sailor coolly split the skull, charred the remains and threw the ashes into the sea. Those lovely girls of Bordeaux should have drowned themselves before being lured on board.

Scène au dancing (piano solo)

Le Roi d'Aquitaine

I'm selling ducks in the market, grey, blue and white ones just like the princes who come to buy. If the King of Aquitaine comes to shop he'll make a bid for me and that'll be tough luck for the Queen.

J'attends un navire

Two bucks from a sailor for his fix – that's the last thing I'm waiting for, but he can pay up and get lost! Every torment adds a sail to the ship, every sigh swells the breeze that will one day carry me home to Bordeaux.

### Benjamin Britten (1913-1976)

Funeral Blues

If you're feeling like expressing

Calypso

## Cole Porter (1893-1964)

Night and day  
The laziest gal  
Miss Otis regrets  
The Physician

## George Gershwin (1898-1937)

'S wonderful  
Love walked right in  
Fascinating rhythm

A buffet (for those who have booked in advance), including a complimentary glass of wine, will be served after the concert in the marquee where the audience will be able to meet the artists.

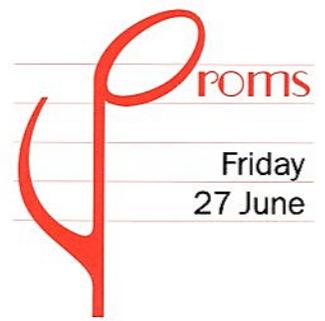
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*Jill Gomez was born in the West Indies of Spanish and English parents. Her career was launched when she sang Adina in L'Elisir d'Amore, Mélisande and La Calisto at Glyndebourne. She has sung with Covent Garden, English National, Scottish and Welsh Operas. Opera appearances abroad have taken her to Geneva, Lausanne, Copenhagen, Brussels, Zurich and Frankfurt where her roles have included Fiordiligi, the Countess (Figaro), Donna Anna, Tatiana, Cleopatra (Handel's Giulio Cesare) and the Governess (The Turn of the Screw). She created the role of Flora in Tippett's The Knot Garden at Covent Garden, and of the Countess in Thea Musgrave's Voice of Ariadne at the Aldeburgh Festival. The original recording of The Knot Garden has just been reissued on CD, as has a famous live performance of A Child of Our Time. For the BBC she has also given world premieres of William Alwyn's Miss Julie (written for her and Benjamin Luxon) and of Prokofiev's Maddalena.*

*On the concert platform she has sung Mahler with Solti and Previn, Britten with Rattle, and Debussy, Ravel and Berg with Boulez. Recent highlights include performances of the Songs of the Auvergne with Ashkenazy and Tortelier, Mozart's Ch'io mi scordi di te and Beethoven's Egmont music with Peter Frankl and Lawrence Foster, and Ravel's Shéhérazade with Paavo Berglund. She is well known for her versatility across an exceptionally wide range of recital repertoire. Her 'Spanish Songbook' programme has been given at venues from the West Indies to summer festivals in Scandinavia and has been recorded by Conifer Classics. Her interpretation of Spanish music has led Spanish and English critics to compare her with Victoria de los Angeles and Teresa Berganza. Acclaimed recordings include Britten's Les Illuminations, Songs of the Auvergne, Villa-Lobos' Bachianas Brasileiras No. 5, Cabaret Classics and Britten's Blues. Her famous Saga recordings of French, Spanish and Mozart songs are now on CD.*

*In 1995 for Almeida Opera she created the role of the Duchess in the world premiere of Powder her Face, a new opera by the young composer Thomas Adès, billed by BBC Radio 3 as 'the opera event of the decade'. At the BBC Promenade Concerts in 1996 Jill joined Yan Pascal Tortelier and the BBC Philharmonic for a performance of Cancionero de Pedrell, a collection of ravishingly beautiful Spanish folk-songs orchestrated by Roberto Gerhard. Miss Gomez appeared in recital at the 1996 Norwich and Norfolk Festival, and sang Les Illuminations with Stuart Bedford and the Britten Sinfonia.*



