

Proms at St Jude's

MUSIC & LITERARY FESTIVAL 2014

21-29 June 2014

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21-29 June

Hon President's Message of Welcome

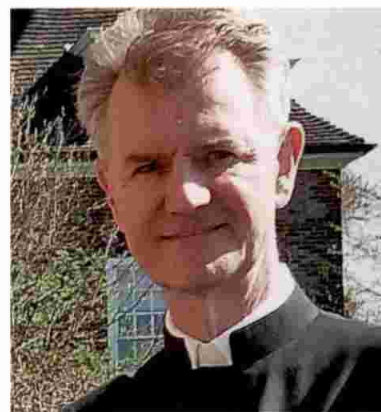
It's a pleasure to welcome you to the 2014 season of Proms at St Jude's. By supporting us, you are supporting two very worthwhile causes – the North London Hospice and Toynbee Hall – one caring for people at the end of their lives and the other helping those who are just setting out. Thank you.

At the same time, you are joining a wonderful community celebration, and I'm delighted to see St Jude's and Central Square come alive with Proms visitors every year. I wish you a very enjoyable Festival.



The Reverend Alan Walker

HON PRESIDENT, PROMS AT ST JUDE'S. VICAR OF ST JUDE-ON-THE-HILL



Chairman's Greeting



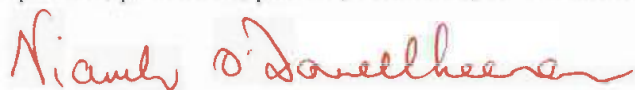
Thank you for joining us this year and contributing to the spirit of Proms – we expect more than 5,000 people to attend.

I hope you enjoy the festival, and please tell your friends and family about it so that they can share the magic that happens each year in this part of North London.

Besides the evening concerts, the centrepiece of the festival, may I also draw your attention to other events that can sometimes be overlooked? We have our LitFest during the first weekend, with top authors and interviewers. There are guided Heritage Walks nearly every day. And don't forget the free lunchtime concerts and recitals, where you can see and hear some rising stars.

We're keen to encourage young children to get a taste of what's on offer to grown-ups. As well as three free concerts for this age group, we also have a walk around the Suburb designed for those aged 6-14 this year. Please invite them to come along.

On behalf of the Proms Committee, I'd like to thank everyone who supports us – as Friends, advertisers, sponsors, performers, patrons, volunteers, staff and ticket-holders. We couldn't do this without you!



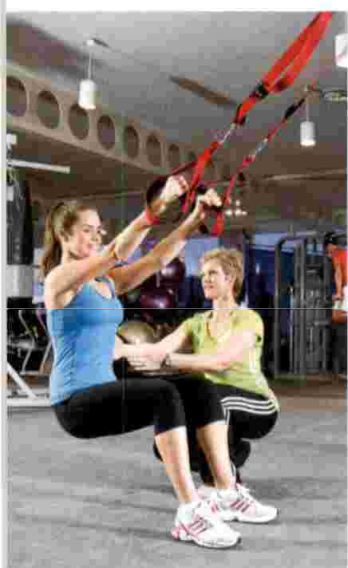
Niamh O'Donnell-Keenan

CHAIRMAN, PROMS AT ST JUDE'S



Please give generously to the bucket collections after each concert.
All donations increase the amounts we can give to the two charities we support:
Toynbee Hall and the North London Hospice

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**Non-member DLKids opening times: Monday-Thursday 12-3pm, Friday 12-7pm, Saturday and Sunday 2-6pm.

21-29 June

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LitFest Programme

SATURDAY 21st	11.00am	PHYLLIDA LAW with PIERS PLOWRIGHT	19
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	3.30pm	RICHARD VAN EMDEN with THE REVEREND ALAN WALKER	20
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Proms Heritage Walks

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THURSDAY 26th	10.30am	SUBURB IN THE CITY OF LONDON	25
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LitFest: Doors open 30 minutes before scheduled start time • Concerts: Doors open 45 minutes before each performance.
Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances.
Programme details correct at time of going to press. Please do not photograph or record the artists/authors.

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† A booking fee of 2% of the total value (plus £1.50 per ticket up to a maximum of £20) applies

21-29 June



Concert Programme



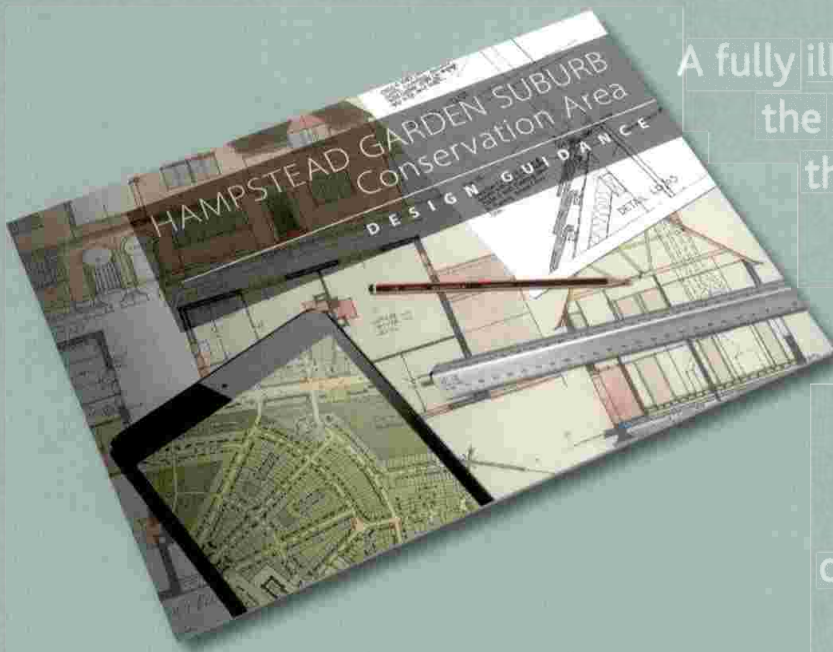
SATURDAY 21st	12.45pm	FAMILY CONCERT – PROKOFIEV’S PETER AND THE WOLF AND OTHER WILD TALES Little Wolf Gang – Martin Maudsley <i>storyteller</i> , Edward Jay <i>accordion</i> , David Adams <i>bassoon</i> and Fiona Barrow <i>violin</i> 27
	7.45pm	LA BOHÈME NEVILL HOLT OPERA Nicholas Chalmers <i>conductor</i> , Katie Bird <i>soprano</i> (Mimi), Tereza Gevorgyan <i>soprano</i> (Musetta), Pablo Bemsch <i>tenor</i> (Rodolfo), Toby Girling <i>baritone</i> (Marcello), Alexander Robin Baker <i>baritone</i> (Schaunard), Ross McInroy <i>bass</i> (Colline), Martin Lamb <i>baritone</i> (Benoît/Alcindoro) Orchestra and chorus of Nevill Holt Opera 29
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21-29 June



Aspire project youngsters meet lambs for the first time at Jamie's Farm

Toynbee Hall

Aspire is Toynbee Hall's flagship youth project, which has been running for the past seven years. Thanks to the generosity of Proms at St Jude's and its supporters, we have been able to continue to work with more than 500 disadvantaged young people in East London.

Why the project is needed

The young people we work with are often disengaged from school and home life and struggle both academically and socially. They may have suffered from difficulties in their life such as bereavement, being in care, caring for a sick relative, bullying or simply from a lack of confidence. Sadly, they are often overlooked in school as large class sizes draw the focus of teachers to those at the top of the class and those at the bottom. We engage the youngsters in active learning and informal education to improve and support their emotional and social well-being. Aspire works with young people in seven local schools where they get involved in in-school group sessions and school trips including a week-long stay at Jamie's Farm in Wiltshire. This unique combination of activities acts as a catalyst for young people to make positive changes in their lives.

The difference you have made

During the last academic year, Toynbee Hall's Aspire helped 70 13-year-olds and 14-year-olds. The number of young people who now reach the national baseline for self-esteem and life resilience has doubled as a result of being on Aspire.

Last year two youngsters, Shorif and Shihab, spoke at the Proms about the difference Aspire had made in their lives, saying it had made them feel braver and proud of what they had achieved.

Fourteen-year-old Latif feels the same way. His teacher referred him to us as he lacked self-confidence and found it hard to make friends.

"Aspire gave me the opportunity to think about what I wanted to do with my life," he says.

"I hope to work with other young people to give them the same opportunity. When I started on Aspire I was shy and not confident in expressing my feelings. The workshops and games helped me make new friends and the trip to Jamie's Farm was my first time away from home.

"Now I'm much more confident around my friends, and feel able to say what I like to do. I supported younger children to take part in a reading challenge at my local Idea Store: if you told me two years ago I would be doing that, I would not have believed you."


From everyone involved in the Aspire project, and all of us at Toynbee Hall, we would like to thank the supporters of the Proms at St. Jude's for making this important work possible.

TOYNBEE
HALL

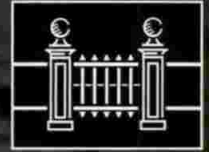


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A background image of a musical score with various notes and staves.

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21-29 June

North London Hospice

Taking care of loved ones

The North London Hospice exists to meet the needs of people in Barnet, Enfield and Haringey who have been affected by a life-limiting illness and to support their families, friends and carers.

The totally free specialist palliative care which the hospice provides to patients, and the comfort and support it gives to their loved ones, have been admired and treasured in the local community for the past 21 years. People have been generous in their support but, as with many charities, these years of austerity have seen declining income and rising costs. The hospice has been one of the principal beneficiaries of Proms at St Jude's since they began in 1993.

Art Therapy at North London Hospice

For a person living with a diagnosis of cancer or other life-limiting conditions, art therapy can be a valuable part of their treatment, offering psychological, emotional and physical benefits.

It uses art to explore issues of concern to each individual. After learning that they have a life-threatening illness, many people find themselves overwhelmed by the intensity of their emotions and may feel unable or unwilling to burden those around them with their concerns. Art therapy offers a safe, confidential environment in which thoughts and feelings that may be too intense or painful to put into words can find release. It can help people work towards psychological rehabilitation and a greater sense of well-being. Patients can attend one-to-one sessions with art therapist Karen Clements or be part of a group which she oversees.

Kate was diagnosed with cancer in 2012 and she attended art therapy in the Hospice over a period of several months. She used a range of materials to make images and, as a direct result of the art making, was able to talk with the therapist about the impact of her diagnosis and explore in depth issues that arose. Kate was able to express her feelings of anger at past events and her loneliness and vulnerability in the present. She was able to



Karen Clements at a one-to-one art therapy class at North London Hospice

reach a place of acceptance of others and herself and to find inner peace. She found the process liberating and one that led to a resolve to live her life to the full, stating, "This is my time."

She says, "It's in the depth of uncovering that art therapy benefits you, providing you put in what you can. You've got to be willing to work at it. It has helped me lay a lot of things to rest. It has helped me to accept and let go. I am at peace with myself. Art therapy has brought everything together as a whole – body, mind and spirit. Deep, long-ago issues came to the surface and could be explored, sorted and acceptably put away."

NORTH·LONDON HOSPICE

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21-29 June

The Story of Lieutenant John Raphael

By Lesley Bulow



Lesley Bulow

On the north wall of St Jude's is a marble bust to a remarkable young man – John Raphael, a gifted international sportsman, successful barrister and promising politician who left it all behind to volunteer

for the Army at the outbreak of the First World War and was killed three years later.

No less remarkable was his mother Harriette, a well-to-do woman whose pleasant life in her Suburb house in Wild Hatch was, as were those of so many mothers across Britain, shattered by the telegram from the War Office telling her that her son was dead.

What was unusual, possibly unique, about Harriette Raphael was her determination to be reunited in death with her son.

Lieutenant Raphael was one of nearly 10,000 British and Commonwealth soldiers buried in the West Flanders military cemetery at Lijssenthoek and it was there in 1929 that Mrs Raphael arrived in her chauffeur-driven car and sought out head gardener Walter Sutherland.

She introduced herself and told him, "I will return to Lijssenthoek next year and my absolute wish is to be buried alongside my son. Please promise you will carry out my request. I have made the arrangements."

How Walter Sutherland agreed and kept his word is told by his son George who took over his father's job in 1954.



Marble bust of John Raphael on the north wall of St Jude's

Now 92, George says, "My father said Mrs Raphael was dry-eyed and very different to the usual visitors. He was moved by her determination and agreed to her request. She knew such an act was in defiance of the Commonwealth War Graves Commission's rules."

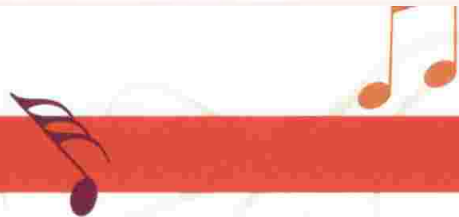
So, of course, did Walter and he knew that breaking them by burying Harriette's ashes in her son's grave he was risking being sacked. Nevertheless, he kept his word.

The following year, in December 1930, Mrs Raphael died and, said George, "A delivery arrived from Ostend. It was an urn and my father knew exactly what he had to do. He had made a promise.

"He showed me the exact place where he had cut out an area of grass and slipped the urn into the earth.

"My father said a prayer and knew 'he had done right' to honour this tragic mother's dying wish.

"When I handed the job over to my son, Alex, I again passed on the story," said George, who still lives near the cemetery in Poperinge. "We began to realise Harriette Raphael was no ordinary woman and her son was no ordinary man."



Certainly there was nothing ordinary about Harriette's marriage. She was a gentile, a member of the lower middle class and 14 years junior to her husband. Albert was a millionaire member of the Jewish Raphael banking family whose riches were second only to those of the Rothschilds. Their marriage broke all conventions but John – Jack as he was known – brought them immense pride.

He was an outstanding sportsman. While at St John's, Oxford he won 14 blues; as a rugby three-quarter he won nine England caps and led the Lions' 1910 tour of Argentina; as a batsman he scored a double century for Oxford University against Yorkshire before going on to play for Surrey.

He was also a successful barrister, having been called to the Bar in 1908. He was active in Liberal Party politics and his dream was to enter parliament, following in the footsteps of his cousin Sir Herbert Raphael MP for West Derby.

Everything changed in August 1914. Jack joined up with the Duke of Wellington's (West Riding) Regiment and then, in October, the 18th Battalion King's Royal Rifle Corps. In May 1916 he was made aide-de-camp to Major General Lawford, 41st Division. Then on June 7 1917

Harriette received a telegram telling her Jack had been wounded at St Eloi, near Messines Ridge, 10 miles south of Ypres. She was already grieving for Albert who had died, aged 73, while Jack was away at war. Four days later a second telegram told her of her son's death.

After the telegrams there were the tributes. Of Jack's part in the capture of Messines Ridge, an officer wrote: 'I have seen gallant men in many parts of the world, but never have I been so impressed by such a magnificent display of sheer pluck and unselfishness as was shown by Lieutenant J.E. Raphael.'

The many newspaper obituaries included one in *The Times* which highlighted his sporting prowess and added: 'Everything he did created more than ordinary interest, his popularity as a man, apart from his ability, counting for much.'

No amount of condolences could ease Harriette's pain. She was bereft and threw herself into immortalising her beloved son's life. She organised a memorial service at St Jude's and commissioned sculptor Charles Sykes, designer of the Rolls-Royce mascot Spirit of Ecstasy, to create a memorial to her son.



War graves at Lijssenthoek where John Raphael is buried and his mother's ashes lie



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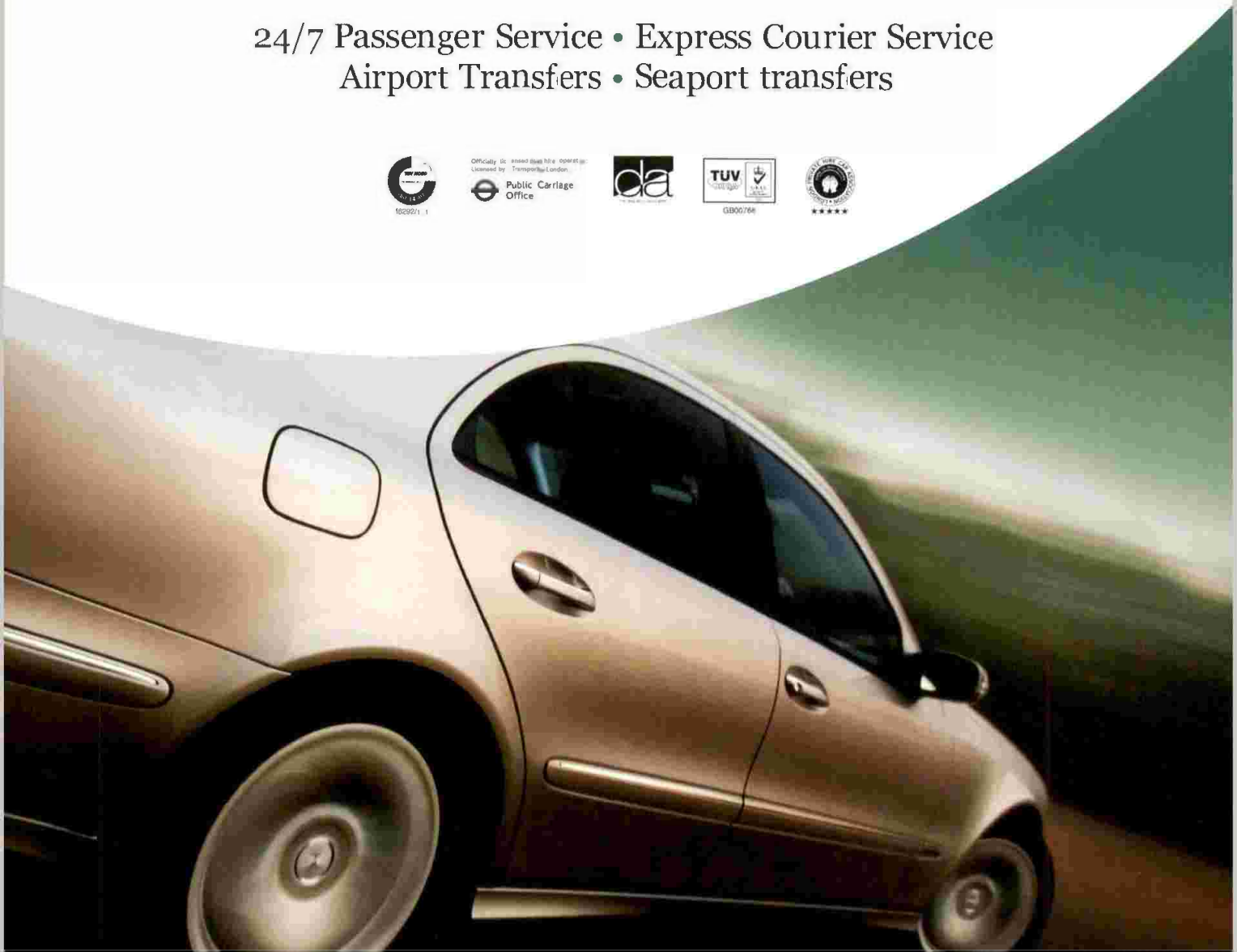
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The marble plaque, with a head-and-shoulders image of Jack under which is the inscription 'If character be destiny then his is assured' was unveiled at the church by John Nairn, headmaster of Jack's old school Merchant Taylors'.

Harriette did not worship at the church but chose it because the first vicar, the Rev Basil Bouchier, and Jack had been close friends since their schooldays.

Harriette was the sole beneficiary of Jack's will. He left £12,500 10s 6d and she spent the rest of her life using the substantial sum (more than £600,000 in terms of buying power today) to support projects which would celebrate his life.

She oversaw the printing of Jack's book *Modern Rugby Football*, which was all but completed before he went to war. The motto 'If character be destiny then his is assured' was included in the foreword.

She also chose 'Character is destiny' for the inscription on Jack's headstone. The motto was linked to her belief in Theosophy, which had become fashionable among London's freethinkers and middle classes. In a parish paper Harriette was described as 'an earnest and eager enquirer into the Unseen', a drive reinforced by the death of her son.

However, she kept a clear head when it came to practical matters. Her will was direct and in the first line she stated: 'I desire that after my death my body may be cremated and my ashes buried in a suitable receptacle at the head of the grave at Lijssenthoek in Flanders of my son John Edward

Raphael who in the month of June One Thousand, Nine Hundred and Seventeen laid down his life for his country and her allies in The Great War.'

Harriette also put her financial affairs in order, bequeathed her Suburb home to the clergy of St Jude's and launched scholarships in her son's name at Merchant Taylors' and Oxford University. After 12 years, her mission was almost complete and her last arrangement was to finalise her burial plan.

She knew it was against official rules – it was not until the 1960s that the Commonwealth War Graves Commission allowed ashes of loved ones to be buried in the graves – but in Walter Sutherland, a former soldier from Inverness who had fought in the Great War, Harriette had found a man who was sympathetic to families of Allied soldiers who had to come to terms with their sons being buried overseas.

George said, "My father settled in Flanders after falling in love with a Belgian girl called Marie. He felt he had been one of the lucky ones to survive the war.

"For years, whenever I was planting or cutting grass near the Raphael grave I would always think about Mrs Raphael, who like all those other mothers probably never recovered from losing a son in the Great War.

"My father said he had done the right thing – and I swear that by carrying out Harriette Raphael's last wish he saw to it that she and her son could together at last rest in peace.'



21-29 June



The Suburb at War



Micky Watkins

By Micky Watkins,
Author of 'Henrietta
Barnett, Social Worker
and Community
Planner'

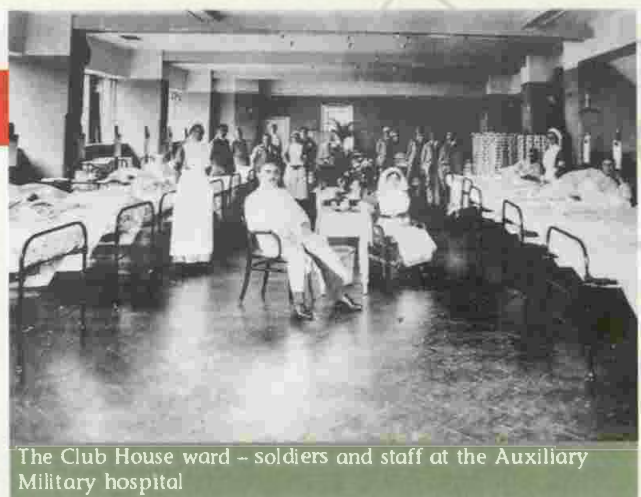
There is only one thing I want and that is a jolly good bath in our clean porcelain bath at home. Water is so difficult to get here and I have forgotten my last bath... We went into action about mid-day and were there all day and all night... The worst time was the afternoon and night of the 31st, and I shall never forget it as long as I live.

Letter from Private George Wilson, a volunteer from the Suburb, writing to *The Town Crier* shortly before he was wounded at Ypres.

The people of the Suburb reacted very quickly to the outbreak of war on 4th August 1914. From the 1,000 houses completed in the first seven years, young men of all backgrounds immediately joined up. By the end of October, *The Town Crier*, an independent newspaper serving the Suburb, recorded 28 volunteers having joined the Army and one the Naval Flying Service; by June 1915 the figures had risen to 107 soldiers and six sailors and by March 1916, just before conscription came into effect, 312 men were on active service and 11 women were nurses.

By that point, six soldiers and three sailors had been killed and 11 soldiers seriously wounded. As *The Town Crier* suspended publication between 1916 and 1920, later details are unavailable but War Memorials in the churches and the local directory suggest that at least 38 Suburb men died on active service.

Many men who could not enlist immediately joined the Golders Green Training Corps, drilling each evening, going on 10-mile marches every Saturday and practising manoeuvres to leave each man 'fitter to strike a blow for his country if he is wanted', noted *The Town Crier*.



The Club House ward – soldiers and staff at the Auxilliary Military hospital

Women, too, rallied to the war effort, often under the eagle eye of Henrietta Barnett (like the Royal Family, Henrietta had German cousins in the Kaiser's army and like them was devotedly patriotic).

Sewing centres were set up at the Free Church and The Institute in Central Square and private houses, making pyjamas, slippers, dressing gowns and bedsocks etc for the wounded. On one occasion the Suburb needlewomen sewed old kid gloves on to calico to make warm waistcoats for men at the front. As ever in war, there were mix-ups –150 of those warm waistcoats were sent to the Dardanelles but arrived when the soldiers had been posted to the Sahara.

The Suburb also collected material from clothing to cigarettes for a military hospital at Calais where the surgeon in charge was Heathgate resident Dr Herman Stedman, assisted by his son Lieutenant J.A. Stedman.

The two were later to feature in another aspect of the Suburb at War, based at the Club House – a much larger building than present-day Fellowship House which replaced the one destroyed by a Luftwaffe landmine in 1940.

With a library, billiards room and a main room big enough to hold dances, a bowling green and tennis courts, the Club House was a centre of Suburb life. But from August 1914 to April 1915 it became a clearing centre and temporary home for Belgian refugees, some 130 in all, who were given money, food and clothing by residents as well as several acres of land to cultivate near the Mutton Brook while jobs were found for them.

Henrietta Barnett helped to arrange their accommodation and one group moved in next door to her in North Square. A philanthropist but no egalitarian, Henrietta did not enjoy their proximity.

21-29 June

The 'spies' who came back to the fold...

The Suburb's two leading clergymen, the Rev Basil Bouchier of St Jude's and the Rev J.H. Rushbrooke, of the Free Church had dramatic starts to the War.

Mr Bouchier was chaplain to a Red Cross unit in Belgium but the conquering Germans held him to be a spy and he was sentenced to death by a court martial. He was reprieved at the last minute but was held as a prisoner of war until 1916.

Mr Rushbrooke had been in the far south of Germany at a Conference of Protestants in Konstanz when war broke out. He hastened across country to meet his wife, who was visiting a different area, but was arrested and imprisoned until set free in November when he and Mrs Rushbrooke returned to a big Suburb welcome.

In November 1915 it was decided to turn the Club House into an Auxiliary Military Hospital, partly funded by the War Office but also by local people who provided everything from bedsteads to bandages and an operating table to dressing gowns.

The Suburb Voluntary Aid Detachment painted the building and the 43-bed hospital (quickly increased to 60 beds) opened in February 1916. Dr Stedman was appointed to run it and to operate on soldiers who had been patched up at the front and needed further surgery. There were only three trained nurses so most of the nursing, cleaning and clerical work was done by VAD women, many of whom took a nursing course at The Institute before joining the service.

These were young single women, mostly upper or middle class – just as portrayed in the April 2014 TV series *The Crimson Field* – whose parents did not expect them to go out to work.

Another change to the lifestyle of many Suburb residents was the acute shortage of servants. For the middle class, at least one serving girl and a nanny (annual wages £12) had been the norm. As the *Church Gazette* said in 1913, girls, 'mere children,' streamed to the Suburb from Wales and the North. 'At a modest estimate, there are 400 girls in domestic service in the Suburb,' noted the *Gazette*. 'Some are unhappy or unsuited to their place. They are dismissed... the majority thrown onto the world and afforded opportunity of getting a living without working for it.'

The War brought an alternative to that 'opportunity' and the girls quit domestic service in droves to work in the munitions factories, as landgirls or in all the other jobs once done by men who had gone to war.

The servants were never to return in such numbers but life in the Suburb went on – doughtily defended by Henrietta Barnett. When the military wanted to take over The Institute, she blocked the move, as one of her biographers, Marion Paterson, recorded, by assuring the High Command that 'cultural activities were as important as national work as any other'.

She was also undaunted by the Germans. During the war, four Zeppelin bombs landed on the

Suburb, happily on undeveloped land, and two Zeppelins came down in flames. The bomber aircraft that replaced them from 1917 were a frequent sight over North London.

Marion Paterson writes that during one daylight raid: 'The sky was full of German aeroplanes. When one young woman hysterically announced that she was going to faint, the redoubtable Mrs Barnett replied: "Then you must faint alone for I am going to see the battle!"'

Very much the spirit of the Suburb.

Sources: *The Town Crier* (London Metropolitan Archives); *Hampstead Garden Suburb, Dreams and Realities* by C.W. Ikin; *Hampstead Garden Suburb* by Mervyn Miller and A. Stuart Gray; *Henrietta's Dream* by Kathleen M. Slack; *A Quasi Autobiography of Henrietta Barnett* by Marion Paterson





**NOW3
EVEN
PROUDER**



The 02 Centre is proud to support
Proms at St. Jude's and congratulate
them on 22 years of great music.

www.02centre.co.uk
open 7 days for shopping, eating and fun.

21-29 June



The Magic of Proms

There must be a bit of magic in Hampstead Garden Suburb. After all, the Proms Festival appears every year without any paid staff organising it. A miracle.

Would you like to know a secret? Maybe it's not quite like that...

Maybe...there's a group of volunteers: some are young, some are older, all enjoy a laugh. We meet every month, have delicious tea, coffee and biscuits. Then we go away into little huddles.

The music committee huddle has the lead. In fact, it's already started work on the programme for 2015. Its members visit lots of concerts and spy out the best talent. Then they try and snap them up before it's too late.

The IT development committee also gets going early. Its job is to get the website into the best possible shape, make sure the ticket booking system works and improve our social media capability.

Then there's the logistics team. They have to book the venues, hire the loos, organise the marquees, commission the sound systems and sort the video screens.

The finance team is responsible for arranging insurance, monitoring our budgets and ensuring

that we have a good surplus for our target charities –Toynbee Hall and North London Hospice.

For the marketing and publications team, there's a leaflet to produce and publicity to generate.

For catering, there are three cafés to organise and evening receptions.

The LitFest crew scans the horizon for books that will be published at the right time and inveigles publishers and authors to include Proms on their signing circuit.

All the while, the sponsorship group is seeking the partners whose generosity underpins our survival. And our Friends coordinator is making sure that our close supporters get the maximum benefit from their membership.

Then, as Proms starts, a whole additional team of crews, stewards and other volunteers turns up. Somehow it all comes together.

Maybe there is a bit of magic?

If you think you'd like to help make the magic work, please send Susie Gregson an email – **susie.gregson@promsatstjudes.org.uk** – or call us on **020 3322 8123**.



The Proms Committee



The Henrietta Barnett School



*The Henrietta Barnett School
is proud to be associated with the Proms at St Jude's and
to host the Proms LitFest Weekend!*

NEW for 2014

HBS ArtFest

An exhibition of A-Level Artwork

Saturday 21 June, open to general public noon – 3.30pm

The school invites you to join them for an exhibition of the A-level artwork
created by our talented 6th form students.

And to mark your calendar:

Wednesday 5 November

4TH ANNUAL HBS FIREWORK NIGHT

Bring your family and friends and have your firework party with us on Central Square.

Admission by donation. Food and drink will be available to purchase.

Check our website for details nearer the date

21 · 22 June



The Proms LitFest

In association with
The Henrietta Barnett School,
Central Square

Now in its third year, our Literary Festival has become a mainstay of the Proms programme and we are delighted that it is continuing to attract new audiences.

Our aim is to provide a rich mix of fiction and non-fiction authors, pairing them with insightful interviewers to generate stimulating and entertaining conversations and giving you the opportunity to pose your own questions. We hope you'll agree that we've achieved that again this year.

If you come early, you'll often find the speakers mingling informally in our buzzy LitFest café and, of course, you'll also have the chance to buy signed copies of their works after each event.

Our thanks go to all the authors and interviewers for giving up their time – free of charge – to take part this weekend. We are also grateful to The Henrietta Barnett School for generously donating its facilities and to Waterstone's for again providing a super pop-up bookshop at the front of the school in Central Square. You'll find a wide range of books and gifts there, including speakers' signed copies.



The
Henrietta
Barnett School

Waterstones.com

Tickets – £9 at the door or book
online at

www.promsatstjudes.org.uk

Telephone booking
at Box Office **020 3322 8123**

Saturday 21 June

11am-12noon



Phyllida Law with Piers Plowright

Phyllida Law



Actress and author Phyllida Law has appeared in numerous plays, television series and films, including *Peter's Friends*, *Much Ado about Nothing* and *Foyle's War*. She has two daughters, Emma and Sophie. *Notes to my Mother-in-Law* was

her first book. Her latest, *How many camels are there in Holland? Dementia, Ma and Me*, is a humane and often defiantly hilarious account of her mother's final months in the grip of dementia. Phyllida Law captures the tenderness of the relationship in which much of the communication was through notes left on the kitchen table.

'Handling delicate material with a clear head and a loving heart, Law manages to turn the stuff of tragedies into the most delicate of comedies.'

The Telegraph



Piers Plowright



Piers Plowright, a Fellow of the Royal Society of Literature, is a Hampstead-based broadcaster, lecturer and writer. He retired from BBC Radio in 1997 after 30 years as an award-winning producer. For the last

three years he has run the speech side of the Hampstead Arts Festival and he regularly chairs discussions at Burgh House and Keats Library in Hampstead.

Saturday 21 June

2.00-3.00pm

Hugh Pym with Nick Kochan

Hugh Pym



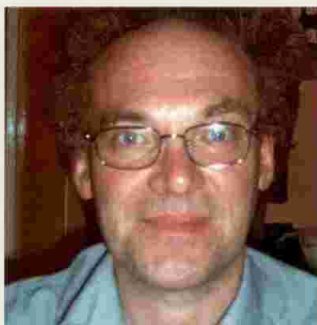
Hugh Pym is a financial and political journalist. Previously having worked for Channel 4, ITN and Sky, he is the BBC's Chief Economics Correspondent and one of only a handful of broadcast

correspondents to have covered the financial crisis from its origins in 2007 to the present. In the 2001 General Election, Hugh stood as a Lib Dem candidate. His latest book *Inside the Banking Crisis*, was published in April.

This is a must-read for anyone who wants to know more about who was in charge when our banking system seized up. It reveals panic, incompetence, complacency and disagreement, followed by decisive action that seemed right at the time but the author rightly raises questions about the costs imposed on us all.'

Dr Ros Altmann, former Treasury Adviser and a governor of the London School of Economics.

Nick Kochan



Nick Kochan specialises in writing on business crime and corruption. His works on money laundering (*The Washing Machine*), corruption (*Corruption: The New Corporate Challenge*) and *The*

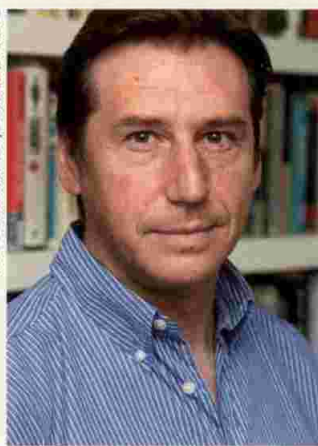
Guinness Affair (written with Hugh Pym) involved investigation of fraud and organised crime. Nick writes for publications including *The Independent* and *The Guardian*.

Saturday 21 June

3.30-4.30pm

Richard van Emden with the Reverend Alan Walker

Richard van Emden



PHOTOGRAPH BY JONATHAN RING

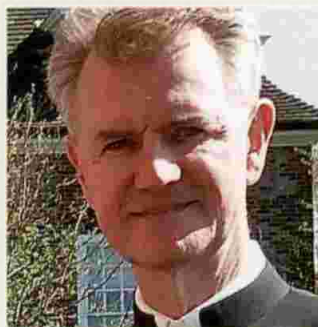
Richard van Emden is a historian of the Great War. He has written 16 books and made TV documentaries for the BBC and Channel 4 on the subject, including *Britain's Boy Soldiers* and *What did you do in the Great War, Daddy?* In his newly

published work, *Tommy's War: The Western Front in Soldiers' Words and Photographs*, he tells the story of the Great War exclusively through the words and images of soldiers on the ground. Tommy humour, frequently very dark, played a vital part in men's mental survival, particularly in times of great stress. Until now, its critical role in victory has been overlooked. Richard van Emden restores the balance, giving weight to the soldiers' natural inclination to laugh during their darkest moments.

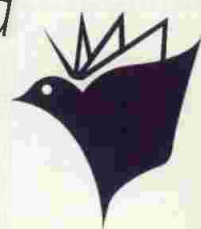
'Engaging, well-written and balanced.'

The Times on *Boy Soldiers of the Great War*

Alan Walker



Alan Walker is the Vicar of St Jude's and President of the Proms. He is currently working on a study of Walter Starmer, First World War artist and painter of the murals in St Jude's church.



Saturday 21 June

5.00-6.00pm

Lynn Barber with Sue MacGregor

Lynn Barber



Lynn Barber says she has always suffered from a compelling sense of nosiness – as a child, she questioned everyone she knew about intimate details of their lives. This inquisitiveness and an unusual lack of the

English fear of social embarrassment, were the perfect qualifications for a celebrity interviewer and she has won six British Press awards for her work. Her books include two collections of interviews, *Mostly Men* and *Demon Barber* and the memoir, *An Education*, which was made into a major film. In her new book, *A Curious Career*, Lynn takes us from her early years as a journalist at *Penthouse* to her more eminent role interrogating a huge cross-section of celebrities ranging from politicians to film stars, comedians, writers, artists and musicians.

'It should be a delight, dripping with gems about her encounters with everyone from Rudolf Nureyev to Lady Gaga.'

Sunday Times

Sue MacGregor



Sue MacGregor joined the BBC as a producer and reporter on *The World at One*. She became most well-known as the voice of *Woman's Hour* and the only female interviewer at the time

on the *Today Programme*. She continues to present on Radio 4 as host of *The Reunion*.

Sunday 22 June

12.30-1.30pm

Itamar Srulovich & Sarit Packer with Nick Lander

Honey&Co



Tucked away in Fitzrovia, Honey & Co has quickly established itself as one of London's favourite dining destinations. Husband-and-wife team Itamar Srulovich and Sarit Packer have charmed customers and critics with their take on Middle Eastern food, packed with vibrant

flavour and sparkling with jewel-like colours. Their newly published book, *Honey & Co – Food from the Middle East*, is a collection of their recipes and is as full of warmth and imagination as the small restaurant itself.

'This is indeed food made by people who like to eat. It is food that cares less about how it looks than how it tastes ... It feels like an act of love.'

Jay Rayner, The Guardian

Nicholas Lander



Nicholas Lander is the *Financial Times* restaurant critic. As a former restaurateur himself – he owned L'Escargot in Soho during the 1980s – he knows the business. His book *The Art of the Restaurateur*, published

in 2012, presents the compelling stories behind some of the world's best restaurants.

Sunday 22 June

2.00pm-3.00pm

Sathnam Sanghera & Charlotte Mendelson *with Giles Fraser*

Sathnam Sanghera



Sathnam Sanghera is a columnist and feature writer for *The Times*. His biography, *The Boy with the Tapknot*, was named 2009 MIND book of the year and his first novel, *Marriage Material*, was shortlisted for the 2014 Costa first novel award. Taking

inspiration from Arnold Bennett's classic novel *The Old Wives' Tale*, *Marriage Material* tells the story of three generations of a family through the prism of a Wolverhampton corner shop – itself a microcosm of the South Asian experience in the UK: a symbol of independence and integration, but also of darker realities.

'A satirical masterpiece... Sanghera is such an engaging and versatile writer that the pages fly by in a flurry of pathos, politics and paratha with extra butter.'

Sunday Telegraph

Sunday 22 June

Charlotte Mendelson

PHOTOGRAPH BY KATE ESHELBY



Charlotte Mendelson is the author of *Love in Idleness* and *Daughters of Jerusalem*, which won both the Somerset Maugham Award and the John Llewellyn Rhys Prize. *When We Were Bad* was shortlisted for the Orange Prize for Fiction, and was chosen as a book of the year in *The Observer*,

Guardian, *Sunday Times*, *New Statesman* and *Spectator*. Her latest novel, the warm and witty *Almost English*, was long-listed for the Man Booker prize in 2013 and the Baileys Women's Prize for Fiction 2014.

'Charlotte Mendelson's fourth novel is a deliciously funny tale of dysfunctional families... Reading Mendelson's easy, assured prose is like sinking into something soft and velvety.'

Telegraph Top 10 Summer Holiday Reads

Giles Fraser

Giles Fraser is the parish priest of St Mary's, Newington, a columnist for *The Guardian* and a frequent contributor to BBC Radio 4. He is the author of several books including *Christianity with Attitude*, *Investigating Wittgenstein: How to Believe* (Guardian Shorts), and *Confessions of a Reluctant Capitalist*.



Sunday 22 June



3.30pm-4.30pm

Brigid Keenan with Sir Rodric Braithwaite

Brigid Keenan



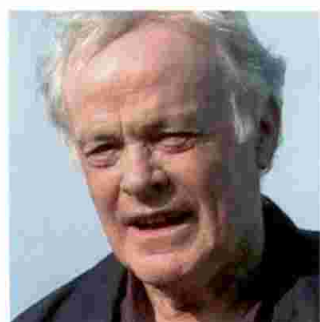
Brigid Keenan has worked as an editor on *Nova*, *The Observer* and *The Sunday Times*. Her best-selling memoir, *Diplomatic Baggage*, described a life spent 'living in other people's countries' as she followed her husband around the Arab world

and Asia. She has published two fashion histories as well as *Travels in Kashmir and Damascus: hidden treasures of the old city*. In her latest book, *Packing Up*, Brigid is in Kazakhstan, where her visit to a market leads to a full-scale riot. As retirement looms, Brigid finds herself shuttling between London, Brussels and their last posting in Azerbaijan.

'With flashes of Nancy Mitford wit about embassy life, as a Facebook neophyte and surviving cancer, Brigid Keenan is as skittish as a kitten with needle claws... and as smart as a cage of monkeys. Brava!'

The Times

Sir Rodric Braithwaite



Sir Rodric Braithwaite is a former Ambassador to Moscow, a historian and published authority on Afghanistan. His books include *Afignatsy – The Russians in Afghanistan 1979-89* and *Moscow 1941:*

A City and its People at War. He is also a patron of Proms at St Jude's.

Sunday 22 June



5.00-6.00pm

Edna O'Brien with Sue MacGregor

Edna O'Brien

PHOTOGRAPH BY JOANNE O'BRIEN



Born in Ireland in 1930 and driven into exile after publication in 1960 of her controversial first novel, *The Country Girls*, Edna O'Brien has written more than 20 works of fiction plus biographies of James Joyce and Lord Byron. Her many awards

include the Irish Pen Lifetime Achievement Award and the Ulysses Medal. Philip Roth considers her 'the most gifted woman now writing in English', while former President of Ireland, Mary Robinson, regards her as 'one of the great creative writers of her generation'. In *Country Girl – a memoir*, she tells of her journey from the west of Ireland to London in the Swinging Sixties and beyond.

'Get ready to applaud, ladies and gentlemen, because there is no one like her. O'Brien, in her 80s, may look like an icon and talk like an icon, but she writes like the thing itself.'

The Guardian

Sue MacGregor

Sue MacGregor's profile appears above, in relation to her interview with Lynn Barber.

22-28 June



Proms Heritage Walks

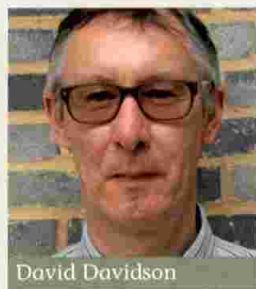
Tickets are £8/£10 to be booked in advance

Come and discover more about historic Hampstead and the Garden Suburb – an area of ‘outstanding architectural merit’ – with our expert walks leaders. We are also offering two walks in the centre of London. Monday’s walk recognises Toynbee Hall’s links with the Suburb (Dame Henrietta Barnett was a founder of both). Thursday’s celebrates the connections between this area and the Royal Town Planning Institute made by Raymond Unwin, one of the Suburb’s principal designers.



Different viewpoint – on a guided walk through London

Sunday 22 June ~ 11.00am The Birth of Town Planning



David Davidson

A walk exploring how Raymond Unwin’s planning achievement at Hampstead Garden Suburb influenced the development of modern town and country planning. Led by Hampstead Garden Suburb Trust Architectural

Adviser, **David Davidson**.

Meet at Fellowship House, 136a Willifield Way NW11 6YD.



Kindertransport Memorial – start point for East End walk



Trees of the Suburb – and why they matter

Monday 23 June ~ 10.00am

Pioneers and Philanthropists of London’s East End



Julia Male

Pioneers and philanthropists fought poverty in the East End by opening bathhouses, soup kitchens, night shelters, art galleries and libraries. Discover who built them and why. This walk includes a tour of Toynbee Hall, brainchild of Samuel and Henrietta Barnett. Led by Blue Badge Guide **Julia Male** and City of London Guide **Hermione Pool**.



Hermione Pool

Meet at Kindertransport Memorial, Hope Square, Liverpool Street Station.

Tuesday 24 June ~ 10.00am

The Sharing of Great Things




Nick Packard

A look at the Suburb’s communal spaces, designed by Raymond Unwin, to cater for Dame Henrietta’s desire for personal physical improvement. Includes allotments and gardens – please wear sturdy footwear and expect to walk through twittens. Led by

Nick Packard, Hampstead Garden Suburb Trust Estate Manager.

Meet in St Jude’s car park, Central Square NW11 7AH.


 22-28 June

Wednesday 25 June ~ 10.00am

Controversial Trees – which are 'significant' and why?



Lauren Geisler

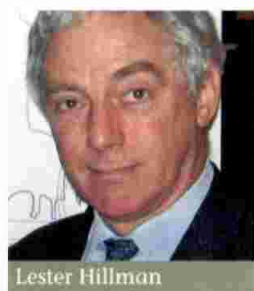
A glimpse into the findings of the Suburb tree survey, revealing little-known facts about what makes certain trees special. Led by **Lauren Geisler**, Education and Publications Officer at Hampstead

Garden Suburb Trust.

Meet at The Gallery, Fellowship House, 136a Willifield Way NW11 6YD.

Thursday 26 June ~ 10.30am

Suburb in the City of London



Lester Hillman

This year is the 100th anniversary of the foundation of the Royal Town Planning Institute, today based in the City of London. Raymond Unwin was one of its first presidents. **Lester Hillman** explores the

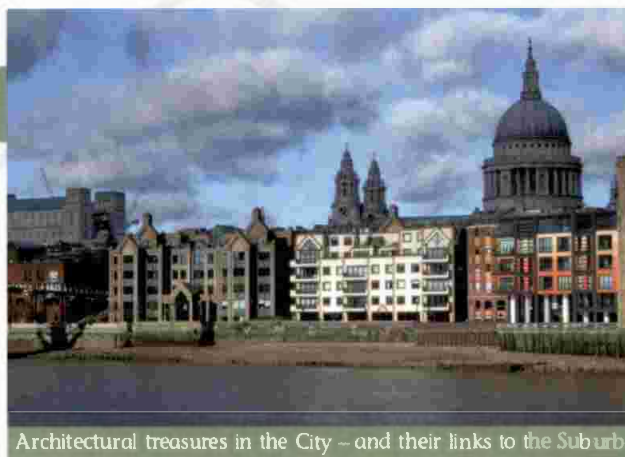
City's hidden architectural treasures, highlighting their Suburb links.

Meet at the west face of St Paul's Cathedral, statue of Queen Anne, top of Ludgate Hill EC4M 8AD.