Friday  
27 June

## A Cabaret Diversion



*John Constable was born in London and studied at the Royal Academy of Music. During the course of a long and varied career as a pianist and a harpsichordist he has made many recital records of songs and chamber music including Liszt songs with Philip Langridge and, with Jill Gomez, A Spanish Songbook as well as Cabaret Classics which was awarded the Deutsche Schallplattenkritik. He accompanies regularly in Europe, Japan and the USA, and is well known for his performances of contemporary music. In 1995 he gave recitals in the BBC's Towards the Millennium series and in the New British Music weekend at the Barbican. As a harpsichordist he has recorded and performed extensively with David Atherton, Colin Davis, Hans Werner Henze, Elgar Howarth, Oliver Knussen and Simon Rattle. He has been principal pianist for the London Sinfonietta since its formation and is principal harpsichordist of the Academy of St Martin in the Fields. He is a professor at the Royal College of Music, London.*

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## The Ark of Noah

presented by Tintagel

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Rachel Hamilton harp & flute

Clara Sanabras voice & oud

Louise Strickland recorders & symphony

Before the opera is performed, Tintagel presents a sequence of songs and dances from the 12th to the 14th centuries about some of the creatures on board the Ark. In this ideal introduction to the opera for both children and adults, you will hear music by Italian, French and English composers depicting, amongst others, the unicorn, mussel, nightingale, pelican, eagle, viper and sheep.



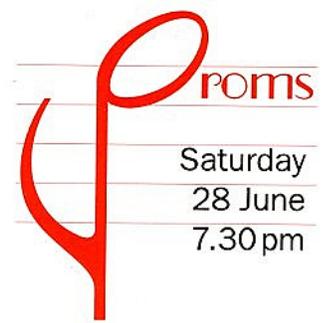
*Tintagel was formed in 1995 after the players had met at the Guildhall School of Music and Drama. The group aims to explore the relatively uncharted field of medieval music, and has given concerts in such venues as an 11th-century tithe barn in Oxfordshire, an early merchant's house in Devon and early medieval churches. Tintagel's members often construct their music from single lines and add their own harmonic style and improvisations. They have performed a programme of music from the Iberian Peninsular in the Canary Islands, at the Las Palmas Festival of Sacred Music, and future plans include visits to Catalonia and Madrid.*

INTERVAL

## Benjamin Britten (1913-1976)

### Noye's Fludde

Benjamin Britten's one-act opera telling the familiar Old Testament story of Noah and the flood was premiered at Orford Church, Suffolk, in June 1958. Inspired by the Chester Miracle Play, Britten conceived a work to unite young with old, and professional with amateur. The central characters are the Voice of God (a spoken part), Noye (bass-baritone) and Mrs Noye (contralto). Sem, Ham, Jaffett and their spouses are played by teenage boys and girls, and the other parts (Mrs Noye's Gossips and the many animals mentioned in the Chester play) are allotted to children. The orchestra you will hear tonight is also in keeping with the composer's original intentions in that it unites players of varied ability. (Music Aid patron Emanuel Hurwitz, leading the solo quintet tonight, also played in the first performance.) Britten composed the music very carefully in order to make it accessible to a large number of participants and, to involve absolutely everyone present, he invites the audience to join in with three hymns placed at the beginning, the middle and the end of the work.



Saturday

28 June

7.30 pm

## Noye's Fludde

Combined orchestral and choral forces of the Garden Suburb Junior School, Henrietta Barnett School, Latymer Upper School, South Hampstead High School, University College School and the Youth Music Centre

Edward Kay conductor

Christopher Foster Noye

Claire Bartram Mrs Noye

Leonard Fenton Voice of God

Areta Breeze director

Mary Lou Graham producer



*Claire Bartram won a post-graduate scholarship to study singing at the Royal Academy of Music. She has received awards from the John Waite Charitable Trust and the Royal Academy of Music, and was runner-up in the Mario Lanza Singing Competition. Claire has been in much demand as an oratorio singer performing in London, Birmingham, Stratford-on-Avon and Alsace in such works as Handel's Messiah, Mendelssohn's Elijah and Elgar's The Music Makers. Her operatic repertoire is wide-ranging and appearances have included Queen Isabella in Offenbach's Christopher Columbus, Mrs Noah in Britten's Noye's Fludde and Zita in Puccini's Gianni Schicchi. 1996 saw Claire perform her first lead role as Isabella in The Italian Girl in Algiers by Rossini.*

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Noye hears God accuse mankind of sin; He promises to deliver Noye from the forthcoming devastation

Noye and his family build the Ark

The animals enter the Ark singing 'Lord, have mercy'

Mrs Noye is persuaded to board the Ark

The storm

Hymn (Eternal Father, strong to save)

After the storm, the flood

Noye sends out a raven and then a dove

Noye gives thanks for their safe delivery

The animals leave the Ark singing 'Alleluia'

God explains the significance of the rainbow

Hymn (The spacious firmament on high)

### Cast & Choir

James Deacon *Ham*; Claudia Block *Mrs Ham*; Jack Parker *Jaffett*; Sarah Morh-Pietch *Mrs Jaffett*  
Andrew Leveson *Sem*; Hannah Mulder *Mrs Sem*

*Gossips*: Sally Bailey, Chloe Cooper, Hannah Davidson, Debbie Day, Louisa Shovel

*Animals*: Sarah Batten, Neta Chachamu, Alice Cohen, Emily Dankworth, Camilla Delmaestro, Aashika Doshi, Anna Driscoll, Lauren Everall, Miraj Gadhavi, David Gregson, Benji Grunberg, Natasha Grunberg, Louise Helzack, Laura Kavalier, Esther Maxwell, Rosie Parsons, Rachel Rouse, Elizabeth Shelton, Felicia Sim, Danya Taylor, Erica Williams

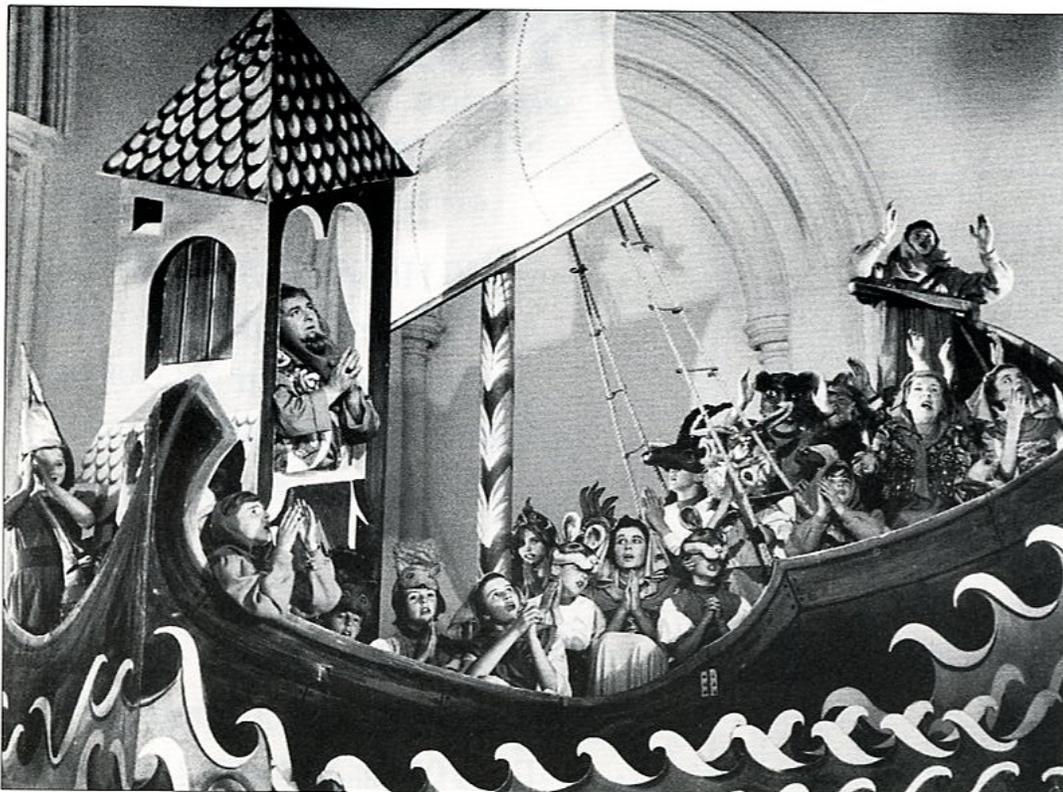
### Solo Quintet

Emanuel Hurwitz (violin 1), Tania Houston (violin 2), Kay Hurwitz (viola),  
Ben Rogerson (cello), Francis McGuire (double bass)

For full orchestra listing see page 27.