Friday 27 June ~ 10.00am

Hampstead Heath: the Northern Heights and Enlightened Philanthropy

A walk taking in Golders Hill Park, the Hill Garden and Pergola, North End, Sandy Heath and the Heath Extension, ending at the Great Wall of the Suburb. Members of the Heath Superintendent's team tell how these areas were saved for public enjoyment by Dame Henrietta



Architectural treasures in the City – and their links to the Suburb

Burnett and others and added to the Heath. They will also show practical examples of the City of London's conservation work.

Meet at Golders Hill Park café (opens at 9.00am) off North End Way NW3 7HD.

Saturday 28 June ~ 11.00am

What Do Houses Do For Us?



Jane Blackburn

Aimed at families with children aged from 6 to 14 (no charge for kids), this walk takes a look at the features of houses that keep us dry, warm and protected, and

how the designers of Suburb houses turned practical necessity into Architecture. Led by **Jane Blackburn**, manager Hampstead Garden Suburb Trust.

Meet in St Jude's car park, Central Square NW11 7AH.

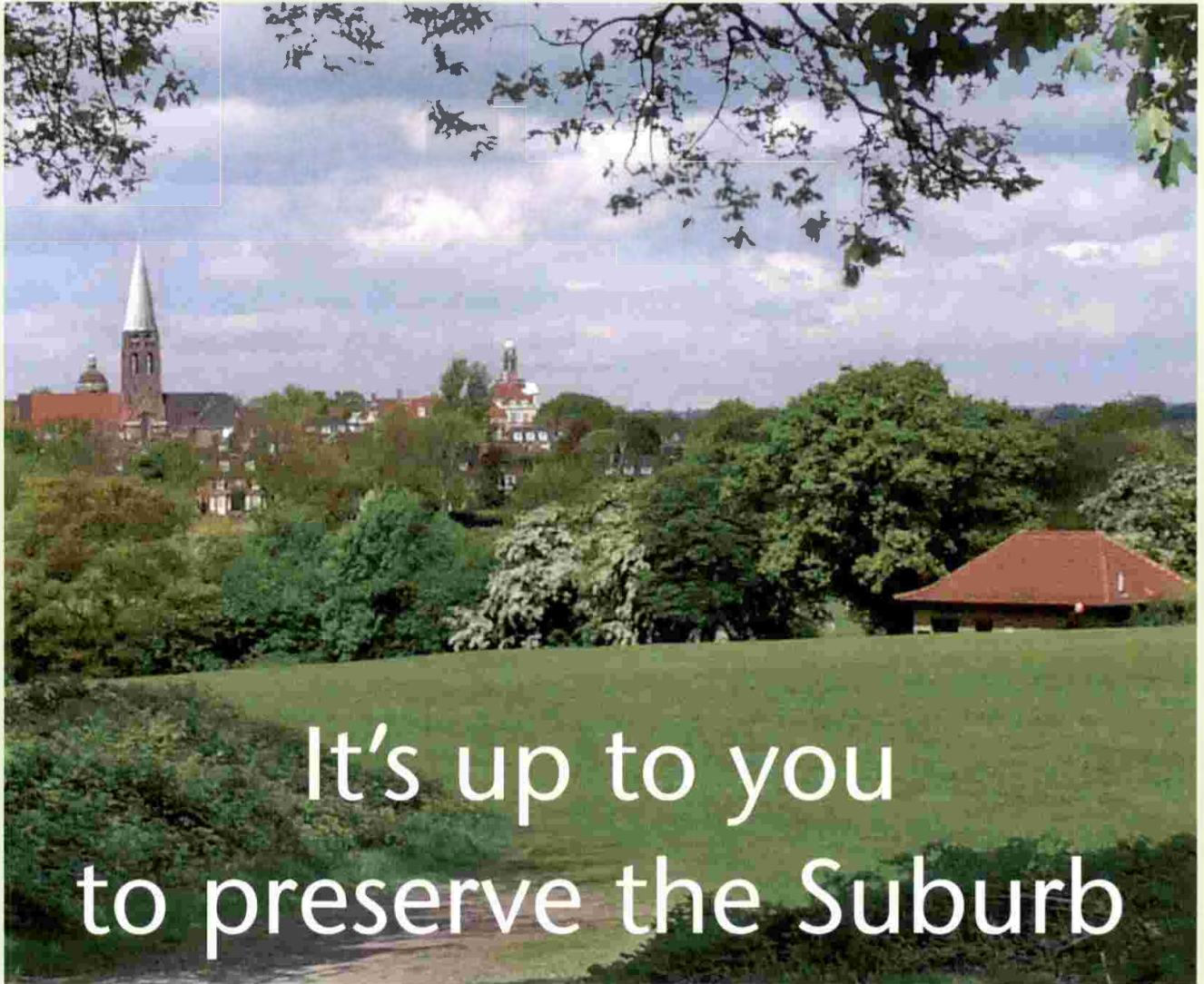
Take
the kids!

Saturday 28 June ~ 2.30pm

Hampstead Literati

See where some of Britain's most famous and best-loved artists, writers and musicians had their Hampstead homes, including John Constable's summer cottage, William Walton's hideaway and Robert Louis Stevenson's lodging house. The walk wanders through the charming backstreets, cobbled alleyways and elegant roads of the village, finishing at St John's Parish Churchyard. Led by Blue Badge Guide **Julia Male**.

Meet at the National Trust's Fenton House (outside main ticket entrance in Hampstead Grove) NW3 6SP.



Please don't just leave it to others.
Join the Residents Association and let your voice be heard.
Pick up a leaflet or join on line.

RA Summer Picnic Fun Day

Sunday 29 June

Join us on Central Square, Hampstead Garden Suburb for an afternoon of fun and entertainment. All ages welcome

www.hgs.org.uk

12.45pm ~ Saturday 21 June

Family Concert

Supported by the Hampstead Garden Suburb Residents Association

Martin Maudsley storyteller

Edward Jay accordion

David Adams bassoon

Fiona Barrow violin

Little Wolf Gang perform Prokofiev's *Peter and the Wolf* and other Wild Tales

Little Wolf Gang

The members of Little Wolf Gang translate Prokofiev's brilliant score into a thrilling theatrical interaction between live music and storytelling to enchant the whole family and introduce a new generation to a masterpiece of musical characterisation.

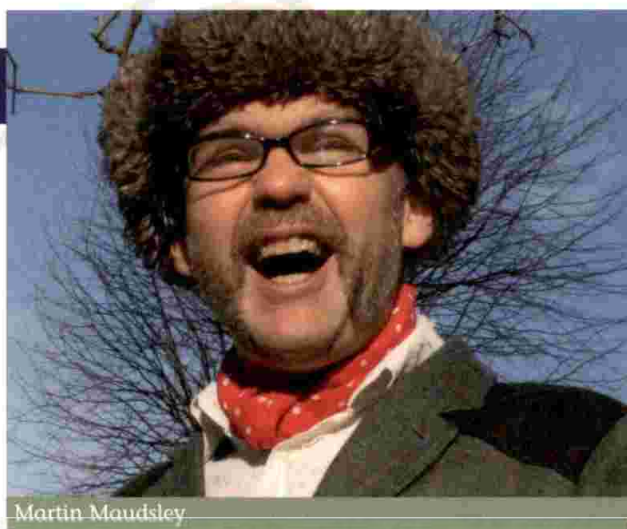
The show's centrepiece – the tuneful tale of a brave little boy's encounter with a wolf – is complemented by two other short Russian stories, seamlessly interweaving storytelling with specially arranged music, including Ravel's *Boléro*.

During the show, the performers playfully introduce their various instruments and styles, allowing the audience to feel part of the characters' unfolding stories.

The show's running time is approximately 50 minutes and is specifically aimed at family audiences with children aged from seven upwards.

'These musicians are five-star performers'

Edinburgh Fringe



Martin Maudsley

Martin Maudsley storyteller

Martin Maudsley is in demand as a performance storyteller in theatres and schools across the country, including a commissioned story-theatre show at Bristol Old Vic.

'Martin Maudsley is a master craftsman, telling old tales with a new resonance'

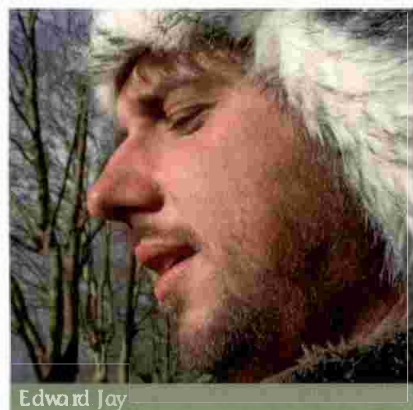
Aberystwyth Story Festival

Edward Jay accordion & Fiona Barrow violin

Edward Jay and Fiona Barrow regularly perform as an accordion/violin duo and recently completed a sell-out national tour of *Piaf – The Songs* to rave reviews.

David Adams bassoon

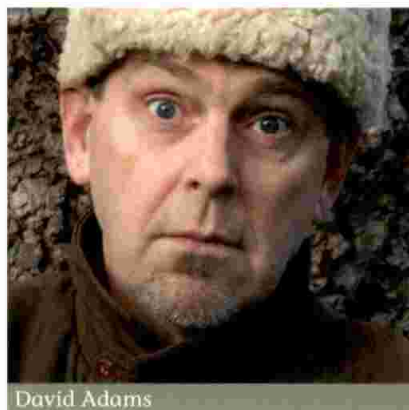
David Adams has played bassoon around the world and is a member of Bristol Ensemble. He recently created his own musical play *Dimitri & Uncle Joe*. The musical scores for *Peter and the Wolf* were specially arranged for accordion/violin/bassoon by Eddy Jay.



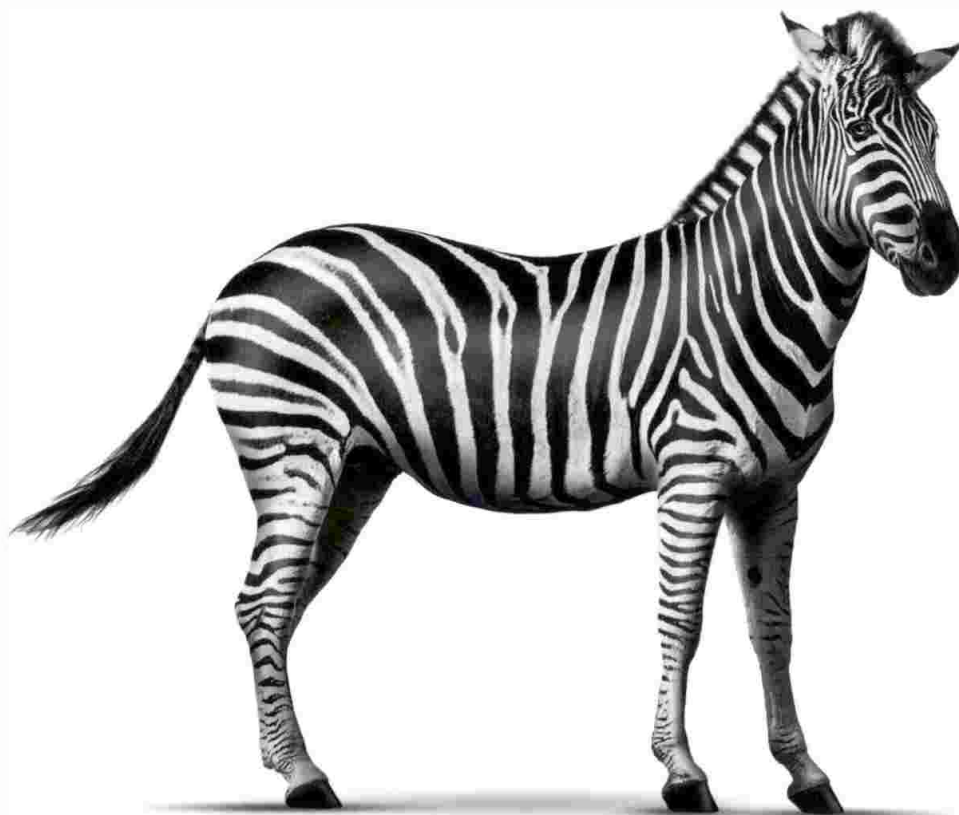
Edward Jay



Fiona Barrow



David Adams



Count on our commitment

Investec is proud to support Proms at St Jude's. As a specialist banking group, we present clients with fresh opportunities and initiatives based on our entrepreneurial approach and international expertise. Dedicated teams deliver a comprehensive range of products and services that include specialist banking, asset management and wealth & investment.

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7.45pm ~ Saturday 21 June



La Bohème

Nevill Holt Opera



Supported by Investec Specialist Bank
and Asset Manager

Nevill Holt Opera

Nicholas Chalmers conductor

Nikki Gleed leader

Katie Bird soprano (Mimi)

Tereza Gevorgyan soprano (Musetta)

Pablo Bemsch tenor (Rodolfo)

Toby Girling baritone (Marcello)

Alexander Robin Baker baritone
(Schaunard)

Ross McInroy bass (Colline)

Martin Lamb baritone
(Benoît/Alcindoro)

Libretto by **Giuseppe Giacosa** and

Luigi Illica

**Orchestra and chorus of
Nevill Holt Opera and children
of the Malcolm Arnold Academy,
Northampton**

Programme

GIACOMO PUCCINI (1858-1924)

❖ La Bohème

An Opera in four acts (1904)

Based on *Scènes de la vie de bohème*
by Henry Murger (1822-1861)

• ACT I

An attic in the Latin Quarter, Christmas Eve

• ACT II

Outside the Café Momus

INTERVAL

• Act III

Outside the tavern by the Barrière d'Enfer

• Act IV

An attic in the Latin Quarter

Nevill Holt Opera

Nevill Holt Opera produced its first season last June, staging a brand new production of Mozart's *The Magic Flute* to popular and critical acclaim. In 2014 it is expanding its season to two productions. Ashley Page OBE (director) and Simon Holdsworth (designer) have collaborated with Nicholas Chalmers, Nevill Holt's artistic director and conductor, on an original production of Puccini's *La Bohème*; and Oliver Mears, who directed *The Magic Flute*, will revive his much-admired Northern Ireland Opera hit, Britten's *The Turn of the Screw*.

Nevill Holt Opera is unique in its celebration of the best of young British talent, deliberately casting young singers and offering them a stepping-stone to large productions. It works with organisations such as the National Opera Studio and the Jette Parker scheme at the Royal Opera House to ensure it has the first pick of the most talented graduates.

Young singers from the debut season in 2013 have already been engaged by English National Opera, Glyndebourne and the Royal Opera House for forthcoming seasons.

'Nevill Holt Opera excelled in every department.'
Opera Now

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Amelia Jones
Charis Jenson
Rebecca Mathews
Suzannah Quirke
Maria Ryan
Helen Tonge
Hazel Correa
John Dickinson

Violas

Alex Gale
Dan Manente
Wei Wei Tan
Chris Beckett

Cellos

Helen Downham
Sophie Gledhill
Louise McMonagle

Double bass

Alice Kent

Harp

Daniel DeFry

Flutes

Debbie Martin
Claire Beard

Oboe

Louise Hayter

Clarinets

Fiona Mitchell
Helen James

Bassoon

Alex Davidson

Horn

Jesse Durkan
Katie Pryce

Trumpets

Cameron Todd
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Meinir Wyn Roberts
Sinéad O'Kelly

Mezzo-sopranos

Clara Kanter
Philippa Thomas

Tenors

Adam Smith
Woodrow J Hughes
John Porter

Basses

Aaron O'Hare
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Nicholas Chalmers conductor



Nicholas Chalmers is the artistic director of Nevill Holt Opera, Second Movement Opera Company and conducts productions for Northern Ireland Opera. He is also the organist and Director of Music of St Jude's. After studying music at Oxford University,

conducting at the Piacenza Conservatoire and holding the organ scholarship at St Paul's Cathedral, he became assistant organist and director of music of the Choir School at Westminster Abbey. From 2008 until 2011 he was assistant chorus master of English National Opera. Nicholas won Best Opera for *Tosca* (*Irish Times* Theatre Awards), was nominated for Best Opera Production for *The Turn of the Screw* (*Irish Times*) and Achievement in Opera for *The Flying Dutchman* (UK Theatre Awards).

As well as conducting *La Bohème* and *The Turn of the Screw* with Nevill Holt Opera, Nicholas's engagements with Northern Ireland Opera this year include *Macbeth*, *The Magic Flute* and *Salome*. He also collaborates with the KT Wong Foundation and has conducted performances of *Noye's Fludde* in Beijing and Shanghai, with future performances in Singapore, London Zoo and Monaco.

Katie Bird soprano



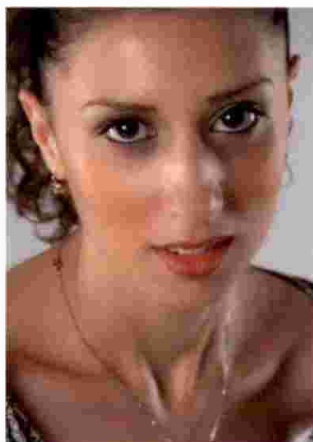
Katie Bird, who trained at the Royal Conservatoire of Scotland and at the Royal Academy of Music in London, is currently studying at London's National Opera Studio.

As a Samling Foundation Scholar,

Katie took part in workshops with Sir Thomas Allen, Roger Vignoles, Christopher Glynn and Patricia MacMahon culminating in a gala performance at The Sage Gateshead, alongside Sir Thomas Allen and Patricia MacMahon.

In 2011 Katie covered the role of Tatyana in ENO's *Eugene Onegin*. Her operatic roles include the Governess in *The Turn of the Screw* and Nedda in *I Pagliacci* with Opera Up Close. Oratorio and concert engagements include Mendelssohn's *Hymn of Praise*, Dvořák's *Te Deum* and Brahms' Requiem with Scottish Opera Orchestra. She has also performed a number of roles with the BBC Scottish Symphony Orchestra broadcast on Radio 3 including Fauré's Requiem, Mozart's *Coronation Mass*, Beethoven's Ninth Symphony, Vaughan Williams' *Serenade to Music*, Stravinsky's *Mass* and Bartók's *Three Village Scenes*.

Tereza Gevorgyan soprano



Armenian-born Tereza Gevorgyan studied in the Yerevan State Conservatoire, then at the Royal Academy of Music where she was awarded the Douglas Samuel & Birdie Matthews Award. She is now part of the Opera Course. Tereza was one of 12 young singers selected for the 2011 season at the Georg Solti Accademia in Tuscany, where she enjoyed

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intensive training with Dame Kiri Te Kanawa and Sir Thomas Allen.

She performed in numerous concerts in Tuscany and London and in 2012 sang in Carnegie Hall and Chicago Symphony Hall celebrating the centenary of Georg Solti's birth with The World Orchestra for Peace conducted by Valery Gergiev.

Last year she won the Karaviotis Prize at the Anglo-French festival Les Azuriales Young Artists' competition in Nice and the Thelma Kings Singers' Award at the Mid-Somerset Festival.

This year, her crowded programme includes opera performances with the National Opera Studio in Armenia, with the Royal Academy Opera singers and the BBC Symphony Orchestra at the Barbican, two evenings of Armenian folksongs at the Sam Wanamaker Playhouse and Mozart's Requiem in Romania.

Pablo Bemsch *tenor*



Pablo Bemsch only began to study music seriously at the relatively old age of 14 when he took up the violin in his native Argentina. In 2005 he turned his attention to singing and joined the Conservatorio della Svizzera Italiana in Lugano as a baritone

but it wasn't until 2009, when he was in his second year at the Zurich Opera Studio, that he decided his voice was more suited to tenor roles.

He joined The Royal Opera's Jette Parker Young Artist scheme in 2011, making his main stage debut that year as Cassio from *Otello* in the Plácido Domingo Gala Celebration at the Royal Opera House.

'Although no one is a musician, my family is very musical. I've always listened to classical music and it will always be my first love,' says Pablo. 'I remember how, when I saw my first opera, I was more impressed by the music than anything else.'

Toby Girling *baritone*



Toby Girling is a graduate of the Guildhall School and was a member of the Frankfurt Opera Studio. He has appeared at the Verbier Festival and the festivals at Glyndebourne, Wexford, Iford and

Belfast. Toby has taken part in recitals on BBC Radio 3 and in venues throughout the UK.

Current and future engagements include roles in *Candide* for De Vlaamse Opera, Antwerp, in *Così fan tutte* with English Touring Opera and De Vlaamse Opera, in *Pilgrim's Progress* with English National Opera and in *La Forza del Destino* with Théâtres de la Ville de Luxembourg. As a member of the studio at the Opéra de Lyon, he will sing Top in Copland's *The Tender Land* this season.

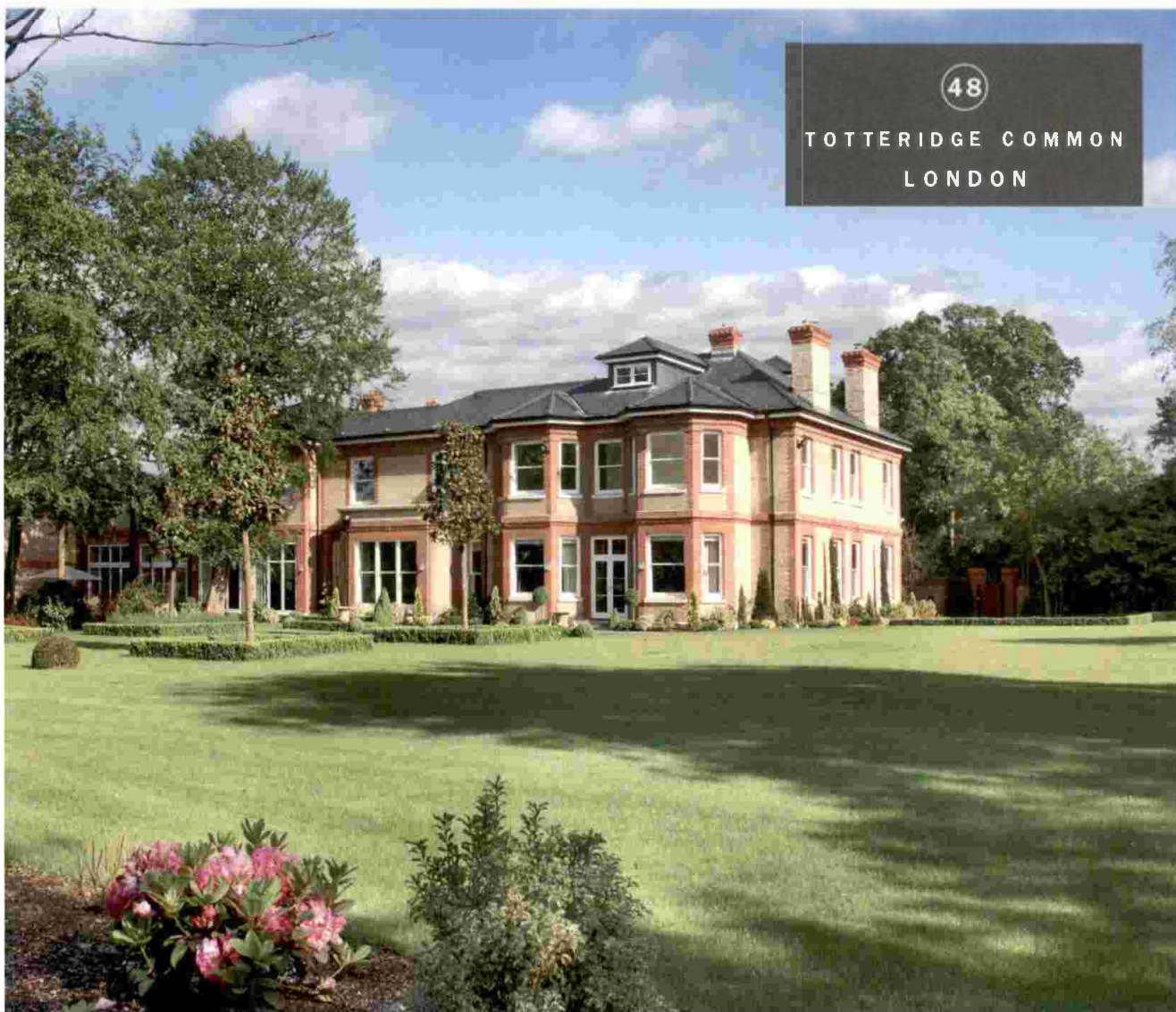
Alexander Robin Baker *baritone*



Alexander Robin Baker studied at the Guildhall School of Music and Drama and the National Opera Studio, graduating in 2012. He has worked with the BBC Symphony Orchestra, the London Sinfonietta, the London Philharmonic

Orchestra, the Philharmonia Orchestra and the Scottish Chamber Orchestra.

Awarded the 2010 Glyndebourne On Tour Donald A. Anderson Award, he was one of Glyndebourne's 2011 Jerwood Young Artists and his performance as Novice's Friend in *Billy Budd* with Glyndebourne Festival Opera is available on Opus Arte Blu Ray and DVD. He made his debut with English National Opera as Fiorello in *The Barber of Seville*. His current engagements include



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roles in *The Girl of the Golden West* and *Madam Butterfly* for English National Opera and singing in Bach's B Minor Mass on tour with the Israel Camerata and in Brahms' Requiem at the Royal Albert Hall and *Carmina Burana* with the City of Birmingham Symphony Orchestra. Next year he makes his debut at Bergen National Opera as Starveling in *A Midsummer Night's Dream*.

Ross McInroy bass



After being a trainee at the National Opera Studio in 2010/11, Ross McInroy was the Robertson Scholarship Trust Emerging Artist at Scottish Opera in 2011/12.

He began his studies at the Royal Scottish Academy of Music and

Drama where he gained his BMusHons and later graduated from the Royal College of Music International Opera School and the Royal Academy of Music, where he was awarded the Dorothy Pattinson Prize and Adah Rogalsky Scholarship.

In 2009/10, Ross was a member of English National Opera's Opera Works programme and made his BBC Proms debut in 2010 with the BBC Scottish Symphony Orchestra.

Operatic roles include Leporello in *Don Giovanni*, Colatinus in Britten's *The Rape of Lucretia*, Sarastro in Mozart's *Die Zauberflöte* and Colline in *La Bohème*.

Oratorio engagements include Bach's *St John* and *St Matthew Passions*, Handel's *Messiah* and *Judas Maccabeus*, Haydn's *Creation* and Puccini's *Messa di Gloria*.

Martin Lamb baritone



Martin Lamb studied at St John's College, Oxford and at Guildhall School of Music and Drama, where he won the Sir Frederick George Painter Prize.

Operatic engagements include Antonio *The Marriage of Figaro* and Doctor Grenvil

La traviata (ENO), Tom Masters *The Money Man* (Scottish Opera), and cover Alberich *Das Rheingold* (Longborough), a role which he also sang last season in concert with The Rehearsal Orchestra under the baton of David Syrus, and at the South Bank Centre as part of the Wagner bicentennial celebrations.

Future plans include a return to ENO later this year and Dr Bartolo *The Barber of Seville* in France. Outside opera, Martin also writes and directs: his one-man show *W.S. Gilbert's Eminent Victorians* was commissioned by the V&A and his production of *The Energy Show* (co-written for the Science Museum with Sam Mason) is currently on a national tour following a sell-out London run.

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7.45pm ~ Saturday 21 June

Programme notes



GIACOMO PUCCINI (1858-1924)

La Bohème

An Opera in four acts (1904)

Based on *Scènes de la vie de bohème* by Henry Murger (1822-1861)

Characters in order of vocal appearance

Marcello – a painter

Rodolfo – poet

Colline – a philosopher

Schaunard – a musician

Benoît – their landlord

Mimi

Parpignol – a toy-seller

Musetta

Alcindoro – a counsellor of state



The Paris of La Bohème

Mesdames et Messieurs – welcome to Paris! The year, shall we say, is 1837. This is not the spacious Paris we know, with handsome boulevards and spacious squares by courtesy of Baron Haussmann. It is a city that has changed little since the Middle Ages – a walled city, with more than 50 gates, such as the Barrière d'Enfer, where the *octroi*, a local tax, is paid on liquids, food, fuel, forage and bricks brought into the city.

Why 'd'Enfer'? Some say it was because of the hellish atmosphere of riotous living. Around the Île de la Cité is a maze of narrow, winding streets and crumbling buildings from earlier centuries: dark, crowded, unhealthy and dangerous. Sewers empty directly into the Seine and water is distributed by porters carrying buckets suspended from a pole on their shoulders.

'Paris', wrote the French social reformer Victor Considerant in 1845, 'is an immense workshop of putrefaction, where misery, pestilence and sickness work in concert, where sunlight and air rarely penetrate.'

The ancient university that came into being in the 12th century had so many foreign students that they could only converse in Latin – so it became known as the Quartier Latin.

And why did it also become known as Bohemia? Because the artists and many students led a wild, rackety life like that of the gypsies. And where did gypsies come from? Why, Bohemia of course. As Henri Murger, the only begetter of these tales, himself observed: 'Bohemia is a stage in artistic life; it is the preface to the Academy, the Hôtel Dieu, or the Morgue. And Bohemia only exists and is only possible in Paris, home to a great family of poor artists, a race of obstinate dreamers for whom art has remained a faith and not a profession.'

Let's meet four of them – Marcello, a painter of unrecognised masterpieces, in need of a canvas; Rodolfo, an inspired poet; Schaunard, pianist and composer; and the venerable master of books, Colline, a philosopher. And for two of them, Marcello and Rodolfo, there are girl friends, Mimi and Musetta – *grisettes* (a word which my huge French dictionary discreetly translates as 'grisettes'): poor girls, often dressed in cheap grey cloth, unless a chance

acquaintance with a ready purse adorns them in cheap finery. Life for them, too, may be short, but they make sure it is as passionate and, in its way, as creative as those of their lovers.

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Act I

An attic in the Latin Quarter. Christmas Eve

Rodolfo and Marcello complain of the bitter cold – there is smoke rising from every chimney but theirs. What can they burn? Marcello suggests a chair but Rodolfo has a better idea, the manuscript of his play. Colline comes in complaining that the pawnshops are closed and gladly warms himself at the fire. Then the fourth of the quartet of Bohemians, Schaunard, arrives, heralded by three children carrying food and drink. He explains that he was engaged by an Englishman to play until death had carried off a noisy parrot on the floor below. His artistic conscience stood this for three days but then he decided that poison was the solution.

Their gaiety is silenced by a knock at the door – it is the landlord, Benoît, who has come for the rent. They ply him with wine until he boasts of his success with the ladies, particularly plump ones – he cannot stand scraggy females like his wife. At this the Bohemians are outraged and with superb moral indignation rush Benoît out of the room.

The four friends now plan to eat in the Café Momus, but Rodolfo tells the others to go ahead – he must finish an article. He begins to work but cannot concentrate. Suddenly there is a knock at the door and a girl asks for a light for her candle. When she comes in she seems to feel faint from the stairs and takes a little wine. Just as she is leaving she misses her key and as they search on the floor her candle blows out again. As Rodolfo goes to her aid his candle is blown out also.

In the darkness he takes her cold hand in his (*Che gelida manina*). He speaks to her of his life as a poet, of his poverty and his dreams, and of the magic spell of her eyes. She in turn tells him that her name is Mimi and speaks of her simple existence as a maker of artificial flowers and of her innocent happiness in a garret. From below come the voices of his friends bidding Rodolfo to hurry. He answers them and turns back to find Mimi bathed in moonlight (*O soave fanciulla*). They surrender to the love that has been born in their hearts. Shyly Mimi asks if she may join the four friends in their supper party in the Café Momus. Rodolfo wants to stay but Mimi hints that she will come back with him later. They go out arm-in-arm to the delights of the Café Momus on Christmas Eve.

Act II

Outside the Café Momus

It is a scene of Christmas gaiety; the streets are crowded with people taking the air, with hawkers and cheapjacks crying their wares. Schaunard bargains with a music seller for an old out-of-tune horn, while Colline tries on a coat. Rodolfo and Mimi wander arm-in-arm amongst the crowd – her eyes all for the delightful things there are for sale and even for a passing band of students. They sit down together inside the Café Momus and order supper. Rodolfo amuses his friends with his poetic ardour. The toy seller, Parpignol, pushes his barrow past the café chased by a crowd of children.

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Mimi shows her new friends the bonnet that Rodolfo has bought for her. This charming gift of love makes Marcello miserable, for he thinks of his faithless Musetta. Just as they are about to drink a toast, Musetta herself erupts on to the scene, followed by a pompous admirer, Alcindoro, whom she torments mercilessly. Marcello describes her to his friends: 'Her name is Musetta, her surname is Temptation and she is like a compass, always changing her direction. She is a bloodthirsty bird whose favourite dish is the heart.'

Musetta launches into a song in waltz time (*Quando m'en vo*) and directs it shamelessly at Marcello who, in the end, can resist her no longer. She complains that her shoe pinches, and gets rid of Alcindoro by sending him off to a shoemaker's for a new pair, and throws herself into Marcello's arms. A band marches through the square and the act ends in a scene of uproarious gaiety. Alcindoro returns to find not Musetta, but a waiter with the bill for the whole party's supper.

Act III

Outside the tavern by the Barrière d'Enfer

It is a cold February morning and the soldiers on duty at the tollgate are reluctant to leave the warmth of their fire when the street sweepers and market women ask to be admitted. From inside the tavern can be heard the sounds of sleepy revelry and the unmistakable voice of Musetta.

As the dawn light grows stronger and the people go about their business, Mimi appears, clearly ill and racked with coughs. She enquires after Marcello, who soon hurries out of the inn to speak to her. He explains that he and Musetta have lived there for a month – he paints pictures on the walls, while she gives singing lessons. He tells Mimi that Rodolfo is there as well, but Mimi refuses to see him – he has become so jealous that he has left her. Marcello's only advice is that they should separate; love is useless and mad if it brings only misery.

Rodolfo awakens and calls. Marcello advises Mimi to go but she returns and hides behind a cart. Rodolfo's first words as he comes out of the inn are to say that he must separate from Mimi: he admits that he has a jealous nature, but her flirtatious ways have driven him to distraction.

When Mimi hears this she breaks down into a paroxysm of weeping and coughing. As Rodolfo hurries to comfort her, a peal of laughter from the inn arouses Marcello's suspicions and he hurries off to see what Musetta is up to. Mimi sadly and tenderly says goodbye to Rodolfo and their love affair. All she asks is that he should send her things round to her, excepting the bonnet, his first gift of love which she had kept under her pillow. Thinking that spring will soon be there, they decide to postpone their separation until the warm sunshine comes to comfort their sorrow.

Meanwhile Musetta and Marcello have come out of the tavern, quarrelling violently, and Musetta flounces off exchanging imprecations with Marcello. Mimi and Rodolfo move slowly away to enjoy their last days of love together.

Act IV

An attic in the Latin Quarter

Marcello and Rodolfo are once again applying themselves to their work. When the curtain rises they are clearly in the middle of a conversation about the misfortunes of their love life. Rodolfo has seen Musetta in a fine carriage, obviously being kept by a rich admirer; Marcello counters with a description of Mimi's equally grand protector. They each return to their work with unnatural vigour but in the end cannot dismiss their memories from their minds. Rodolfo takes out Mimi's bonnet and sings of her dainty hands, while Marcello finds that his brush can paint nothing but the face of Musetta.

Schaunard and Colline arrive with a miserable lunch – some bread and a salted herring. The four friends hide their misfortunes in a great play of ceremony. They even have a dance – minuet, pavanella and fandango. As their horseplay reaches its climax the door opens and Musetta enters in a great state of agitation. She tells them that Mimi is with her and desperately ill. Rodolfo and Marcello bring Mimi in and help her to the bed. Rodolfo tenderly embraces her, while Musetta tells the others that she is dying.

Mimi recovers a little and greets each of the friends by name. Musetta gives her earrings to Marcello and accompanies him for medicine and a doctor. Colline is deeply touched by the scene and decides to take his old coat to the pawnbroker. He urges Schaunard to leave Rodolfo and Mimi alone.

Mimi speaks to Rodolfo of the love for him that she has been unable to suppress. She finds under the pillow the bonnet that once he bought for her, and they talk of that evening when first they met. Mimi, struck with a sudden spasm of coughing, falls forward in a faint. The others return and it gradually becomes clear that Mimi is very near death. Musetta gives Mimi her muff to keep her hands warm and she seems to fall asleep. Marcello tells them that the doctor is on his way but it is clearly too late. Mimi is dead.

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(from a Royal Opera House programme, 1976)



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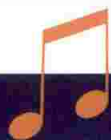
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Gillian Henderson

Managing Director

7.45pm ~ Sunday 22 June



Maria Friedman with Jason Carr

Lenny & Steve: The Music of
Bernstein and Sondheim

*Supported by the Jacqueline and Michael Gee
Charitable Trust*

Maria Friedman
Jason Carr piano

Programme

Maria Friedman and her musical
director and piano accompanist
Jason Carr explore the genius of Leonard
Bernstein and Stephen Sondheim – of
whose works Maria is renowned as one
of the foremost interpreters – in their
critically acclaimed show.

- ❖ *What more do I need?*
(*Saturday Night* –
Stephen Sondheim, 1955)
- ❖ *New York, New York*
(*On The Town* – Leonard Bernstein,
Betty Comden and Adolph Green, 1946)
- ❖ *Me And My Town*
(*Anyone Can Whistle* – Sondheim, 1964)
- ❖ *Lonely Town*
(*On The Town*)
- ❖ *Another Hundred People*
(*Company* – Sondheim, 1970)
- ❖ *Old Friend/Like It Was*
(*Merrily We Roll Along* – Sondheim 1979)
- ❖ *I Remember*
(*Evening Primrose* – Sondheim 1966)
- ❖ *100 Easy Ways To Lose A Man*
(*Wonderful Town* – Bernstein, Comden
and Green, 1946)



- ❖ *A Little Bit In Love*
(*Wonderful Town*)
- ❖ *In Buddy's Eyes*
(*Follies* – Sondheim 1971)
- ❖ *I Have A Love*
(*West Side Story* – Bernstein and
Sondheim 1957)
- ❖ *I Know Things Now*
(*Into The Woods* – Sondheim 1986)
- ❖ *Stay With Me*
(*Into The Woods*)
- ❖ *Getting Married Today*
(*Company*)
- ❖ *Being Alive*
(*Company*)



INTERVAL

Programme continued overleaf



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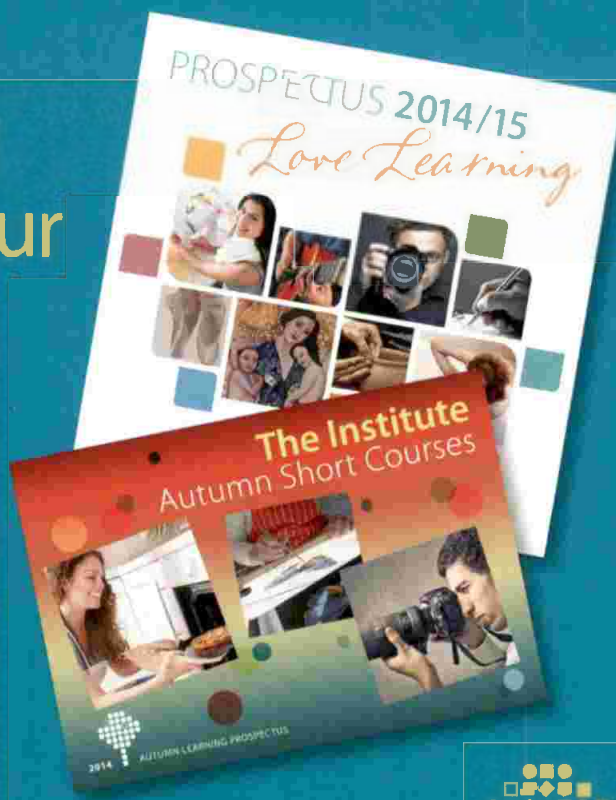
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7.45pm ~ Sunday 22 June

- ❖ *The Worst Pies In London/A Little Priest*
(*Sweeney Todd* – Sondheim 1979)
- ❖ *Broadway Baby*
(*Follies*)
- ❖ *So Pretty*
(Bernstein, Comden and Green, 1968)
- ❖ *Take Care Of This House*
(*1600 Pennsylvania Avenue* – Bernstein/
Alan Jay Lerner – 1976)
- ❖ *Children Will Listen*
(*Into The Woods*)
- ❖ *Losing My Mind*
(*Follies*)
- ❖ *Send In The Clowns*
(*A Little Night Music* – Sondheim 1973)
- ❖ *Somewhere*
(*West Side Story*)

Maria Friedman

With a string of awards to her name, including three Olivier Awards and eight Olivier nominations and many other theatre accolades both from the West End and Broadway stage, Maria Friedman is one of Britain's most successful leading ladies. Last year she made her directorial debut at the Menier Chocolate Factory with a sell-out production of Sondheim's *Merrily We Roll Along* which won the Critics' Circle Award for Best Musical and the Ned Sherrin Award for Best Musical at the *Evening Standard* Theatre Awards.

She first gained fame when she won an Olivier Award for her one-woman cabaret, *Maria Friedman By Special Arrangement*, at the Donmar in 1995. A second award followed in 1996 when she was named Best Actress in a Musical as Fosca in the West End production of Sondheim's *Passion* and again for *Ragtime* in 2003. In 2004 she originated the role of Marian Halcombe in Andrew Lloyd Webber's musical *The Woman in White*, both in the West End and on Broadway.



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- Wood&Vale** (St John's Wood & Maida Vale Express): Thursday May 23, 2014. Headlines: "Close brush with an emperor that changed my life" and "The elections: Results and the reaction".
- BROADWAY Ham&High** (quality paper for Crouch End & Muswell Hill): Thursday May 23, 2014. Headlines: "Close brush with an emperor that changed my life" and "No strangers for a flame-haired force of nature".
- etccetera**: Thursday May 23, 2014. Headline: "A-list restaurant is 'ruining our'".
- homes24.co.uk**: In paper, online, on mobile. Headline: "SUPERBLY STYLED".

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Ham&High

7.45pm ~ Sunday 22 June

She is regularly associated with the work of Stephen Sondheim. She has performed principal roles in *Merrily We Roll Along*, *A Little Night Music* and *Sunday in the Park with George*. She also appeared in New York, Washington and the BBC Proms at the Royal Albert Hall to celebrate Sondheim's 80th birthday.

Her one-woman shows, *Maria Friedman – By Special Arrangement* and *Maria Friedman – By Extra Special Arrangement*, have won critical acclaim in Britain and New York.

She can be heard on many cast recordings and has released several solo albums including *Maria Friedman*, *Maria Friedman Live*, *Now and Then*, and *Maria Friedman Celebrates The Great British Songbook*.

On screen she also appeared as Trish Baynes in the popular TV series *Casualty*, in an early series of *Red Dwarf* and as the Narrator in the Rice/Lloyd Webber musical *Joseph and the Amazing Technicolour Dreamcoat* (DVD).

Maria appeared alongside Barbra Streisand, Liza Minnelli and Aretha Franklin at the 2012 memorial service in New York for composer Marvin Hamlisch with whom she had worked very closely. Last New Year's Eve she appeared alongside Liza Minnelli and Joel Gray in *One Singular Sensation*, a concert saluting Hamlisch's work at New York's Lincoln Center accompanied by the New York Philharmonic.

Her show *Lenny & Steve* was a major hit at London's Hippodrome and a sell-out at The Pheasantry, a venue she is to revisit later in the year.

Jason Carr *piano*

Jason studied composition at the Guildhall School of Music and Drama. After winning the 1988 Vivian Ellis Prize for Young Writers of Musicals, he was invited by Peter Hall to compose the musical *Born Again* for the Chichester Festival Theatre. As associate composer at Chichester 2003-5, Jason



wrote music and lyrics for *The Water Babies* and *Six Pictures of Lee Miller*. His adaptation of *A Christmas Carol*, written with Bryony Lavery, has played at Chichester and West Yorkshire Playhouse and a new production was staged at Birmingham Rep in the winter 2013/14 season.

Jason has composed incidental music for more than 50 plays, most recently providing songs for *The Two Worlds of Charlie F* and additional music for *Chariots of Fire*. Orchestration credits include the Menier Chocolate Factory's *Sunday in the Park with George*, *La Cage aux Folles* and *A Little Night Music*, all of which were also Broadway productions winning two Tony nominations for Best Orchestrations, as well as Richard Jones' production of *Annie Get Your Gun* (Young Vic) with four pianos.

Jason has accompanied many singers including Elisabeth Welch, Michael Ball and Dame Felicity Lott and has had a long association with Maria Friedman, including her Olivier Award-winning *By Special Arrangement* and the CD *Maria Friedman Sings The Great British Songbook*.