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*The Ark, from the first performance in 1958*



## Noye's Fludde

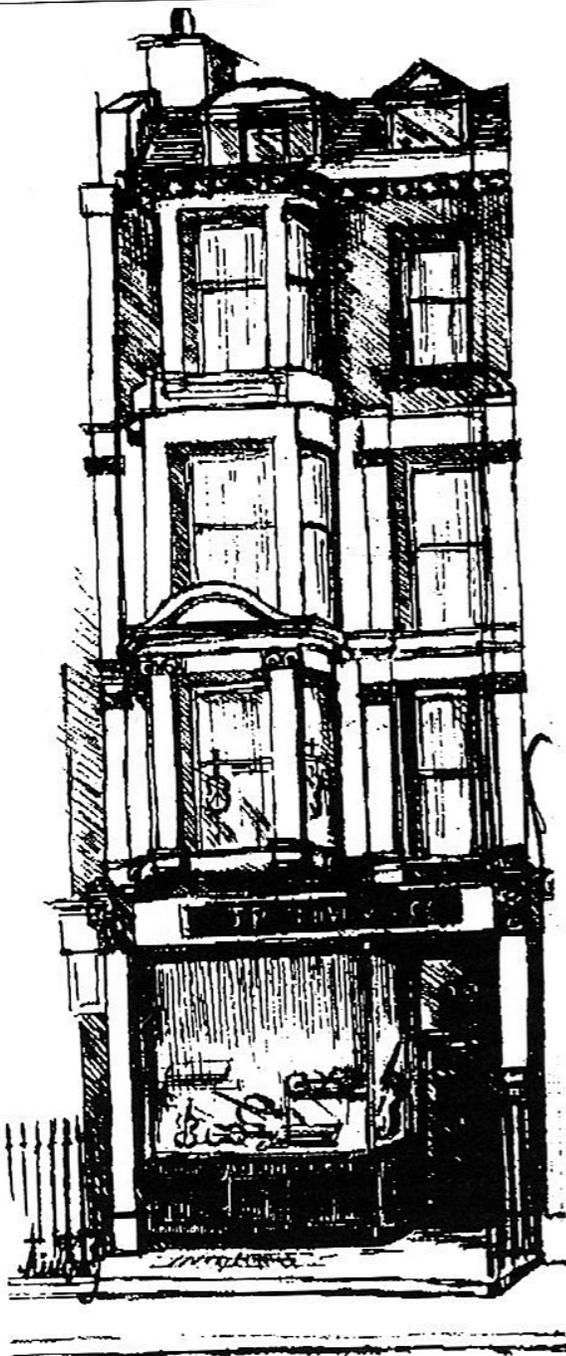


Well known as Dr Legg in *EastEnders*, Leonard Fenton graduated at King's College, London, and was commissioned in the Royal Engineers. He has performed at the National Theatre where, among the many appearances there, he was in the two-hander *Happy Days* with Billie Whitelaw (directed by its author, Samuel Beckett). He played Bardolph to Orson Welles' *Falstaff* in *Chimes at Midnight* and featured in Lindsay Anderson's productions of Chekhov's *The Seagull* and Ben Travers' *The Bed Before Yesterday*. Other television work includes *Z-Cars*, *Colditz*, *Shine on Harvey Moon* and *Love Hurts*. He has many film credits to his name, is a trained singer and a painter.

Edward Kay is Director of Music at South Hampstead High School. He studied conducting under George Hurst and has conducted a wide repertoire of operatic and orchestral music. He has worked with the North East Symphony Orchestra, Durham County Opera, the Helios Orchestra, *Figaro Opera* and the Stravinsky Players. He is also a clarinet and piano teacher and has had considerable experience as an accompanist.

Christopher Foster for biography see page 7.

Areta Breeze is a freelance director whose work focuses on new writing and opera. She has been involved with the London New Play Festival and Kendall Productions as director; she is also a member of the Literary Committee and a dramaturg. Future productions include Britten's *Peter Grimes* and *Cakewalk* by Tom Mintz.