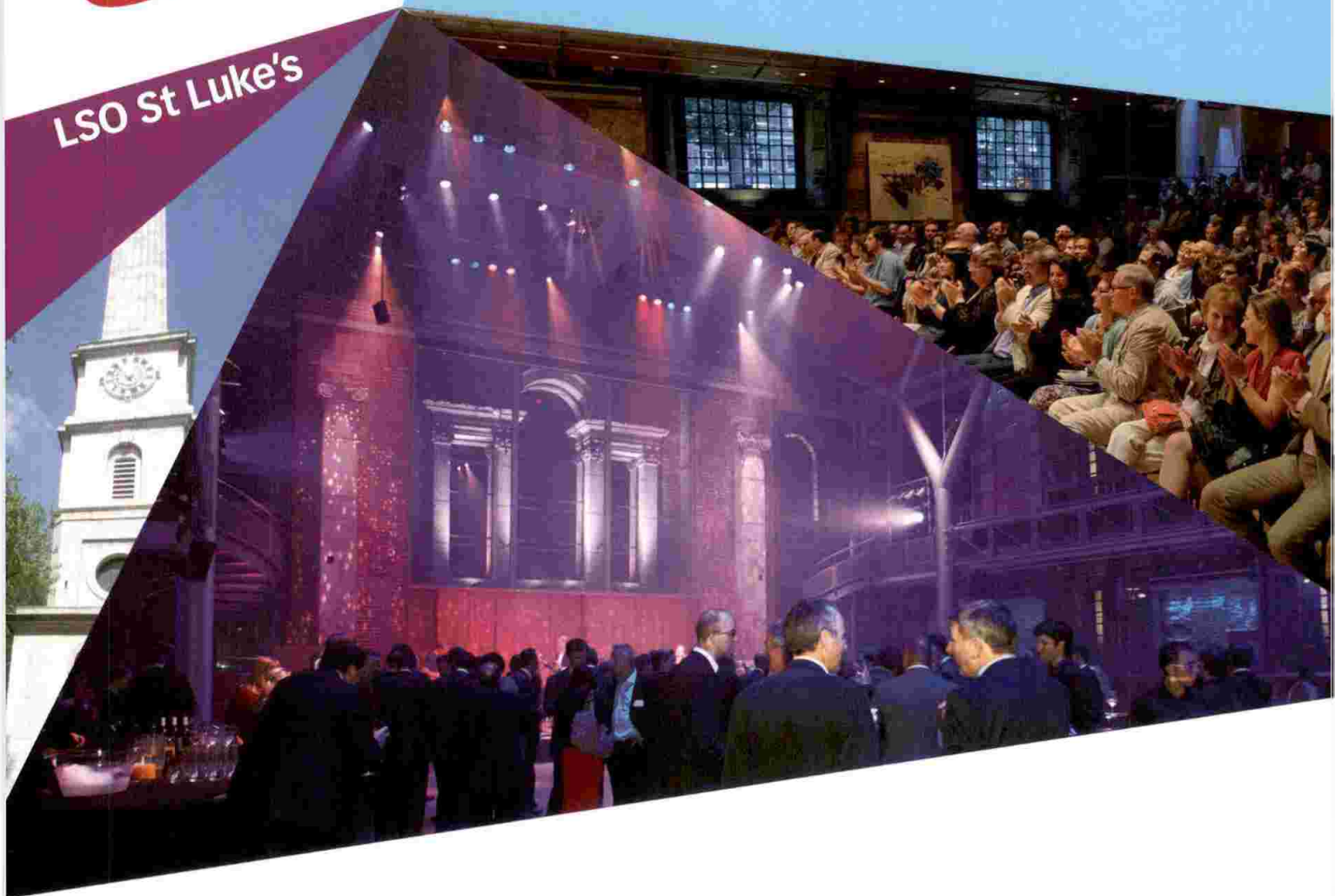
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161 Old Street, London EC1V 9NG

12.45pm ~ Monday 23 June

Cello and Piano Recital

Supported by the Hampstead Garden Suburb Residents Association

Adi Tal cello

Nadav Hertzka piano

Programme

LUDWIG VAN BEETHOVEN (1770-1827)

- ❖ *Sonata for Cello and Piano No 4 in C Major Op 102 No 1*

MAURICE RAVEL (1875-1937)

- ❖ *Habanera* for Cello and Piano

GABRIEL FAURÉ (1845-1924)

- ❖ *Papillon* Op 77

FRÉDÉRIC CHOPIN (1810-1849)

- ❖ *Largo* from Cello Sonata Op 65

ISAAC ALBÉNIZ (1860-1909)

- ❖ *Asturias (Leyenda)* from *Suite Española* (solo piano)

FRANZ SCHUBERT (1797-1828)

- ❖ *An Die Musik* (arr Hertzka for solo piano)

JOSEF SUK (1874-1935)

- ❖ *Ballade and Serenade* Op 3

FRANCIS POULENC (1899-1963)

- ❖ *Sonata for Cello and Piano* Movements II & III



Adi Tal cello

Winner of the Muriel Taylor Cello Prize and the Making Music Award for Young Concert Artists, Adi Tal is considered as one of the most dynamic young cellists of her generation. Born in Israel in 1986, she studied there before receiving her BMus from the Cleveland Institute of Music and her Masters Degree from the Guildhall School of Music and Drama. She made her solo debut aged 12 with the Israel Chamber Orchestra and has performed with numerous ensembles and orchestras in both Israel, including the Tel Aviv Museum of Arts and Europe, where her venues have included Wigmore Hall, St Martin-in-the-Fields and Kings Place in London and the Louvre Pyramid in Paris.

Adi's solo and chamber music performances have been broadcast on BBC Radio 3, Singaporean Radio and Israeli Radio. This year she recorded a CD of Flute Trios for Meridian Records with the principal flautist of the Israel Philharmonie Orchestra, Eyal Ein-Habar. Adi is a member of the multi-prize-winning Rautio Piano Trio.



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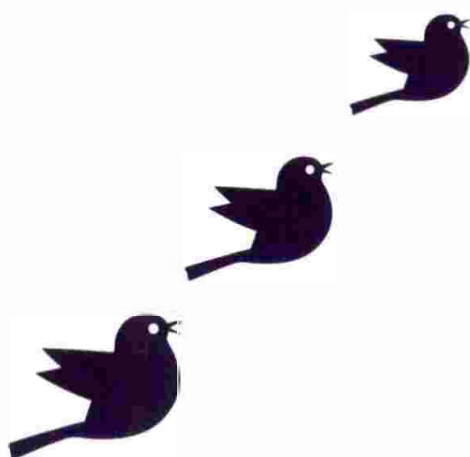


12.45pm ~ Monday 23 June

Nadav Hertzka *piano*

Nadav Hertzka received his BMus Degree from the Rubin Academy in his native Tel Aviv and his MA Degree at the Royal Academy of Music. His orchestral debut came at the age of 14 with the Haifa Symphony Orchestra and he has since performed in such venues as Wigmore Hall and Kings Place in London, the Carnegie Hall and Lincoln Center in New York and the Shanghai Conservatory. His festival appearances include the Mostly Mozart Festival in the Lincoln Center, the Beethoven Festival in Israel and the Mozart Festival in Malta.

The many international prizes and awards he has won include the Pinault Society International Piano Competition in New York, the Frank Peleg and Ben-Haim competition, Rubin Academy Piano Prize, The Daniel Howard Trust Award, the Carlton House Award and the Howard de Walden Award. He is also a winner of the America-Israel Cultural Foundation Scholarship Competition and has won scholarships in both piano and chamber music.



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7.45pm ~ Monday 23 June

The Endellion String Quartet with Michael Collins

Supported by Pamela Fulton & Kate Munday

Andrew Watkinson violin

Ralph de Souza violin

Garfield Jackson viola

David Waterman cello

Michael Collins clarinet

Programme

JOSEPH HAYDN (1732-1809)

❖ String Quartet in B flat major Op 55 No 3 (c1788)

- *Vivace assai*
- *Menuetto*
- *Finale: Presto*

BÉLA BARTÓK (1881-1945)

❖ Quartet No 6 (1939)

- *Mesto – Vivace*
- *Mesto – Marcia*
- *Mesto – Burletta*
- *Mesto – Molto tranquillo*

INTERVAL

WOLF GANGLBAUER (1756-1791)

❖ Quintet in A major for KV 581

Michael Collins clarinet

- *Allegro*
- *Larghetto*
- *Menuetto – Trio 1 – Trio 2*
- *Tema (Allegretto) con Variazioni*

The Endellion Quartet

The Endellion String Quartet, renowned as one of the finest quartets in the world, celebrates its 35th year in the 2013/2014 season and has marked the anniversary with Warner Classics' release of Britten's three string quartets and 3 Divertimenti.

Recent and future engagements include performances at Wigmore Hall, the Queen Elizabeth Hall, Concertgebouw and concerts in Canada, the USA, Northern Ireland, Portugal,



PHOTOGRAPH BY ERIC RICHMOND

Andrew Watkinson, Ralph de Souza, Garfield Jackson and David Waterman

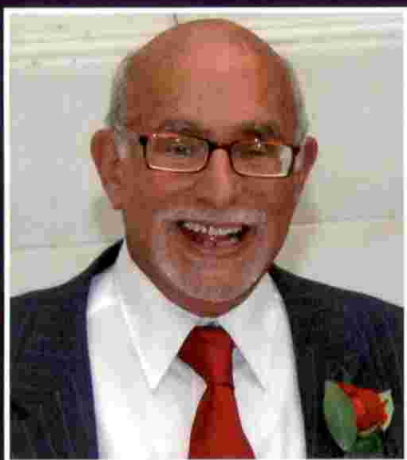
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Len Baker

25 June 1933 – 22 March 2014

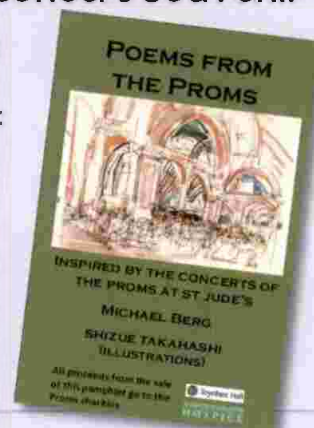
We regret the passing of Proms long-term volunteer Len Baker, husband of committee member Yvonne. Len gave many years of faithful service to the Proms doing bar duty, welcoming our visitors and entertaining us all with his great wit, enthusiasm and lively and thought-provoking contributions to many discussions.

POEMS FROM THE PROMS

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7.45pm ~ Monday 23 June

Turkey and Mexico. In the space of ten days in 2013 the quartet performed the complete cycle of Beethoven's quartets in New York's Metropolitan Museum of Art.

In Britain, the Endellion String Quartet has appeared at nearly all of the major series and festivals and has broadcast many times on BBC radio and television. Overseas, its schedule has included regular tours of North and South America and concerts in Australasia, the Far East, the Middle East, South Africa and every West European country. In addition to its continuing Cambridge University Residency, the Endellion has undertaken three short-term residencies at the Massachusetts Institute of Technology and 2011 saw the start of its position as Visiting Quartet in Association with the Guildhall School of Music and Drama.

'Captivates concertgoers with a remarkable rapport, playing to each other with a sense almost of discovery, communicating to the audience on a level of unusual intimacy.'

Guardian

'The Endellion is arguably the finest quartet in Britain, playing with poise, true intonation, excellent balance and a beautiful tone.'

New Grove Dictionary of Music and Musicians

'The trust and risk-taking that come from years of playing together were evident in the Endellions' performance which was a true delight.'

Strad Magazine

Michael Collins *clarinet*

Guest soloist with the Endellions at tonight's concert, clarinettist Michael Collins' dazzling virtuosity and sensitive musicianship have earned him recognition as one of today's most distinguished artists and a leading exponent of his instrument. He has performed as soloist with many of the world's most significant orchestras such as NHK Symphony, Sydney Symphony, Leipzig Gewandhaus, San Francisco and BBC Symphony orchestras and has formed strong links with leading conductors.

He is a recipient of the Royal Philharmonic Society's Instrumentalist of the Year Award in recognition of the pivotal role he has played in expanding the repertoire of his instrument, giving premières of works by John Adams, Elliott Carter, Brett Dean, Marc-Anthony Turnage and Elena Kats-Chernin among others. In recent seasons Michael Collins has become highly regarded as a conductor and assumed the post of Principal Conductor of the City of London Sinfonia in September 2010.

'Collins dazzles like a bei canto diva in the pyrotechnic leaps, trills and runs, while he lavishes his rich tone, phenomenal breath control and deeply satisfying expressive insights on the E minor (Spohr)'

Sunday Times

'Michael Collins plays (and conducts) [the Weber Clarinet Concertos] with an irresistible exuberance that I've not heard equalled'

Gramophone Magazine



PHOTOGRAPH BY BENJAMIN EALOVEGA



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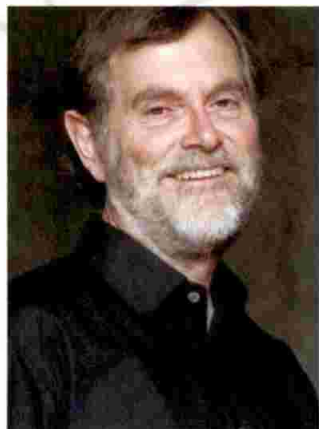
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7.45pm ~ Monday 23 June

Andrew Watkinson *violin*



Andrew Watkinson has led or directed almost all of London's chamber orchestras including The Endellions, with whom he has given more than 2,000 concerts all over the world. For the first 20 years of the quartet's existence, Andrew also led and

directed the City of London Sinfonia as well as guest-directing many of the London chamber orchestras, including the Academy of St Martin in the Fields, and continuing to play as a soloist.

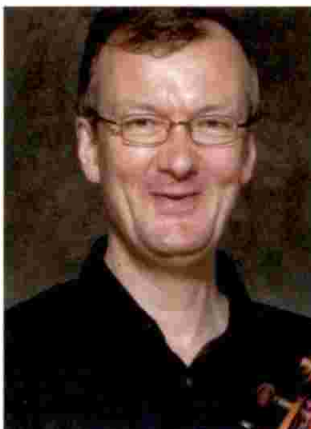
Ralph de Souza *violin*



Bombay-born Ralph de Souza attended the Yehudi Menuhin School and the Curtis Institute in the USA before deciding to become a professional musician in 1985. He joined the Endellions in 1986. Ralph has had a close association with the International

Musicians' Seminar in Prussia Cove and has also returned to the Menuhin School as a teacher.

Garfield Jackson *viola*

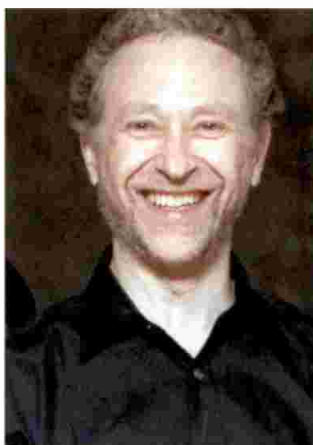


Born in London into a family of jazz trumpet players with a wide-ranging appreciation of music, Garfield began violin lessons at seven years old and 18 months later was accepted as a pupil at the Yehudi Menuhin School, where he stayed for

nine years before going to the Royal Academy of Music on a scholarship.

Away from the Endellions, Garfield has always endeavoured to play chamber music with other friends and colleagues, including Sándor Végh, Steven Isserlis and Joshua Bell. As a viola soloist, Garfield has performed at Wigmore Hall and The Queen Elizabeth Hall in London, given broadcasts for the BBC and made several recordings.

David Waterman *cello*



David Waterman, who was born into a musical family in Leeds, studied philosophy at Trinity College, Cambridge before becoming a founding member of the Endellion Quartet.

His frequent collaborations with other artists have

included appearances with members of the former Amadeus Quartet, Shmuel Ashkenasi, Joshua Bell, Lukacs Hagen, Steven Isserlis, Gábor Takács-Nagy and Sándor Végh.

Waterman has taught at the Yehudi Menuhin School, the Royal Northern College of Music, the Royal Academy of Music, the Guildhall, and the Menuhin Academy at Gstaad and teaches cello and chamber music for IMS at Prussia Cove.



7.45pm ~ Monday 23 June

Programme notes

JOSEPH HAYDN (1732-1809)

**String Quartet in B flat major Op 55
No 3 (c 1788)**

Vivace assai

Menuetto

Finale: Presto

Haydn's long life spanned the period of the 18th century that saw instrumental music develop from the age of Bach and Handel to the heyday of the classical sonata, which was to provide the basis of much instrumental composition. The string quartet itself – often thought to represent the purest form of classical music – had its modest origins as the Divertimento (the title Haydn used for his earliest pieces in the form). It is not known how many string quartets Haydn wrote, but he listed some 83. He started his last quartet, Op 103, in 1803 but it remained unfinished.

In the late 1780s, Haydn composed half a dozen quartets (published as two sets of three, Op 54 and Op 55), which he dedicated to Johann Tost, a virtuoso violinist who led the second violins in Haydn's orchestra at the Esterházy court from 1783 until his departure for Paris in 1788. Tost took with him a number of Haydn's compositions, including the six quartets, and offered them to Jean-Georges Seiber, the Paris music publisher. Seiber bought the quartets, as well as some symphonies and keyboard sonatas; but the transaction seems to have got Tost into trouble with Haydn, who complained to Seiber that Tost had failed to pay him for the symphonies and had no right to sell the sonatas.

That Haydn wrote the six quartets with Tost's talents specifically in mind is not in doubt. The first violin parts are considerably more brilliant than in most of Haydn's earlier quartets, exploiting high fingering positions and full of concerto-like passage-work. But this is not just solo virtuosity for the sake of display – the other parts are by no means subservient to the first violin and brilliant writing is integral to a greatly expanded intellectual and emotional range that was by now characteristic of the composer.

The opening *Vivace assai* of Op 55 No 3 is one of Haydn's most inventive movements and reveals the influence of Mozart in its use of chromaticism. It opens with all four players in unison, before each part goes its separate way. The second movement is a theme and variations, a favourite form of Haydn's. What makes it stand out is the unusually slow pace, the contemplative mood of the music and the *coda*, in which the instruments come together in delicate and perfectly balanced polyphony. A characteristically vigorous *Menuetto* follows, with the usual contrasting trio. The lively *Presto* Finale, full of touches of humour, is particularly delightful and brings the work to an exuberant conclusion.

Thomas Radice

BÉLA BARTÓK (1881-1945)

String Quartet No 6 (1939)

Mesto-Vivace

Mesto-Marcia

Mesto-Burletta

Mesto-Molto tranquillo

As one of the most widely acclaimed composers of the 20th century, Bartók was also one of the most complex, in terms of not just his highly sophisticated and varied musical language but also his stylistic evolution and development that continued to his dying day, absorbing all manner of influences past and present while, remarkably, remaining powerfully individual and unmistakably Bartókian. His use of Hungarian and other Eastern European folk music as a vital creative springboard has sometimes been misunderstood, especially during his day; he was not simply composing folk-style melodies to give his music more of a local flavour as previous nationalist composers did, but drawing on peasant music as a means of arriving at, and justifying, fresh and innovative ideas, using traditional Western art forms as the framework that he could then mould according to his material.

His works are a comprehensive synthesis of folk melodies, modes and rhythms, reflecting many influences, both contemporary and from the past – the impressionism of Debussy; the disciplined writing of Brahms; enterprising approaches to structure (like Beethoven's); Schoenberg's expressionism; Stravinsky's rhythmic impetus and neo-classicism. All of these amount to a body of music that is no less universal in its expressive power than it is profoundly Hungarian-sounding.

Central to all this are the series of six string quartets, regarded by many as the greatest since Beethoven – particularly in the case of the last four for their seamless melding of emotion and technique, the visceral and intellectual, containing arguably all of the quintessential elements of Bartók's mature style: the bracing dissonances and extraordinarily imaginative instrumental effects, thrilling rhythmic irregularities and often raw but deeply expressively folk-infused melodies.

As Bartók's last work before he emigrated to the USA, this quartet marks something of a departure from its predecessors. Typical of Bartók's final period, the idiom is more clearly tonal and melodic, less overtly dissonant with more traditional-sounding harmony. But there is no concession to popular taste or sacrificing of edge; it is an immensely personal and frequently bleak work, surely reflecting Bartók's state of depression and disillusionment at the political situation in Hungary, with the increasing threat of Nazism, as well as his grief over his mother who was seriously ill at the time of composition. Different, too, is the quartet's form, which abandons the symmetrical arch structures of his last two quartets, in favour of a unifying *Mesto* ('sad') motto theme that alternates with more conventional sonata form and scherzo movements, while increasing in length and intensity to the point where it takes over as the final emotionally culminating movement. The first three movements (minus the *Mesto* introductions) could be said to represent 'scenes of life', their more extrovert nature being in animated contrast to the much more





withdrawn and private *Mesto* theme and reprises, yet there is rarely any feeling of respite (save the gentler second subject of the *Vivace* and the trio of the *Burletta*).

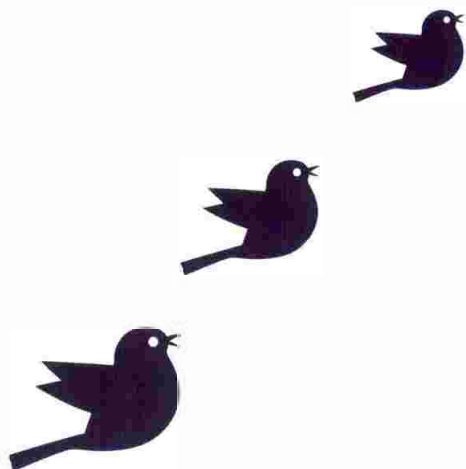
The first movement proper confirms rather than relieves the overall mood, with its sternly sonorous opening chords, angular melody, ambiguous tonality, acerbic harmonic progressions, fierce prolonged glissandos, and schizophrenic shifts of tempo (particularly during the more frenzied development section); the beautiful simplicity of the lovely Bulgarian-style melody provides welcome relief.

The next two movements are arguably still more disturbing, with the traditional march form distorted into an eerie nocturnal tread, with haunting use of harmonics in the reprise, and its astonishing trio, with its anguished *parlando* high cello melody offset by tremolo violins and strumming zither-like viola chords conjuring up a peasant scene with the lead musician laying his or her emotions bare for all to see and hear.

Next comes the leering grotesquery of the *Burletta*, probably the most bitterly ironic movement of Bartók's career, where the humour is strictly of the gallows kind, showcasing the most inventive array of instrumental effects in the quartet, notably its grating seconds, mocking high *appoggiaturas*, sardonic glissandos, *au talon* (at the heel) bowing and the startling, almost entirely pizzicato, reprise, once again only partly relieved by the lilting reflections of the trio.

The final movement ends on a calming and philosophical note of largely subdued melancholy, with brief reminiscences of the main themes of the first movement, before disappearing into the ether on something of a question mark, with the final F major pizzicato cello chord against the relative D minor tonality ensuring that the enigmatic nature of the work is maintained to the end.

Simon Radice



WOLFGANG AMADEUS MOZART (1756-1791)

Quintet in A major K581

Allegro Larghetto

Menuetto – Trio 1 – Trio 2

Tema (Allegretto) con Variazioni

By the late 1780s, Mozart was facing problems in both his professional and personal life. Since his marriage, he had had a troubled relationship with his father upon whose death in 1787 he received much less than a fair share of the estate. He was beset by financial difficulties but was reluctant to compose the kind of lighter, less substantial composition that might have been a more reliable source of income; instead he wanted to go on writing challenging and innovative works (as with the Haydn Quartets). His sense of frustration is evident from his description of the payment he received for some dances written for the Redoutensaal in Vienna as being 'too much for what I do, too little for what I could do'.

A period of intense creativity culminated in the composition of his last three symphonies during the summer of 1788; he then wrote little of significance until May of 1789. It has been suggested that this decline in productivity was brought on by depression. However, by the summer of 1789, still in a state of worry about money and Constanze's health, he once again embarked upon serious composition, writing among other works the Clarinet Quintet, which he completed in September of that year.

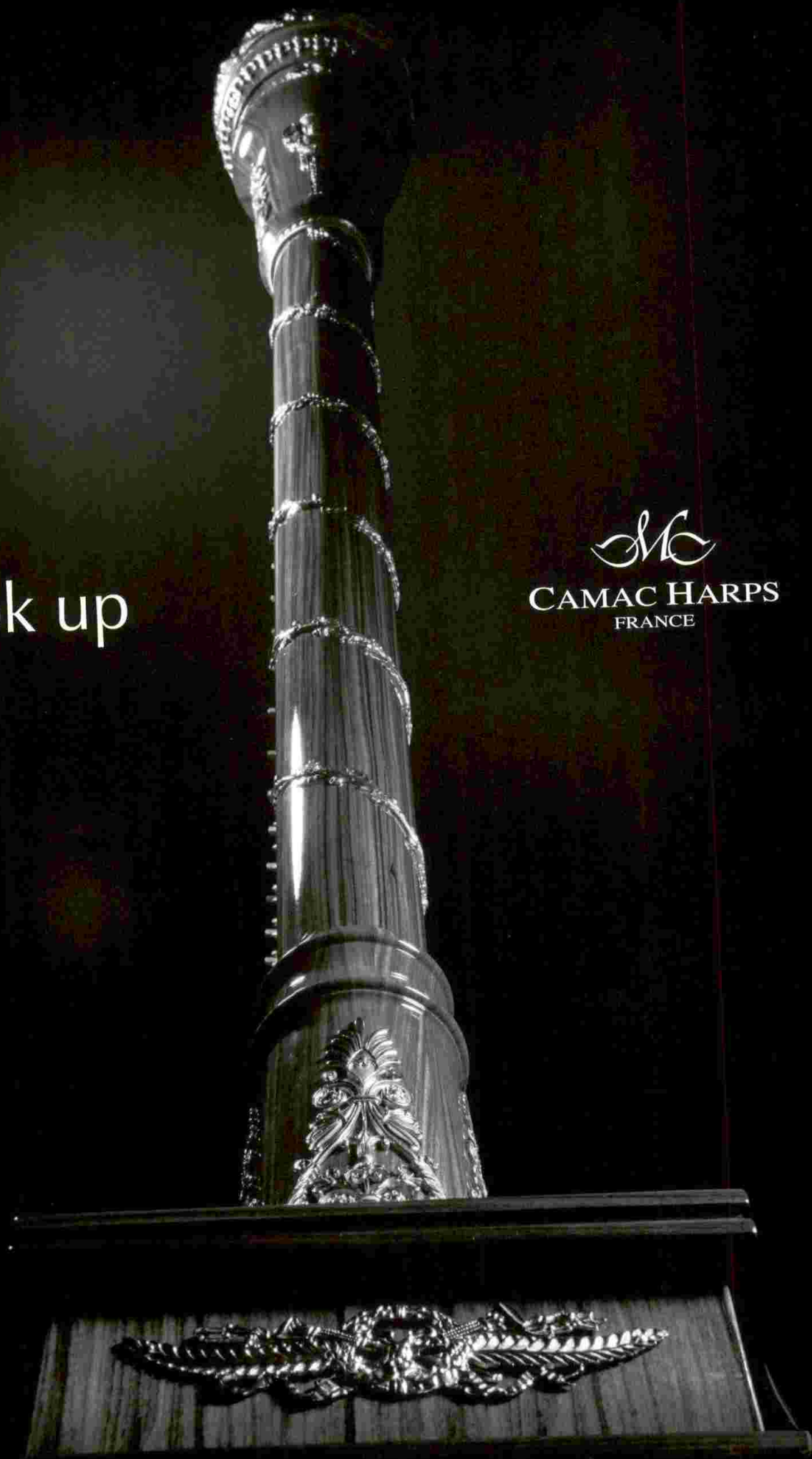
Mozart composed the Quintet for the clarinetist Anton Stadler and referred to the work as 'Stadler's Quintet'. Stadler (1753-1812) was one of the leading musicians of his time and a friend of the composer. They were both Freemasons and performed together at Masonic gatherings. Mozart went on to write other works for clarinet with Stadler in mind, the most important of which is the celebrated Clarinet Concerto of 1791. It is generally accepted that both the Quintet and the Concerto were written originally for the basset clarinet, an instrument invented by Stadler with an extended range (going down to low A, ten notes below middle C). The works were, however, published to accommodate what subsequently became the clarinet's standard range (with a bottom note, in the case of the A clarinet, of C sharp below middle C) and it is on this instrument that Michael Collins plays the work tonight.