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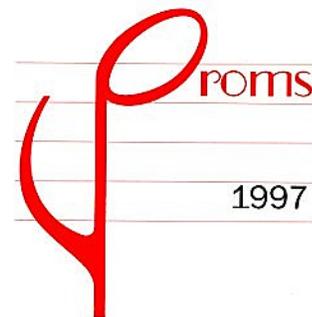
## St Jude's Organ Appeal

The St Jude's Organ Appeal was launched in 1992 to rebuild the now 108-years-old instrument at St Jude's. It was originally built by the famous Victorian organ-builder, Henry 'Father' Willis, for the church's progenitor church, St Jude's in Whitechapel, the Parish of the social reformer, Canon Samuel Barnett. On the closure of the church in the 1920s, Canon Barnett's wife, Dame Henrietta, the founder of the Hampstead Garden Suburb, arranged for its removal to the Suburb.

It was rebuilt by Hill & Son, Norman & Beard Ltd in 1934 and has remained in constant use in services, recitals and, more recently, in recordings ever since. Wear and tear have naturally taken their toll in recent years and a restoration project was considered vital for its continued life.

With some £35,000 raised over the last five years we are around half-way to securing the future of this historic instrument, an instrument which gives St Jude's its only remaining material connection with the Garden Suburb's Whitechapel roots.

For more details and contributions (cheques payable to the 'St Jude's Organ Appeal'), please contact the Revd Alan Walker (Vicar) or Andrew McCrea (Organist and Director of Music), St Jude-on-the-Hill, Central Square, London, NW11.



## History of the Proms at St Jude's

The Proms at St Jude's celebrates its fifth season this year! My chance remark in January 1993 about putting on a week of musical events to raise money for the St Jude's Organ Appeal and the North London Hospice, eventually took form in the Proms that year.

From 1993 to 1995 the St Jude's Proms Committee worked with the Hospice (North West Support Group) to produce three seasons of exciting and varied music-making which raised valuable funds for both concerns and established what has now become an important part of the Suburb's calendar. This year sees the second year of the St Jude's Proms Committee's collaboration with Music Aid to raise money for Save the Children and the ongoing Organ Appeal.

From humble beginnings the Proms has certainly come of age. First-rate music-making, two worthy causes and the Proms' communal atmosphere make the total experience of this festival a must for everyone.

*Susie Gregson*

## Acknowledgements

The Organising Committee of the Proms at St Jude's 1997 and MUSIC AID are grateful to all the artists for their generosity in participating in the festival and to the many others who by volunteering their services have made this enterprise possible.

We are grateful for the invaluable support given to the festival on behalf of the local community by the Hampstead Garden Suburb Residents Association and the H.G.S. Trust; and to local businesses for their sponsorship of events in the festival.

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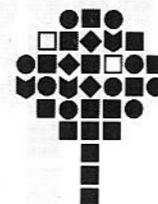
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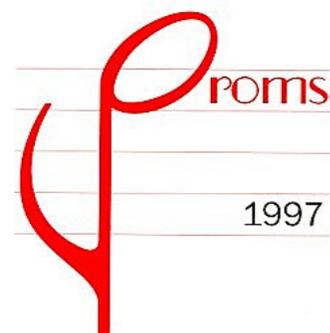
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*Violin:* Hugh Thomas (leader)\*, Hilary Birch, Geoffrey Bowring, Simon Brown, Benjamin Constantine, Julia Court, Sue Davis, Simon Funnell, David Glenister, Sarah Harvey, Katie Hitchings, Peter Jones, Tom Klidzia, Rachel Maher, Bharat Parmar, Vincent Spencer, Rachel Thew, Alistair Thompson. *Viola:* Roger Mears\*, Edmund Barrett, Kenji Fusé, Isabel Smith, John Sutherland, Mark Theaker. *Cello:* Judith Robinson\*, Sian Barnes, Paul Kears, Ellen Kenny, Richard McKinnon, Jonie Spears. *Double Bass:* Warwick Thompson\*, Ben Pateman. *Flute/Piccolo:* Ruth Newman\*, Steve Cupitt, Ruth Underwood (piccolo). *Oboe/Cor Anglais:* Nicholas Theobald\*, Sue Chick, Lara Mephram (cor anglais). *Clarinet/Bass Clarinet/Saxophone:* Jill Anderson\* (& alto saxophone), Catherine Allen (& alto saxophone), Huw Robinson (& bass clarinet), James Wolfe (tenor saxophone). *Bassoon/Contrabassoon:* Simon Fairborn\*, Bill Robinson, Fritz Berent (contrabassoon). *Horn:* Nick Powell\*, Christopher Eyre, Andrew Feist, Timothy Stidwell. *Trumpet:* Janet Young, John Parker. *Trombone:* David Laljee, Piers Morrel, Steve Austin. *Banjo/Guitar/Mandolin:* Nigel Woodhouse (solo), Isabel Smith, Stuart McGowan, Jane Morgan. *Piano/Celesta/Harmonium:* Sally Shaub, Warwick Thompson. *Percussion:* Richard Soupe.

\*Indicates Principal

## NOYE'S FLUDDE ORCHESTRA

*Solo Quintet:* Emanuel Hurwitz (*violin 1*), Tania Houston (*violin 2*), Kay Hurwitz (*viola*), Ben Rogerson (*cello*), Francis McGuire (*double bass*).

*Violin 1:* Judy Barnet, Adrian Beire, Amelia Bercusson, Tara Francis, Ami Kawamoto, Matthew Taghioff, Simon Taghioff, Alex Weil. *Violin 2:* Sarah Burke, Joshua Eisenthal, Sarah Garver, Callum Little, Freya Morgan, Tania Swiery. *Violin 3:* Harry Gooding, Natasha Hejab, Ben Hoare, Amenze Igbinedian, Thomas Ker. *Viola:* Farrah Abov, Lisa Barnett, Max Douglas, Edmund Perry. *Cello:* Alexander Hurwitz, Daniel Lederman, Jessica Rustin. *Recorder:* Barbara Law.

*Piano:* Carolyn Hextall, Judith Clarke. *Timpani:* George Crawford.

*Percussion:* pupils of Latymer Upper School. *Handbells:* pupils of South Hampstead High School.

*Bugles:* pupils of University College School.

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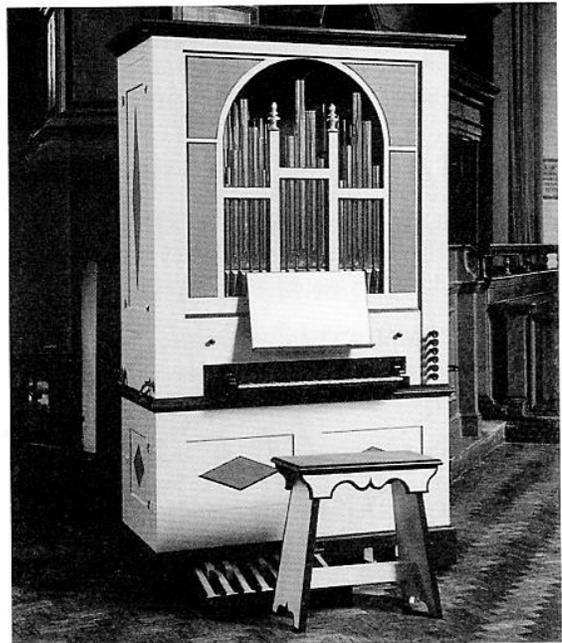
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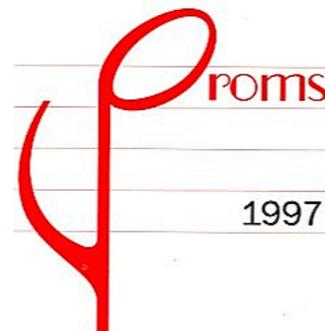
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MUSIC AID wishes to express thanks to its hosts and the musicians who helped to launch the Friends scheme.

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Special thanks to Michael Max and to Lloyds Bank for generous support.

## Music Aid

MUSIC AID (President Sir Simon Rattle) was founded in 1985 by a number of musicians in the world of classical music who were deeply moved by the revelations of the devastating famine in Ethiopia and the Sudan.

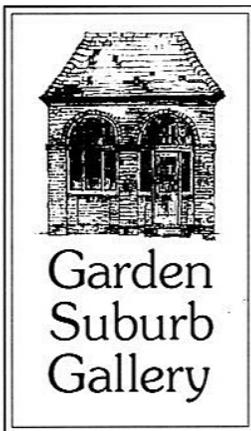
Launched at St John's Smith Square with a concert directed by Emanuel Hurwitz, MUSIC AID attracted backing from many musicians throughout Britain. Offers of events came from schools, music colleges, orchestras, choirs – amateur and professional – including some very young children who went busking in local villages.

A distinguished list of patrons and artists gave their support, including Lord Menuhin, the Amadeus Quartet, the Academy of St Martin in the Fields with Iona Brown, Evelyn Glennie and the Lindsay Quartet.