The Clarinet Quintet is one of the supreme masterpieces of the chamber music repertoire. Particularly noteworthy is the way it blends the instrumental dialogue typical of chamber music with the soloistic display characteristic of *concertante* works. The first movement is in sonata form. In the slow, second movement, the clarinet sings in its lowest register, while the strings are muted. The third movement is a minuet with two trios. In the first, in A minor, the clarinet is silent; it then joins the other instruments in the second. This second trio (back in A major) has the character of an Austrian *Ländler*. Mozart had originally planned a different finale, with an opening theme very close to one he would use for an aria in *Così fan tutte*. He opted instead for the present finale, consisting of a theme and five variations, the last of them in slow tempo leading to a lively coda.

Thomas Radice

Look up


CAMAC HARPS
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12.45pm ~ Tuesday 24 June



Harp Recital



Supported by the Hampstead Garden Suburb Residents Association

At the North London Festival of Music Drama and Dance held every April and May, one of the major competitions is sponsored by Camac, the French harp makers. The Camac Competition is open to harpists aged under 30 who are studying or living in the UK and are of college, graduate or young professional standard. This year standards were so high and musicians so closely matched that the first prize was shared between Elizabeth Bass and Klara Woskowiak, who perform today's lunchtime concert.

Programme

Elizabeth Bass *harp*

DOMENICO SCARLATTI (1685-1757)

- ❖ Sonata in C major K 513 *Pastorale*
 - Moderato
 - Molto Allegro
 - Presto

MIKHAIL GLINKA (1804-1857) /
MILY BALAKIREV (1837-1910)

- ❖ *The Lark*

RODION SHCHEDRIN (b. 1932)

- ❖ *À la Albéniz*

MARCEL GRANDJANY (1891-1975)

- ❖ *Rhapsodie*



Elizabeth Bass

Klara Woskowiak *harp*

JEAN-PHILIPPE RAMEAU (1683-1764)

- ❖ *L'Egyptienne*
- ❖ *Les Sauvages*

ANDRÉ CAPLET (1878-1925)

- ❖ Deux Divertissements
 - À la française
 - À l'espagnole

ROBERT NICOLAS-CHARLES BOCHSA
(1789-1856)

- ❖ Rondo on the 'Zitti Zitti' trio from
Rossini's *Barber of Seville*



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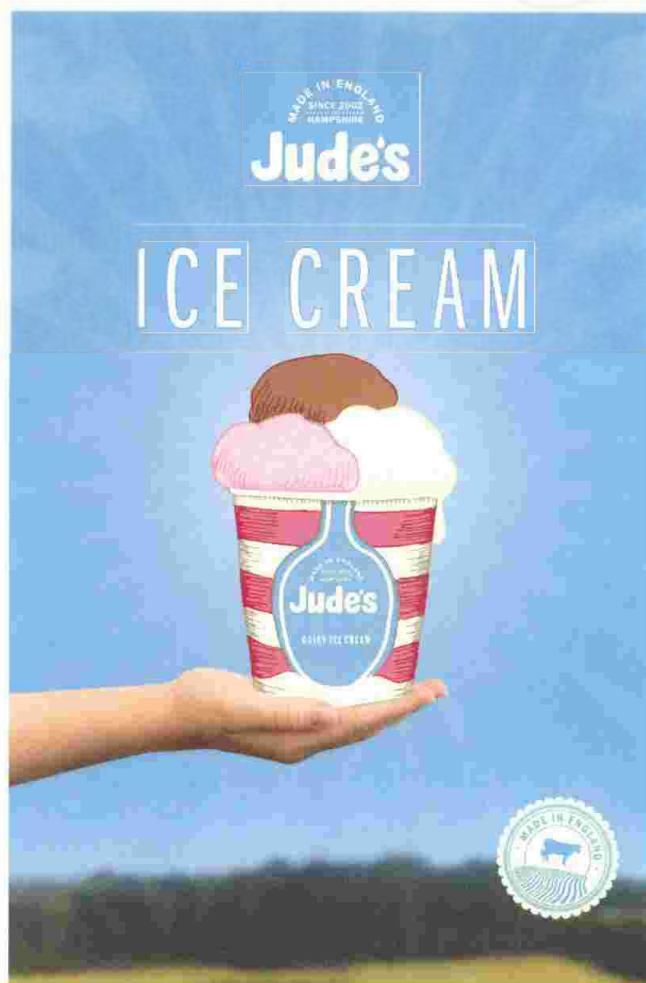
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12.45pm ~ Tuesday 24 June

Elizabeth Bass *harp*

Twenty-year-old Elizabeth began learning the harp with her mother, Rowena, herself a professional harpist, at the age of seven and went on to study with such renowned teachers as Eleanor Turner, Erika Waardenburg, Imogen Barford and Charlotte Seale. Elizabeth was awarded a scholarship to study at the Royal Academy of Music under Professor Skaila Kanga and is currently in her first year.

She was principal harp of the National Youth Orchestra of Great Britain – with whom she performed several times at the BBC Proms – and also of the City of Birmingham Symphony Orchestra's Youth Orchestra.

Elizabeth has performed concertos at the Royal Albert Hall, Birmingham Town Hall and, last summer, in spectacular cathedrals and churches in Northern Spain. Another highlight of 2013 was the chance to edit a new work for harp by pianist-composer Christodoulos Georgiades and perform the piece in St. John's, Smith Square.

Prior to this year's Camac event, Elizabeth has already had much success in national and international competitions and in 2012 she became the youngest winner of a prestigious Lyon and Healy Award.

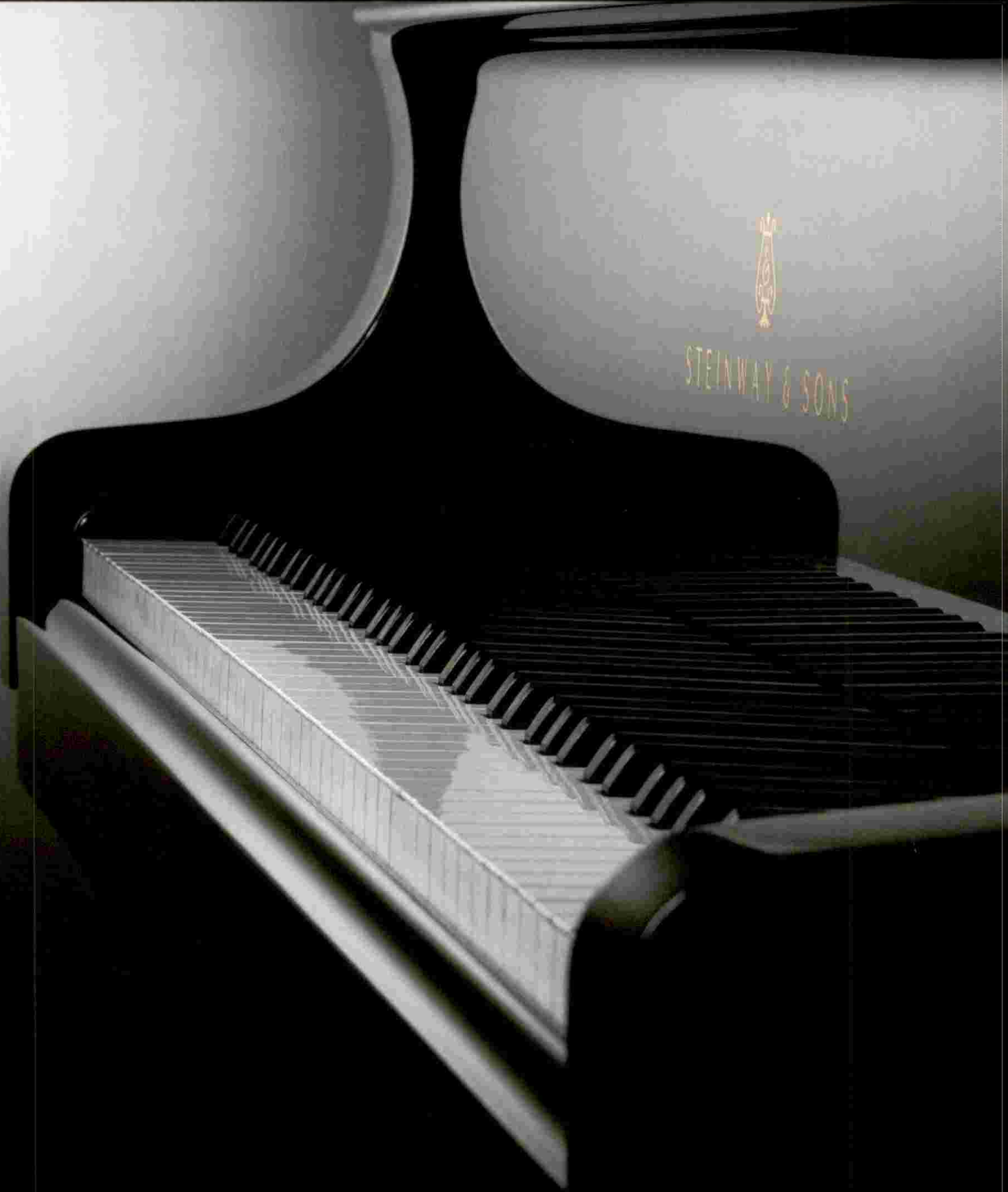


Klara Woskowiak *harp*

Klara Woskowiak began her studies in her native Bielsko-Biala in South Poland in 2008 when she took the first prize in the National Harp Auditions in Warsaw, followed by a Grand Prix and first prize in the National Competition of Duets with Harp in Cieszyn the next year.

She went on to win competitions in Cagliari, London and elsewhere and last year took a first prize at the 3rd International Harp Competition of the Harpist Association of Slovenia. There she also won a special prize – the position of Young Celebrity Master at the Harp Masters Academy in 2015.

Now 22, Klara is currently completing her fourth year at the Royal Academy of Music in London with Karen Vaughan, but continues to travel widely. In April 2012 she performed in a series of concerts in Japan with Japanese harpist Akiko Iwaki and during the academic year 2012/2013 she was an exchange student in the class of Isabelle Moretti and Geneviève Letang at the Conservatoire National Supérieur de Musique in Paris.



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7.45pm ~ Tuesday 24 June

Llŷr Williams Piano Recital

Supported by the John S Cohen Foundation

Programme

JOSEPH HAYDN (1732-1809)

- ❖ Piano Sonata in C major Hob XVI:50
 - *Allegro*
 - *Adagio*
 - *Allegro molto*

FRANZ SCHUBERT (1797-1828)

- ❖ Four Impromptus Op 90 D899
 - No 1 in C minor *Allegro molto moderato*
 - No 2 in E flat major *Allegro*
 - No 3 in G flat major *Andante*
 - No 4 in A flat minor/major *Allegretto*

INTERVAL

FRÉDÉRIC CHOPIN (1810-1849)

- ❖ Fantaisie in F minor Op 49

MODEST MUSSORGSKY (1839-1881)

- ❖ *Pictures at an Exhibition*

PHOTOGRAPH BY BENJAMIN EALOVEGA



Llŷr Williams

Welsh pianist Llŷr Williams is widely admired for his profound musical intelligence and for the expressive and communicative nature of his interpretations. He has worked with orchestras around the world, including the BBC National Orchestra of Wales, Scottish Chamber Orchestra, London Philharmonic Orchestra, Hallé Orchestra, I Pomeriggi Musicali, Meininger Hofkapelle, Berner Kammerorchester, Limburgs Symfonie and the Mozarteum Orchestra in Salzburg.

He also appears at the BBC Proms in London and has given many remarkable performances at the Edinburgh International Festival. He is a regular performer in the Wigmore Hall's main piano series.

Throughout 2010 and 2011 Llŷr Williams performed a Beethoven sonata cycle around the UK, including an epic two-week period in August 2011 at Greyfriars Kirk in Edinburgh during the Festival, for which he received a prestigious South Bank Show award. From this year onwards he will



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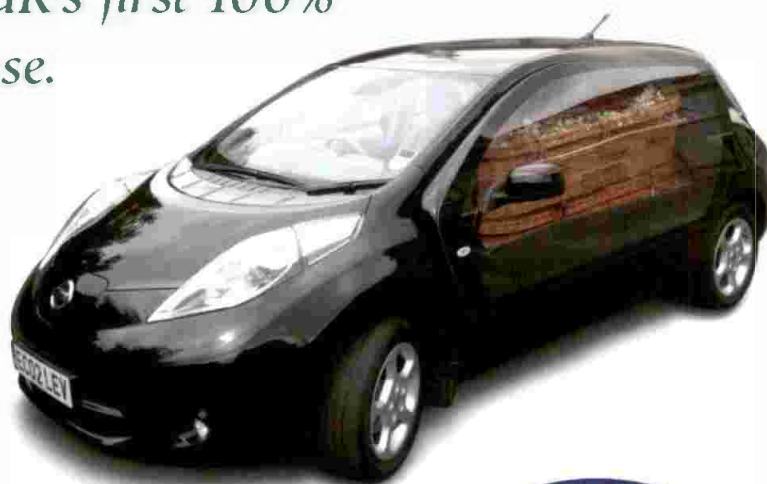
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7.45pm ~ Tuesday 24 June

be performing further complete Beethoven Piano Sonata cycles at several major UK venues.

Other highlights this season include recitals at the Piano aux Jacobins in Toulouse, St George's Hall in Liverpool, his recital debut in Amsterdam's Concertgebouw and three solo Beethoven programmes at the Gilmore International Keyboard Festival in the USA. He will also work with the Scottish Chamber Orchestra and Meininger Hofkapelle.

Beginning in September, Llŷr Williams will collaborate with the Elias Quartet in a residency at Glasgow Royal Concert Halls. Over the next three seasons they will explore Beethoven's piano sonatas and string quartets in a series of concerts and talks.

2010 saw the release of his solo CD featuring music by Mussorgsky, Debussy and Liszt on the Signum Label. In 2012 a second CD was released by Signum, featuring works by Liszt. Both discs received critical acclaim. This September sees the release of his third CD on the Signum Records label, featuring Wagner and Verdi transcriptions by Liszt as well as some transcriptions by Llŷr Williams himself.

Llŷr Williams is a regular collaborator with violinist Alexander Janiczek. The two have performed at the Wigmore Hall together and have given a full Beethoven series in Perth. Future plans together include concerts at the Wigmore Hall and in Austria, and with the Scottish Chamber Orchestra. Llŷr Williams also has a great love of Lieder and he is one of the official accompanists at the BBC Cardiff Singer of the World Competition.

Born in 1976 in Pentrebychan, North Wales, Llŷr Williams read music at The Queen's College, Oxford and went on to take up a postgraduate scholarship at the Royal Academy of Music where he won every available prize and award.

'Williams combined virtuosic brilliance with his penetrating insight.'

The Guardian

'I believe that Welsh pianist Llŷr Williams is one of the greatest of the modern day.'

The Herald (Scotland)

Programme notes

JOSEPH HAYDN (1732-1809)

Piano Sonata in C major Hob XVI:50 (1794-95)

Allegro

Adagio

Allegro molto

This work is the first of Haydn's last three piano sonatas, written in London in 1794-95. They represent the peak of his achievement in this field, stimulated by the London musical scene which he found so congenial and also by the fact that in London he had access to newer and more powerful pianos. What is more, the sonatas were written not for amateurs but for a distinguished concert pianist, Thérèse Jansen.

Considering the number of Haydn's symphonies that have nicknames, it is perhaps surprising that the only piano sonata to have one is this C major Sonata, known as *The English*. It makes use of the highest note on the keyboard available at the time (anticipating Beethoven's *Waldstein* Sonata by nearly a decade).

The *Allegro* is an intellectual triumph, a complex web of thematic inter-relationships and, at the same time, an invigorating and virtuosic symphonic first movement. The opening theme is deceptively simple but it is full of motifs used later on in the movement in most ingenious ways. The overall cohesiveness of the structure and Haydn's subtle use of a wide range of tonalities are masterly; the whole movement is a marvellous combination of wit and expressiveness.

The *Adagio* is in sonata form with a fairly short development section. It is a warm movement, enhanced by contrapuntal and chromatic touches. The *Allegro molto* finale is, in effect, a scherzo, with two repeated sections (without a trio). Every now and then the action pauses, as though the composer had lost his way and was searching for the right key in which to resume. Typically, Haydn brings the sonata to a gentle, *piano* close – a delightful conclusion to a powerful and complex work.



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FRANZ SCHUBERT (1797-1828)

Four Impromptus Op 90 D 899 (1827)

No 1 in C minor *Allegro molto moderato*

No 2 in E flat major *Allegro*

No 3 in G flat major *Andante*

No 4 in A flat minor/major *Allegretto*

These charming pieces, much loved by amateur pianists, are among Schubert's most important contributions to the genre of drawing-room music, so popular in Europe in the early years of the 19th century. Each piece is individually perfect in form and detail, distinctive in mood and capable of standing alone, but when played as a set of four they take us on a satisfying tour of different facets of Schubert's piano-writing.

They were composed, together with a second set, Op 142 (D 935), in 1827. Along with the *Moments Musicaux*, the pieces set a standard for a whole genre of 19th-century music. But Schubert cannot be credited with having invented the form; the term 'impromptu' came into use in Vienna in the early 1820s as a name for a short keyboard piece, usually in ternary form (A-B-A) and written in the manner of an extemporisation. It was Schubert's publisher (Haslinger of Vienna) who gave them the name.

The first opens in a declamatory style, which unfolds as a series of variants on two alternating major and minor themes. Right up to the end, the listener is unsure as to which tonality will win. The main section of the second piece has a constant flow of triplets in the right hand; it then slips into the remote key of B minor (a typical Schubertian trick) for the central episode. There is a reprise of the triplet section; then the central melody returns as a coda, bring the piece to a close in the minor.

The third piece could have been a song, with its sublime melody and rippling accompaniment. Apart from a central excursion into the minor key, the character of the piece remains fairly constant throughout. (Notoriously, some 19th-century editions transposed it up a semitone into G major, supposedly because amateur players could more easily cope with one sharp than six flats. The action was misguided, not to say disrespectful to the composer; thanks to Schubert's genius for modulation the hapless pianist still faced excursions into remote keys.)

The last Impromptu of the set takes the form of a scherzo and trio, the main idea of the scherzo being a tricky arpeggio figure in the right hand, while the sonorous melody of the trio section is accompanied by pulsating chords. The piece starts in A flat minor but ends in a blaze of A flat major.

FRÉDÉRIC CHOPIN (1810-1849)

Fantaisie in F minor, Op 49 (1841)

The year 1841 was when Chopin and George Sand (who had become lovers in 1838) established a more regular pattern of life, spending winters in Paris and summers at her country home in Nohant, near Châteauroux (Indre), about 150 miles south of Paris. It was a particularly productive summer for Chopin (stimulated no doubt by the delivery to Nohant of a brand new Pleyel piano) and among a number of major works which he composed during that time was the *Fantaisie in F minor*. Chopin was at the height of his powers as a composer; in April that year he had re-emerged in the public eye as a performer with a triumphant return to the concert platform in Paris, after a period of seclusion (partly due to illness) for the best part of three years. The concert received much critical acclaim, including an appreciative review by Liszt in the *Revue et Gazette musicale*.

Chopin has enjoyed such high regard from pianists and the public, both in his lifetime and to this day, that it comes as a surprise to discover that not everyone at the time found his music pleasing to the ear. For example, in October 1841 an anonymous critic wrote in the London journal *Musical World*:

'M. Frédéric Chopin has, by some means or other which we cannot divine, obtained an enormous reputation but too often refused to composers of ten times his genius. M. Chopin is by no means a putter down of commonplaces; but he is, what by many would be esteemed worse, a dealer in the most absurd and hyperbolic extravagances. ... The entire works of Chopin present a motley surface of ranting hyperbole and excruciating cacophony. When he is not *thus* singular, he is no better than Strauss or any other waltz compounder. ... There is an excuse at present for Chopin's delinquencies; he is entrammelled in the enthralling bonds of that arch-enchanted, George Sand, celebrated equally for the number and excellence of her romances and her lovers; not less we wonder how she ... can be content to wanton away her dreamlike existence with an artistical nonentity like Chopin.'

This insular opinion is a reminder of how Chopin was one of the 19th century's greatest harmonic innovators. Despite his concentration on the restricted medium of the piano and his relative lack of skill in orchestration, most of Chopin's music was ahead of its time and had a profound influence on later music of all kinds, including the musical language of Wagner. His contemporary Liszt was similarly influential but Chopin was arguably the more revolutionary, at least during their joint lifetimes (Liszt was to go on to more experimental things after Chopin's death). Above all, Chopin can be said to have advanced the frontiers of acceptable dissonance and modulation.

Many of these characteristics can be heard in the F minor *Fantaisie*. Despite its title, the work is by no means a free-flow of musical ideas but follows a carefully planned structure. The F minor opening, in the manner of a funeral march, is marked *Tempo di Marcia, Grave*. It is not heard again. The remainder of the work, however, is more akin to a sonata movement. The exposition is made up of six distinct themes, progressing through three changes of key and leading to a development section, part of which is a chorale-





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like 'slow movement'. This slow interlude is a characteristic feature of many early 19th-century fantasies, including Chopin's later *Polonaise-Fantaisie*. The six themes then return in a new key, after which the same sequence of key changes brings the work to a conclusion in A flat major, the relative major of the opening march. It is a work conceived on a grand scale, which bears comparison with the Ballades and the opening movement of Chopin's great B minor piano sonata (Op 58).