Some of our patrons are participating in this summer's music festival; Humphrey Burton on 24 June, the Chilingirian Quartet on 26 June. Many other notable musicians are contributing to the five-day festival. A large number of children from local schools, as well as Emanuel Hurwitz himself, will be taking part in a performance of Britten's *Noye's Fludde* on 28 June.

MUSIC AID has raised some £140,000 for Save the Children, an achievement recognised by Save the Children last year in a special award to MUSIC AID's Administrator, Jocelyn Selson.

MUSIC AID's association with the Proms at St Jude's in 1997 links this established festival of music-making in north London with the celebration of the 90th anniversary of the founding of Hampstead Garden Suburb and the generous support given by the community towards the international work of Save the Children.



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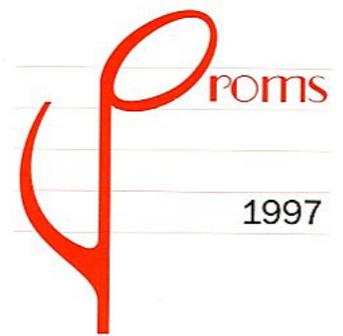
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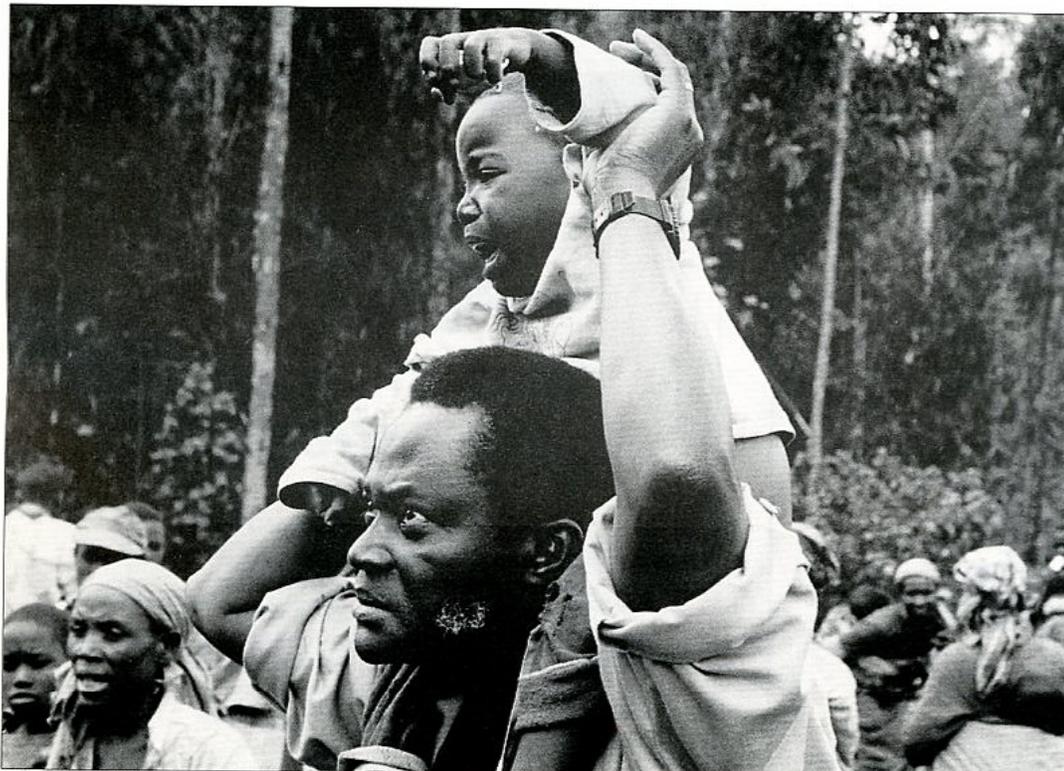
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*Rwanda. Following the fighting between Government forces and ethnic Tutsis in eastern Zaire last October many Rwandan refugees fled the camps in the area. Save the Children has a major programme of work in Rwanda and staff were positioned at all border areas to protect and register unaccompanied children. SCF social worker carries a small boy on his shoulders enabling the child's mother to spot her son before the lorry leaves.*

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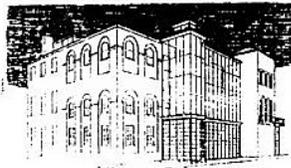
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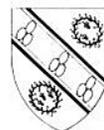
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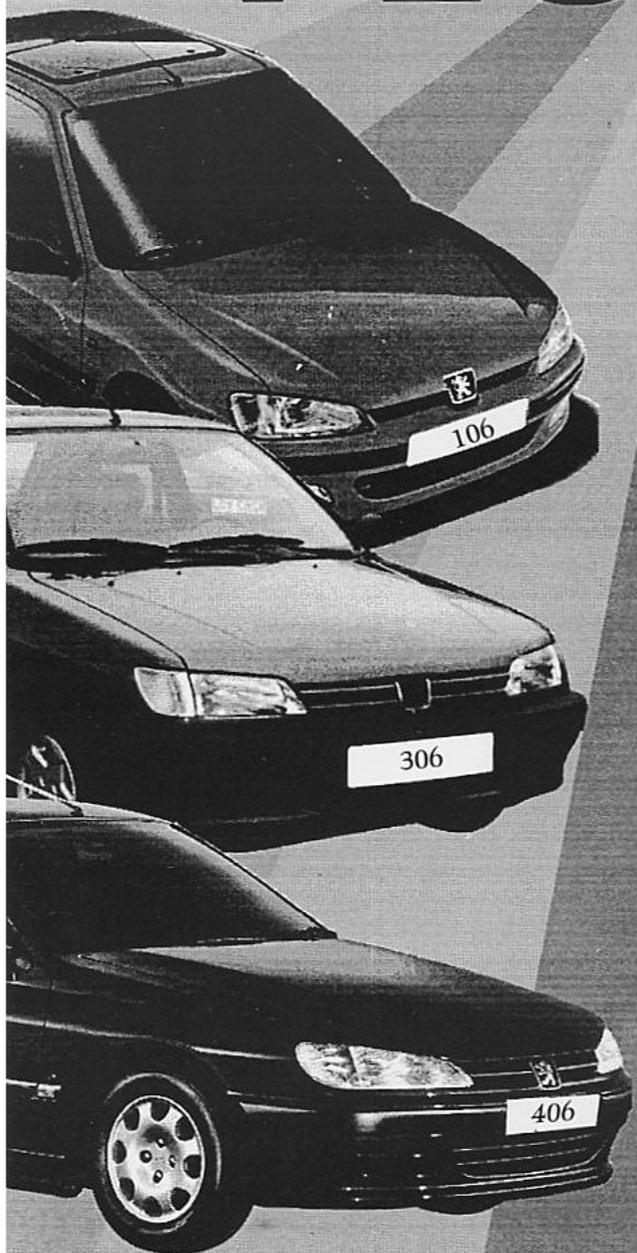
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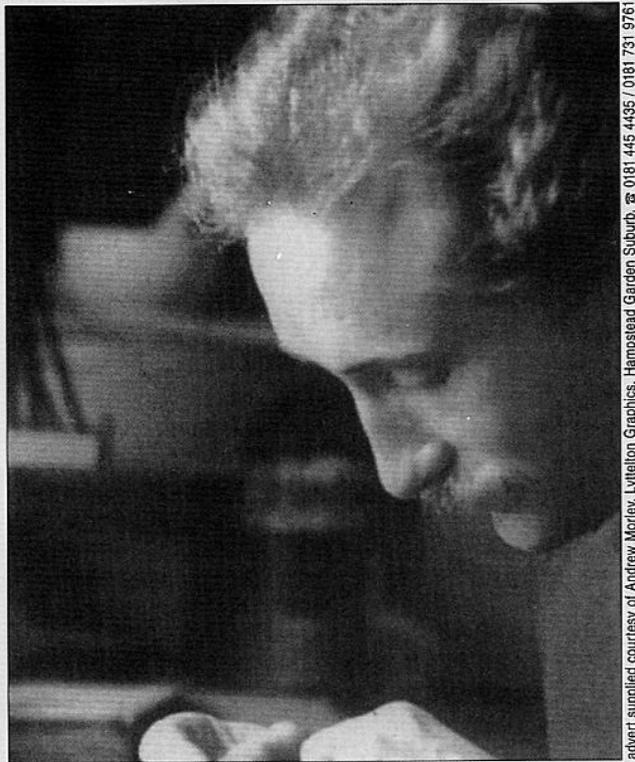
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