MODEST MUSSORGSKY (1839-81)

Pictures at an Exhibition (1874)

Modest Petrovich Mussorgsky was the most strikingly original Russian composer of the later 19th century. His greatest claims to fame lie in his operas *Boris Godunov* and *Khovanshchina*, and in the orchestral tone poem *Night on the Bare Mountain*. He also left a quantity of songs, remarkable for the way in which they reproduce the rhythms and inflections of natural speech and for their vivid depiction of the characters (sometimes bordering on caricatures) represented by the poems he chose to set. With such an intimate relationship between the Russian texts and the music, much is lost in translation; the songs are therefore relatively inaccessible to western European singers and audiences. *Pictures at an Exhibition* (Mussorgsky's only surviving instrumental work of any consequence) is therefore important for the insights it gives into less familiar aspects of Mussorgsky as a gifted writer for the piano and composer of miniature character pieces, but without the language barrier created by the songs.

The youngest son of a well-to-do landowner in the Pskov district, whose mother had been a serf, Modest Mussorgsky revealed innate musical talent at a very early age. Taught initially by his mother, by the age of seven he was already playing short pieces by Liszt and when he was nine he performed a concerto by the Irish composer John Field at a private party in his parents' house. The following year he started having lessons with a professional teacher.

Following the norms of Russian society into which he was born (and in common with other aspiring musicians, writers and artists of his generation) he was destined for a career in the public service, entering the Guards' Cadet School in St Petersburg when he was 13 and progressing to one of the guards regiments four years later. He resigned his commission, however, after only two years, following a first attack of a nervous condition, aggravated by the alcoholism that was eventually to kill him.

During his time at the Cadet School and in the army he had a number of attempts at composition and became acquainted with several composers working in St Petersburg, including Dargomizhsky, César Cui (a fellow officer) and Balakirev, whom he persuaded to give him lessons in composition. The Mussorgsky family experienced financial difficulties following the emancipation of the serfs in 1861 and Modest took up a post in the civil service in 1863, only to be sacked after 3½ years. He did, however, re-enter the service in 1869 and somehow (with the help of friends) managed to hold down various jobs, despite obvious incapability, until a year before his death. In this way he was able to support his activities as a composer, which during his lifetime were only a qualified success.

The cycle of piano pieces *Pictures at an Exhibition* was inspired by a memorial exhibition of architectural drawings, stage designs and watercolours by Mussorgsky's artist friend Victor Hartmann, who died in 1873. Best known to many listeners in Ravel's brilliant orchestral arrangement, Mussorgsky's original is a masterpiece in its own right. The piano writing is often awkward, not lying easily under the hands; musically, however, it is as astonishingly ahead of its time as his operas, on which he was at work intermittently throughout the period of 1868 to 1880. For comparison, in 1874 Tchaikovsky was finishing his First Piano Concerto; Wagner's *Ring* was finally nearing completion; Brahms had written three of his four symphonies; Rimsky-Korsakov was still working on the *Snow Maiden*; Debussy's *Prélude à l'après-midi d'un faune* was still 20 years off. Only the very late piano works of Liszt sound as avant-garde: Mussorgsky is unlikely to have come across these, but he is known to have had a predilection for the 'diabolical' side of Liszt's earlier works, including the *Totentanz* ('dance of death') for piano and orchestra (1849), later arranged for piano solo and first heard in St Petersburg in 1865. Mussorgsky may be said to provide the link between the music of Liszt and that of Bartók and Prokofiev.

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

The opening 'Promenade', and the similarly named interludes which follow, represent the composer and his thoughts as he wanders round the exhibition, the mood and registration varying each time the theme appears. The pentatonic melody and irregular bar lengths (e.g. 5/4 alternating with 6/4) are characteristic of much Russian folk music (*nel modo russo*). Interspersed with the promenades are ten pieces, each bearing the name of the picture which inspired it. In fact, only three of the pictures were actually in the exhibition (Nos 5, 9 and 10); nos 2 and 7 appear to have been Mussorgsky's own invention, and the rest were drawings which he had in his private collection or had seen elsewhere. It is not clear how many of the eccentrically polyglot titles are Mussorgsky's as opposed to Hartmann's.

No 1: Gnomus

Sempre vivo

A design for a toy nutcracker in the form of a grotesquely limping gnome. (Could it have given Ravel the idea for Scarbo in *Gaspard de la nuit*?)

Promenade

Moderato comodo assai e con delicatezza

No 2: Il vecchio castello

Andante molto cantabile e con dolore

Mussorgsky's own invention – a medieval castle, outside which a troubadour sings a melancholy serenade (scored by Ravel for the alto saxophone – an inspired choice).

Promenade

Moderato non tanto, pesante

No 3: Tuilleries – Dispute d'Enfants après jeux

Allegretto non troppo, capriccioso

A scene in the Jardin des Tuilleries, Paris, where small children quarrel over games while their nannies look on. (It was Mussorgsky's idea to add people to Hartmann's empty scene.)

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7.45pm ~ Tuesday 24 June



No 4: Bydło

Sempre moderato pesante

A heavily laden Polish ox cart lumbers slowly by.

Promenade

Tranquillo

No 5: Ballet de Poussins dans leurs coques

Scherzino – vivo leggiero

A costume design for a comic ballet of new-born chicks, half out of their shells.

No 6: Samuel Goldenburg und Schmuyle

Andante

A caricature of two Polish Jews – one fat and pompous, the other whining and querulous (from two separate drawings by Hartmann). The prejudices of both artist and composer come across with embarrassing clarity (enhanced later by Ravel's use of high muted trumpet to represent Schmuyle's nasal tones).

Promenade

Allegro giusto, nel modo russo, poco sostenuto

No 7: Limoges – le Marché

Allegretto vivo, sempre scherzando

The bustle and chatter of the marketplace in Limoges (Mussorgsky's own invention).

No 8: Catacombae: Sepulchrum Romanum (Largo)

leading into Con mortuis in lingua mortua

(Andante non troppo, con lamento)

Hartmann's picture showed himself exploring by lantern-light the underground burial vaults of Paris, reminiscent of the ancient Roman catacombs and described by Victor Hugo in *Les Misérables*. In a ghostly reprise of the promenade theme, the artist apostrophises the dead ('with the dead in a dead language').

No 9: La Cabane sur des pattes de poule ('The hut on chicken's legs')

Allegro con brio, feroce

In this representation of Baba-Yaga's hut, Mussorgsky's imagination ranges far beyond the banal image in Hartmann's drawing (a design for a novelty clock) as he conjures up, with extreme use of dissonance, the image of the witch as she flies screaming across the night sky on her broomstick with her ghostly companions.

No 10: La Porte des Bohatyrs de Kiev (The Great Gate of Kiev)

Allegro alla breve

Hartmann's design for a ceremonial gateway in Kiev is transformed by Mussorgsky's magnificent theme into a great victory procession, with peals of bells and solemn chanting of monks in the characteristic four-part harmony of the Russian Orthodox Church. Particularly striking is the sinister manner in which the bells start to toll, after the second appearance of the monks, strongly reminiscent of the chiming clock in Boris Godunov's mad scene. Gradually the clamour of bells builds up to a tremendous climax, from which a glittering scale cascades down into the final *fortissimo* restatement of the opening theme.

Programme notes by Thomas Radice



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*Independent Schools Inspectorate, 2011

12.45pm ~ Wednesday 25 June

The Françoise-Green Piano Duo

*Supported by the Hampstead Garden Suburb
Residents Association*

Antoine Françoise piano
Robin Green piano

Programme

WOLFGANG AMADEUS MOZART
(1756-1791)

- ❖ Sonata for Piano Four-Hands in
D major K381
 - *Allegro*
 - *Andante*
 - *Allegro molto*

FRANZ SCHUBERT (1797-1828)

- ❖ *Grand duo* D812

The Françoise-Green Piano Duo

Both winners of the Royal College of Music contemporary piano prize, Antoine Françoise, pianist-composer, and Robin Green pianist-conductor, met as students at the College. Sharing a passion for the 20th century music repertoire, they began their collaboration in 2008.

In 2011 they won the Nicati Competition in Switzerland and in 2013 the Royal Overseas



Antoine Françoise and Robin Green

League competition for chamber music. Starting this year they are Park Lane artists.

Antoine and Robin have performed at a number of European festivals, including Davos Young Artist Festival, IRCAM's Manifeste festival, the Lincolnshire International Chamber music festival, Biennale Bern, SMC Lausanne and Les Jardins Musicaux.

Past highlights for the duo include a complete Beethoven symphony cycle for one piano, four hands in Switzerland.

The duo made its concerto debut in May 2010 with the Beethoven Ensemble performing Poulenc's Concerto for 2 Pianos and has performed more than 30 world premières, including pieces by Hanspeter Kyburz, Kenneth Kesketh, Ruaidhri Mannion and Gavin Higgins.



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7.45pm ~ Wednesday 25 June

The Barbican Piano Trio and Friends

Supported by Godfrey & Barr

Sophie Lockett violin

Robert Max cello

James Kirby piano

Beatrice Philips violin

James Boyd viola

Programme

FRANZ SCHUBERT (1797-1828)

❖ Piano Quartet D 487

- Adagio
- Rondo

SERGEI TANEEV (1856-1915)

❖ Quintet in G minor Op 30

- *Introduzione: Adagio molto – Allegro patetico*
- *Scherzo: Presto – Moderato teneramente – Tempo 1– Prestissimo*
- Largo
- *Finale: Allegro vivace – Moderato maestoso*

INTERVAL

ROBERT SCHUMANN (1810-1856)

❖ Quintet in E flat Op 44

- *Allegro brillante*
- *In modo d'una marcia: un poco largamente – agitato*
- *Scherzo: molto vivace*
- *Allegro ma non troppo*



Sophie Lockett, Robert Max and James Kirby

The Barbican Piano Trio

The Barbican Piano Trio, which celebrated its 25th anniversary in 2012, is regarded as one of the UK's leading ensembles, with a reputation for stimulating performances, breadth of repertoire and exceptional audience rapport.

The trio has performed across four continents, not only in the famous major concert halls but also on British Council-supported tours of Uzbekistan, Kazakhstan and Kyrgyzstan. Its reputation is enhanced by broadcasts on BBC Radio 3 and the World Service as well as on TV and radio in the USA and Europe.

In January 2013 the trio toured Scotland and then, in March, played Beethoven's Triple Concerto with the Oxford Symphony Orchestra. This year sees performances in the Lewes and Frinton Festivals.

The trio records for ASV, Guild, Black Box and Dutton. Its discography includes works by Mendelssohn, Lalo, Tchaikovsky, Taneyev, Rachmaninov, Schnittke, John Ireland and Alan Bush. As part of their commitment to education work, members hold regular master classes and present informative concerts for children and students of all ages.

'The Barbican Piano Trio is one of the most audience-friendly chamber ensembles working in Britain today. Its programming, while always accessible, is never merely populist.'

The Strad

'... virile and sensitive...the players alert to character and sinew...this performance captured a sly inventiveness and wit'

Daily Telegraph November 1999

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Musical Opinion



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7.45pm ~ Wednesday 25 June

Sophie Lockett violin

Sophie Lockett, who joined the Barbican Piano Trio in 2009, enjoys a diverse performing career playing with the London Chamber Orchestra, English National Opera, English Touring Opera, the London Symphony Orchestra and the Hallé.

She leads the Cavell Quartet, which won the RCM String Quartet Competition and gives recitals throughout the UK including at the Wigmore Hall and Kings Place.

Her interest in helping young musicians includes being a member of Albert's Band (the Royal Albert Hall's education team), giving workshops and concerts for children in London, coaching at Junior MusicWorks, Pro Corda and Yorchestra courses and directing the York Young Soloists chamber orchestra.

Sophie performs in concert, on recordings, in music videos and on television with Bastille, McFly, Alison Moyet, and John Barrowman.

Robert Max cello

Robert Max's career includes solo performances, chamber music, conducting and teaching. He has given recitals throughout the UK, Europe, Russia and the USA and performed concertos with the BBC Concert Orchestra, London Mozart Players, English Sinfonia and many others.

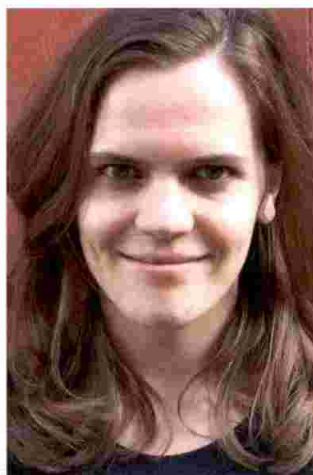
Robert is an Associate of the Royal Academy of Music, where he has taught at the Junior Academy since 1992, and has coached chamber music at MusicWorks since its inception in 2001. He is an honorary professor of the Rachmaninov Institute in Tambov (Russia), a member of the International Board of Governors of the Jerusalem Academy of Music and Dance and president of the North London Festival of Music, Drama and Dance. Robert is the principal cellist of the London Chamber Orchestra and conducts the Oxford Symphony Orchestra. He plays a 1726 Stradivarius cello known as the Comte de Saveuse.

James Kirby piano

James Kirby performs as a soloist and chamber musician and has appeared in major concert series throughout the UK and Europe. James studied at the Moscow Conservatoire and now returns every year to perform in former Soviet countries, where highlights have included performances at the Sakharov Festival in Nizhny Novgorod and the Omsk Festival. He has performed concertos with the Moscow, Khazakh and Belorussian Symphony Orchestras, the Arad and Oradea Philharmonic Orchestras and the English and Scottish Chamber Orchestras. James has played with the Vanburgh Quartet, the BBC Singers, Lydia Mordkovitch and the mezzo-soprano Sarah Connolly and has made recordings for Chandos.

He teaches at the Royal Welsh College, Royal Holloway, and University of London and is an honorary professor at the Rachmaninov Institute in Tambov, Russia to which he makes annual visits.

With the trio tonight are 'the friends' Beatrice Philips and James Boyd.

Beatrice Philips violin

Beatrice enjoys a busy freelance life in London as a chamber musician, soloist, orchestral player and teacher. She performs with numerous ensembles and orchestras including the London Chamber Orchestra, and as leader and soloist with the Kantanti Ensemble.

She is the founder and artistic director of the Lewes Chamber Music Festival, which had its inaugural year in 2012 and looks set to become an important annual musical event.

After graduating with first-class honours in 2007 from King's College London University, she studied with Howard Davis at the Royal Academy



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7.45pm ~ Wednesday 25 June



of Music and then at the Sibelius Academy in Helsinki.

She has played at various festivals and has broadcast on BBC Radio 3. Beatrice recently helped found an innovative new chamber music collective, Gazelleship, which held its launch concert in London in October last year.

James Boyd viola



James has been a member of some of the country's foremost ensembles and is in demand as a guest artist with many others. In 2001 he formed The London Haydn Quartet, which has become one of the country's most respected ensembles specialising in

'historically informed' performances of the classical repertoire. Playing with gut strings and classical bows, the quartet members' passion for Haydn has led them to present many all-Haydn programmes at venues such as the Wigmore Hall, the Concertgebouw, Carnegie Hall and the Library of Congress, and at international festivals including Cheltenham, Esterháza and Granada. Their recordings of the Op 9, 17 and 20 quartets have been released on Hyperion to great acclaim.

James teaches chamber music at Chamber Studio, University of Cambridge, Royal Northern College of Music, the Guildhall School, Domaine Forget in Quebec and the Banff Centre. He co-founded MusicWorks, the chamber music course for young string players.

Programme notes

FRANZ SCHUBERT (1797-1828)

Adagio and Rondo Concertante for Piano Quartet D 487 (1816)

Adagio

Rondo: Allegro vivace

The Adagio and Rondo Concertante was written three years before the famous 'Trout' Quintet of 1819 and was, in fact, Schubert's first work for piano and strings. Though classified as chamber music, the piece seems more like a one-movement concerto, the strings being given comparatively little to do other than accompany the pianist. Schubert makes much use of the kind of high, octave-dominated piano writing that permeates the 'Trout' Quintet.

Thomas Radice

SERGEI TANEYEV (1856-1915)

Piano Quintet in G Minor, Opus 30 (1908-10)

Introduzione: Adagio molto-Allegro patetico

Scherzo: Presto - Moderato teneramente - Tempo 1 - Prestissimo

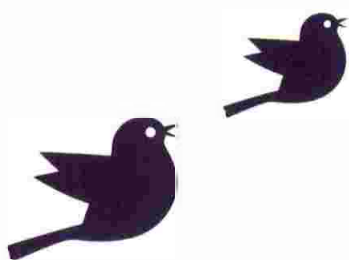
Largo

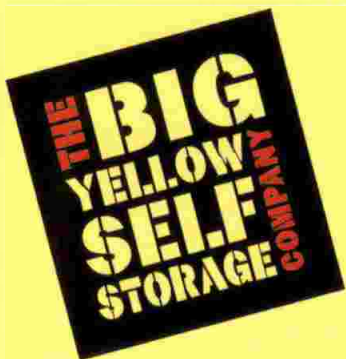
Finale: Allegro vivace - Moderato maestoso

Sergei Taneyev remains a lone figure in the history of Russian music. Nicknamed 'the Russian Brahms', he was largely uninterested in the Russian school established by Glinka or the music of the 'mighty handful' that included Rimsky-Korsakov, Borodin and Balakirev. He studied with Tchaikovsky at the Moscow Conservatoire and apparently disliked much of his music too. Instead, his fascination with counterpoint and his deep conservatism led him to Bach, Mozart, Haydn and Beethoven, as well as to the Renaissance – especially Lassus and Palestrina.

But despite Taneyev's protestations, there is a real 'Russian' quality to his music and Tchaikovsky's melodic and harmonic language is discernible, as well as a sense of nobility reminiscent of composers as diverse as Mussorgsky and Medtner. His creative mentality was such that before beginning a composition he painstakingly experimented with selected themes to determine their capabilities for contrapuntal exploration. Therefore his music is filled with melodies which become fantastically intertwined and entangled.

After resigning his successful directorship of the Moscow Conservatoire in 1889, Taneyev was able to concentrate more fully on composing his opera *The Oresteia*. A decade later he embarked upon a series of chamber music works that included his fourth, fifth and six string quartets, two string quintets (one with two violas, one with two cellos), several works for string trios (in various combinations sometimes including a tenor viola) and his remarkable works for piano and strings. The Piano Quartet was written in 1906, followed by the Piano Trio in 1907 and the Piano Quintet – his last completed chamber work – in 1911, immediately published by Edition Russe de Musique. Walter Cobbett (1847-1937), author of the standard reference book on chamber music, *Cobbett's Cyclopedic*





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7.45pm ~ Wednesday 25 June

CONCERTS

 *Survey of Chamber Music*, considered this piece to be 'the crowning glory of the works with piano, and perhaps of the whole of Taneyev's chamber music'.

Taneyev handles every aspect of this composition with assured mastery including melody, form, texture and pacing. By way of example, notice how the first movement's dramatic recapitulation is underpinned by a thundering dominant pedal that is truly resolved only after it re-emerges in the coda; hear the way motifs are seamlessly woven into the fabric of more than one movement; wonder at the contrast between the frivolity of the second movement and the sober *Passacaglia* that underpins the slow movement; and acknowledge the tremendous conviction of the finale as it ties together the disparate strands presented in the preceding movement. Most important of all, enjoy one of the greatest works for piano and strings.

Robert Max

ROBERT SCHUMANN (1810-56)

Piano Quintet in E flat major Op 44 (1842)

Allegro brillante

In modo d'una marcia: un poco largamente
– *agitato*

Scherzo: molto vivace

Allegro ma non troppo

With his marriage in 1840 to Clara Wieck, after suffering much unpleasantness and opposition from Clara's father, Schumann entered one of the happiest periods of his life. After his early focus on the piano, he now began to blossom out in other fields, notably song writing, symphonies and chamber music. In 1842 he produced three string quartets in quick succession, the fruits of a characteristically thorough study of the quartets of Mozart, Haydn and Beethoven. The quartets received warm praise at the time, not least from Schumann's friend Mendelssohn; they seem, however, to have marked a turning point in his compositional development, in that he never again attempted a chamber work which did not include the piano – the instrument with which he and Clara had always expressed their innermost thoughts.

No composer of importance had previously attempted to combine piano and string quartet. Schumann tackled the new medium with masterly skill and inventiveness, creating in this work one of the towering masterpieces of the entire chamber music repertoire. The thematic material is full of youthful spontaneity and is shaped and moulded with assured and mature craftsmanship.

Schumann wrote the work in a flurry of inspiration in less than three weeks, in September-October 1842; it received its first performance in November at the Schumanns' house in Leipzig, with Clara at the piano. A month later a further performance took place in another private house. On that occasion Clara was feeling unwell because of pregnancy and her place was taken by Mendelssohn, who sight-read the difficult work.

On Mendelssohn's advice, Schumann made certain revisions to the Quintet, which received its first public performance in the Gewandhaus in January 1843, with Clara back again at the piano. The Quintet was an immediate success and later that year was published by Breitkopf & Härtel.

Thomas Radice

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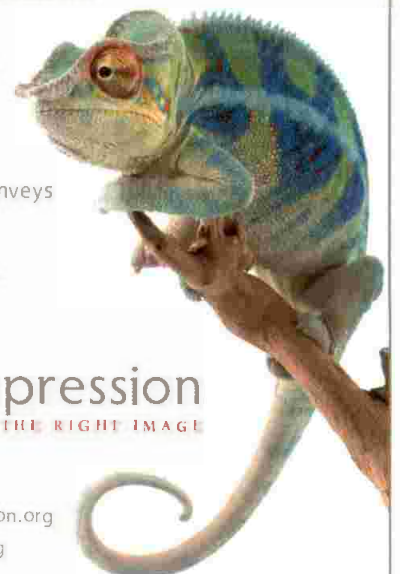
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Nonesuch Orchestra

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Robert Hodge conductor

Jennifer Thorn leader

Ben Daniel-Greep Double Bass soloist

Programme

AARON COPLAND (1900-1990)

❖ *Hoedown* from *Rodeo*

GEORGE FRIDERIC HANDEL (1685-1759)

❖ *Concerto Grosso* Op 6 No 7

ADOLF LOTTER (1871-1942)

❖ *The Ragtime Bass Player*

Ben Daniel-Greep bass solo

DAG WIRÉN (1905-1986)

❖ *Serenade for Strings*

TONY OSBORNE (b.1947)

❖ *Fire Fire*

PEHR HENRIK NORDGREN (1944-2008)

❖ *Portraits of Country Fiddlers*



PHOTOGRAPH BY CLARE GLENISTER

Robert Hodge

The Nonesuch Orchestra

Founded in 1961 and unique in several ways, the Nonesuch Orchestra can claim to live up to its name. It focuses on string music for all ages, offering a truly rare opportunity for daytime orchestral music-making.

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"A lovely local cafe and brasserie with very friendly staff. Food is quick and good. A great menu with a variety to suit all tastes and diets. A neighbourhood feel with great outdoor seating when the weather is good." (www.urbanspoon.com)

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12.45pm ~ Thursday 26 June



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Sara Sayers

Violas

Michael Hall
John Crawley
Johanna Farrer
Harold Miller

Cellos

Monica Vincent
Elizabeth Atkinson
Rosemary Jiggins
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Double Bass

Ben Daniel-Greep



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Robert Hodge *conductor*

Robert Hodge, who read music at Royal Holloway, University of London and the Royal College of Music, is musical director of the City of Cambridge Symphony Orchestra and the South East region of the National Children's Orchestras of Great Britain.

Last year Robert joined the staff at the Royal College of Music Junior Department, where he conducts the Sinfonia, and succeeded Adrian Brown as musical director of the Stoneleigh Youth Orchestra. He also toured the UK with aerial theatre company Ockham's Razor, directing choirs for their critically acclaimed production of *Not Until We Are Lost*. This year marks his first season as musical director of the Nonesuch and sees guest performances with Kingston Philharmonia and Tallis Chamber Orchestra.

When time allows, Robert works as a keyboard player, performing mainly as a chamber musician and accompanist.

Ben Daniel-Greep *double bass*



Ben Daniel-Greep started playing the double bass aged 12. After graduating from the Yehudi Menuhin School, he studied at the Royal College of Music and is now furthering his studies at the Royal Academy of Music. Ben is keen on performing classical repertoire but is also

interested in contemporary music as well as music theatre, where he finds regular work. He has performed as a soloist, chamber musician and orchestral player in venues across London including the Purcell Room, the Royal Festival Hall and the Royal Albert Hall, with conductors such as Bernard Haitink, Peter Stark and Heinrich Schiff.

Jennifer Thorn *leader*

PHOTOGRAPH BY CLARE GLENISTER



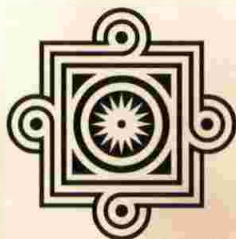
Jennifer Thorn has been continuously involved in chamber music since forming a trio as a Royal Academy of Music student in the 1970s, which continued into professional life with concerts at Wigmore Hall, Purcell Room, around the country and for the BBC.

She has played in many of the country's leading chamber orchestras and opera groups including Kent Opera, English Touring Opera, Britten Sinfonia and ECO.

Jennifer, who teaches at the Centre for Young Musicians, coached at the New London Music Society Summer School for several years and has led a variety of groups including Pimlico Opera, Surrey Opera, and Finchley Chamber Orchestra and Choir. She also teaches privately.

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7.45pm ~ Thursday 26 June

Handel's *Esther*



Supported by Rathbones

The Elia Ensemble & Choir

Theo Bamber *conductor*

Rowan Pierce *soprano*

Mark Dobell *tenor*

Tristan Hambleton *bass-baritone*

Peter Harris *tenor*

Introduced by the Ensemble's patron,
Professor Lord Robert Winston

Programme

GEORGE FRIDERIC HANDEL (1685-1759)

❖ Coronation Anthem *Zadok the Priest*
HWV 258

❖ *Esther: A Masque* HWV 50a

INTERVAL after No 20 of Esther
(Chorus: 'Save us O Lord')

*The complete words of Esther are available
as a supplementary programme*



Theo Bamber

The Elia Ensemble

Formed in 2012 by Theo Bamber, the Elia Ensemble is made up of some of the country's most exciting emerging artists. Performing on period instruments, the group explores the techniques of historical performance, applying them to repertoire ranging from Boyce to Mozart.

THE ELIA ENSEMBLE & CHOIR

SOLOISTS

Rowan Pierce *Esther*

Mark Dobell *Ahasuerus*

Tristan Hambleton *Haman*

Peter Harris *Mordecai*

Tim Morgan *Priest of the Israelites*

William Glendinning *First Israelite*

Alistair Walker *Persian officer*

CHORUS

Soprano

Lisa Kiriaty

Emily Owen

Jess Gillingwater

Alto

Tim Morgan

Caroline Daggett

Eleanor Minnie

Torn Scott-Cowell

Tenor

Alistair Walker

William Glendinning

Peter Harris

Bass

Ben McKee

David Fearn

ORCHESTRA

Violin

Magdalena Loth-Hill

Elin White

Hailey Willington

Viola

TBC

Cello

George Ross

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Chloe Chen

Flute

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Oboe

Katie Cowling

Horn

Alex Wilde

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Trumpet

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Theo Bamber *conductor*

Theo Bamber, the Elia Ensemble's founder, is its director and harpsichord player. He currently studies singing with Mark Tucker at the Royal College of Music. Past performances with the Elia Ensemble include Handel's *Messiah*, Mozart's *Requiem* and Beethoven's 6th Symphony and Handel's *The Choice of Hercules* at the Ashmolean in Oxford.

Rowan Pierce *soprano* (Esther)

Rowan Pierce is a Royal College of Music Scholar where she has won the Major Van Someren Godfrey Prize. In 2013 her engagements included appearances at the Ryedale Festival and a performance with the Royal Northern Sinfonia at the Sage, Gateshead as a soloist in *Messiah*. She was a Young Artist in the Ludlow English Song Weekend. At the RCM she acted in the

première of Iain Burnside's *Journeying Boys*. Other roles include Susanna in *The Marriage of Figaro*, Miss Wordsworth in *Albert Herring* and Elsie in *The Yeomen of the Guard*. Under the direction of Ashley Solomon, she also performed with Florilegium in *Dido and Aeneas* in the Bath International Early Music Festival and made appearances in this year's London Handel Festival. Rowan is supported by the Josephine Baker Trust.

Mark Dobell *tenor* (Ahasuerus)

Mark Dobell has worked as a soloist throughout Europe and North America with world-renowned conductors including Harry Christophers, Sir John Eliot Gardiner, Sir Roger Norrington and James MacMillan.

Recent highlights include performances of Monteverdi's *Vespers*

at the Royal Albert Hall, Bach's *St John Passion* at Westminster Abbey, Mozart's *Requiem* in Santiago de Compostela and Granada, Handel's *Messiah* at the Palace of Versailles, Vivaldi's *Dixit Dominus* in Amsterdam and Purcell's *King Arthur* in the Usher Hall, Edinburgh.

This year sees him performing Purcell's *The Indian Queen* at Wigmore Hall and Monteverdi's *Vespers* at the Bridgewater Hall in Manchester. He will also record a performance of the *Vespers* for BBC TV.

Equally established as a consort singer, Mark performs with many leading choirs and consort groups and is a member of The Sixteen, The Tallis Scholars, The Orlando Consort and the choir of Westminster Abbey.

Tristan Hambleton *bass-baritone* (Haman)

Tristan Hambleton, a member of the Opera School at the Royal Academy of Music, previously studied history of art at St John's College Cambridge and German studies at Heidelberg University. In recent years Tristan has been establishing





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7.45pm ~ Thursday 26 June

himself as a recitalist and concert singer, appearing with orchestras such as The Orchestra of the Age of Enlightenment, the Hallé, The London Mozart Players and at venues including the Wigmore Hall, St John's Smith Square, The Sheldonian, Bridgewater Hall, Birmingham Symphony Hall and the Concertgebouw in Amsterdam.

On the opera stage, his appearances include playing Re di Scozia in Handel's *Ariodante*, as Leporello in Mozart's *Don Giovanni* and Bottom in Britten's *A Midsummer Night's Dream*. Tristan is a Jackdaws Young Artist, a Samling Scholar and a member of the Royal Academy of Music's Song Circle.

Peter Harris tenor

After graduating from Oxford in 2011, having held a tenor scholarship at Queens, Peter engaged in consort work in England and the Continent. Musicians he has sung with include Florilegium, Contrapunctus and The Orchestra of the Age of Enlightenment in the UK and the chorus of St Petersburg's Mariinsky Opera under Valery Gergiev and Le Concert d'Astree under Emmanuelle Haïm overseas. Solo engagements have included performances in Debussy's *Le Martyre de Saint Sébastien* and Poulenc's *Gloria* with the BBC National Chorus and Orchestra of Wales and in Leonard Bernstein's *Mass* at the 2012 BBC Proms under Kristjan Järvi. He recently performed sections of Schumann's *Dichterliebe* as part of a recital by the Monteverdi Choir at the Cadogan Hall.



Programme notes

GEORGE FRIDERIC HANDEL (1685-1759)

Coronation Anthem *Zadok the Priest* HWV 258

Handel lived more or less permanently in London from 1711 onwards. By 1723 his Italian operas had done so well that he could afford to buy a new town house at 25 Brook Street (now the Handel Museum). In 1727 he applied to Parliament to become a naturalized British citizen. His request was granted and Georg Friedrich Händel became George Frideric Handel. This made him eligible for court appointments. In June 1727 King George I died on his way to visit his Hanover home; his son and successor then invited Handel to write four anthems to be part of his own coronation ceremonies. King George II and Queen Caroline already knew Handel well, as they had previously appointed him music master for their two daughters.

The King himself selected the texts for *Zadok the Priest*, but Handel was able to choose his own biblical texts for the three remaining anthems and was not pleased when some bishops offered unsolicited advice on what would be appropriate. Handel wrote back sharply: 'I have read my Bible very well, and I shall chuse (sic) for myself.'

The four anthems were to be performed at particular moments during the coronation service (although it seems that on the day there was some confusion between the various choirs located in different galleries as to which pieces they were supposed to sing and at what points in the service). The intention was that *The King shall Rejoice* should mark the crowning ceremony. Next came *Zadok the Priest*, to accompany the anointing of the king. *Let thy hand be strengthened* was to accompany the enthronement of the newly crowned monarch and finally *My heart is inditing* was to mark the crowning of Queen Caroline.

Since its first performance in 1727, *Zadok the Priest* has been sung at every coronation. The text is made up of passages from the First Book of Kings in the King James Bible:

Zadok the Priest, and Nathan the Prophet anointed Solomon King.

And all the people rejoic'd, and said:

God save the King! Long live the King!

May the King live for ever, Amen, Allelujah.

HANDEL

***Esther: A Masque* HWV 50a (1718)**

Words by John Arbuthnot and Alexander Pope

Dramatis personae

Esther (soprano) – Rowan Pierce

Ahasuerus, King of Persia (tenor) – Mark Dobell

Haman (bass-baritone) – Tristan Hambleton

Mordecai (tenor) – Peter Harris

Priest (alto) – Tim Morgan

Israelite (tenor) – William Glendinning

Persian Officer (tenor) – Alistair Walker

Chorus of Israelites

Chorus of Persian Soldiers



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Synopsis

Esther, a Jewish orphan, lived with her relative Mordecai, an advisor to King Ahasuerus of Persia. Mordecai had discovered and prevented a conspiracy to assassinate the king. Ahasuerus, having rejected his previous wife, selected Esther as his spouse. The prime minister, Haman, became enraged when Mordecai refused to bow to him, Mordecai stating that he would bow only to his God. In the opening scene, Haman decides to order the extermination of all Jews throughout the Persian empire as retaliation for Mordecai's insult to him. The Jews, meanwhile, are celebrating Esther's accession as Queen of Persia but their happiness turns to mourning when they hear the news that the slaughter of all Jews has been ordered. Esther asks Mordecai why he is displaying grief by being dressed in sackcloth and ashes and he tells her the king has followed his prime minister's advice to order the extermination of the Jews. He asks Esther to appeal to her husband to rescind the order, but she explains that it is forbidden upon pain of death to approach the king without being sent for. She decides to take this risk anyway and goes to see the king, who pardons her breach of protocol and offers to grant any petition she asks. Esther only requests that the king and Haman will attend a banquet hosted by herself. At the dinner, Esther reminds the king that Mordecai had saved his life and reveals her Jewish origin. She tells the king that the order to exterminate the Jews is directed against Mordecai and herself. Haman had prepared a gallows on which to hang Mordecai, but the king orders Haman himself to be executed there. The Jews give thanks to God for their deliverance.

Background

Handel first came to England in 1710, after spending more than three years in Italy learning the craft of an Italian opera composer. Italian-style opera had arrived in London in 1705, and whilst there were some early attempts to perform Italian works in English, or in a mixture of English and Italian, by the end of the decade the dominant form had become operas performed wholly in Italian, by Italian artists, to Italian librettos and mainly by Italian composers (Handel himself being one of the major exceptions).

Public demand for Italian opera (despite a few critics) became insatiable: Handel caused a sensation with the production in 1711 of his heroic opera *Rinaldo*. It made him a household name virtually overnight. London now became his permanent home and Italian opera remained his principal output until oratorio began to supplant it in the 1730s.

There was, however, an older form of musical theatre in England, the English pastoral masque, which did not entirely fall victim to the Italians. Typically, by the end of the 17th century the masque served as an interlude or end-piece to a spoken drama: for example, even Purcell's *Dido and Aeneas* (originally written as a free-standing work) was used in this way. At the same time, a process of assimilation between the traditional English masque and more intimate forms of Italian opera can be observed (e.g. in Handel's own *Il Pastor Fido* of 1712), as well as a move towards performance in English. Between 1715 and 1718 a series of short operas or masques by various hands were produced in London. They combined features of the new Italian and

the older English style. Handel knew many of the writers and composers concerned.

Handel enjoyed around this time the patronage of James Brydges (1674-1744), Earl of Carnarvon and later Duke of Chandos.

Brydges made a fortune as Paymaster General to the forces in Europe during the War of the Spanish Succession and with that fortune (much of which he was later to lose in the South Sea Bubble) he set about rebuilding his house at Cannons Park, near Edgware, in the Palladian manner. The new Cannons was, in size and lavishness, more like a continental princely household than an English country house; and in true continental fashion Brydges maintained his own musical establishment, headed by the German composer Johann Pepusch (who later wrote, with John Gay, *The Beggar's Opera*).

Handel seems to have been resident at Cannons at various times from 1717 until his departure on a continental tour in 1719 to recruit opera singers. His status was one of distinguished house-guest receiving commissions, rather than that of paid musician. At Cannons he wrote various works for the Duke's private chapel, including the well-known 'Chandos Anthems', but his most notable commission was the 'little opera' (as an acquaintance of the Duke put it), *Acis and Galatea*, performed privately at Cannons in 1718.

It was around this time that *Esther* – originally entitled a masque but later as an oratorio – first appeared. Documentary evidence for its performance is non-existent but it is believed to have been given a private performance at Cannons in 1718. Uncertainty surrounds the authorship of the libretto (it has been suggested that a kind of Cannons literary syndicate lay behind it). Handel revised it in 1720 and again in 1732, when (after a few more private performances) he introduced it to the public for the first time at the King's Theatre, Haymarket. *Esther* was the first in Handel's long series of oratorios; and although one-third of his 45 or so Italian operas remained to be written over the coming decade, another side of Handel – as a composer of English choral works – began to attract increasing attention. With the triumphant production of *Messiah* in 1742 Handel put his former career as an opera composer entirely behind him.

The story of *Esther* forms the basis of the important Jewish festival of Purim. This is celebrated annually on the 14th day of the Hebrew month of Adar (which falls during the February-March period), preceded by a fast day. The name comes from a Persian word for 'lot' – the Book of Esther (3:7) describes how Haman drew lots in order to determine the most propitious month and day for massacring the Jews and how, after the divine deliverance, Mordecai and Esther instituted Purim as a national day of celebration (9:18-32). To this day, Purim is characterised by feasting, wearing fancy dress, making gifts of food and donating charity to the poor.

Programme notes by Thomas Radice

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12.45pm ~ Friday 27 June

Organ Recital

In the Free Church

Supported by the Hampstead Garden Suburb
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Tom Winpenny organ

Programme

JOHANN SEBASTIAN BACH (1685-1750)

- ❖ Sinfonia to Cantata 29
(arr Marcel Dupré)

WILLIAM BYRD (c.1540-1623)

- ❖ Fantasia in D minor BK 46

GEORGE FRIDERIC HANDEL (1685-1759)

- ❖ Concerto in F major op. 4 no. 5
(arr Marcel Dupré)
 - *Larghetto*
 - *Allegro*
 - *Alla Siciliana*
 - *Presto*

WILLIAM LLOYD WEBBER (1914-1982)

- ❖ *Benedictus*

WOLFGANG AMADEUS MOZART
(1756-1791)

- ❖ Adagio & Allegro in F minor and
major K594

LENNOX BERKELEY (1903-1989)

- ❖ Andantino Op 21 No 2b
(arr Jennifer Bate)



JOSEPH JONGEN (1873-1953)

- ❖ Scherzetto Op 108 No 1

LOUIS VIERNE (1870-1937)

- ❖ *Carillon de Westminster*
(from *Pièces de Fantaisie* Op 54)



Tom Winpenny organ

Tom Winpenny is assistant master of the music at St Albans Cathedral, where his duties include accompanying the daily choral services and directing the acclaimed Abbey Girls Choir. After studying as a Music Scholar at Eton and Organ Scholar at Worcester Cathedral and then St George's Chapel, Windsor Castle, he was for three years Organ Scholar at King's College, Cambridge, with whom he gave concerts in the USA, Hong Kong and throughout Europe. Recent engagements include recitals in Leeds Town Hall, Coventry Cathedral, Stockholm Cathedral and in the USA.

His solo organ recordings include a recital on the organ of St Albans Cathedral (JAV Recordings), organ works by Judith Bingham (Naxos) – including the first recording of the concerto *Jacob's Ladder* – and programmes of music by Lennox

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and Michael Berkeley and by Stanford (Resonus Classics). He also directs the St Albans Abbey Girls Choir in the 2011 recording of Mendelssohn's Choral Works (Naxos).

Tom Winpenny displayed his sensitive musicianship over and over again...a stylish virtuoso performance'
The Diapason

Programme notes

JOHANN SEBASTIAN BACH (1685-1750)

Sinfonia to Cantata 29 (arr Marcel Dupré)

Composed for the inauguration of the new Leipzig Town Council in 1731, the lively Sinfonia to Cantata 29 (Wir danken Dir Gott, wir danken Dir) is scored for organ solo and orchestra. In this performance, the music is arranged by the great Parisian organist Marcel Dupré; the original work is itself an arrangement of the Preludio of Bach's Partita in E major (BWV 1006) for solo violin.

WILLIAM BYRD (c. 1540-1623)

Fantasia in D minor BK46

Although best remembered for his huge corpus of sacred vocal music, William Byrd was a renowned keyboard player and composed a large number of fantasias and variations for organ, virginal and other instruments. The Fantasia in D minor is one of his most dazzling works and is particularly well-suited to performance on the organ.

GEORGE FRIDERIC HANDEL (1685-1759)

Concerto in F major Op 4 No 5 (arr Marcel Dupré)

Larghetto

Allegro

Alla Siciliana

Presto

Handel's organ concertos were intended for performance during the intervals of productions of his renowned oratorios. One of the more famous of his concertos, this work, which contains a particularly beautiful *sicilienne* movement, was first performed during a staging of the oratorio *Deborah* in 1735.

WILLIAM LLOYD WEBBER (1914-1982)

Benedictus

The reputation of William Lloyd Webber has been overshadowed by the illustrious careers of his sons Andrew and Julian. He was a renowned church musician and for many years Director of Music at Westminster Central Hall. He wrote a large amount of church and organ music, much of which is now unjustly neglected.

WOLFGANG AMADEUS MOZART (1756-1791)

Adagio & Allegro in F minor and major K594

Mozart's Adagio & Allegro in F was written towards the end of the composer's life for a highly unusual tiny mechanical organ in a clock. In spite of the limitations suggested by the instrument, Mozart composed a work of great beauty and variety which translates powerfully to performance on a grand organ.

LENNOX BERKELEY (1903-1989)

Andantino Op 21 No. 2b (arr Jennifer Bate)

The Andantino by Lennox Berkeley, which the composer transcribed also for cello, is a beautiful melody composed as the central section in his choral work *A Festival Anthem*. In the anthem, the melody is set to George Herbert's words 'O that I once post changing were', sung by a soprano soloist.

JOSEPH JONGEN (1873-1953)

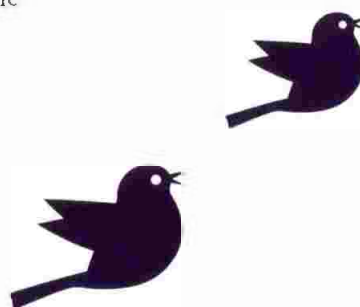
Scherzetto Op 108 No 1

Joseph Jongen was a Belgian organist who later served as director of the Royal Conservatoire in Brussels. During the First World War he and his family lived in England. The Scherzetto exemplifies his music's sunny outlook and lyrical beauty.

LOUIS VIERNE (1870-1937)

Carillon de Westminster (from Pièces de Fantaisie Op 54)

For almost 40 years Louis Vierne served as titular organist of the Cathedral of Notre Dame in Paris. His *Carillon de Westminster* comes from a set of Fantasy Pieces, each dedicated to a different individual. Based on the famous Westminster chimes, it is dedicated to Henry Willis, the organ builder responsible for the Grand Organ at Westminster Cathedral.





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Mercedes-Benz

7.45pm ~ Friday 27 June

Tasmin Little violin with Piers Lane *piano*

Supported by Mercedes-Benz Temple Fortune

Programme

FRANZ SCHUBERT (1797-1828)

- ❖ Duo Sonata in A major, Op 162
 - *Allegro moderato*
 - *Scherzo: presto*
 - *Andantino*
 - *Allegro vivace*

RALPH VAUGHAN WILLIAMS (1872-1958)

- ❖ *The Lark Ascending*

INTERVAL

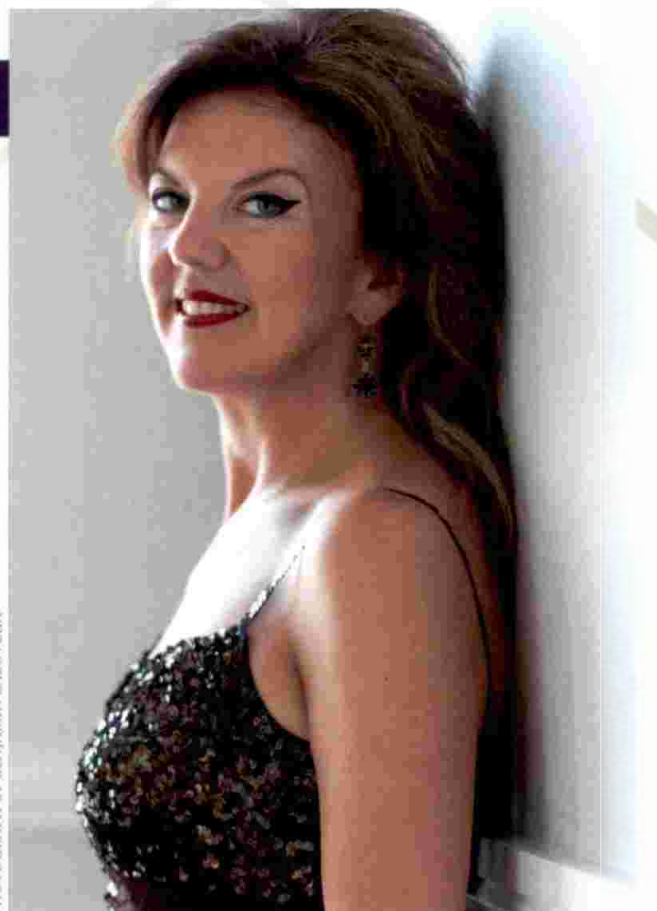
MAURICE RAVEL (1875-1937)

- ❖ *Pièce en forme de Habanera*

RICHARD STRAUSS (1864-1949)

- ❖ Violin Sonata in E flat major
 - *Allegro, ma non troppo – Molto tranquillo – Mit lebhafter Steigerung – A tempo tranquillo – Tempo*
 - *Improvisation: Andante cantabile – Un poco animato – Più mosso – Appassionato – Più animato – Tempo primo – Un poco animato*
 - *Finale: Andante – Allegro – A tempo più vivo*

PHOTOGRAPH BY BENJAMIN MALOUEGA



Tasmin Little violin

Tasmin Little has established herself as one of today's leading international violinists. Her concerto appearances include those with some of the great orchestras of Britain, Europe, the USA, Asia and Australasia. She has performed on every continent in some of the world's most prestigious venues including the South Bank Centre, Barbican Centre and Royal Albert Hall, the Carnegie Hall and the Lincoln Center in New York, the Suntory Hall in Tokyo, the Vienna Musikverein, the Concertgebouw, Amsterdam and the Philharmonie, Berlin.

Her multi-award winning and varied career encompasses international concerto and recital performances, masterclasses, workshops and outreach work in the community. Tasmin's discography and performance schedule reflect her wide-ranging repertoire and she has given numerous world première performances including concertos by Willem Jeths, Robin de Raaff, Stuart MacRae, Robert Saxton and Dominic Muldowney.

More recently her newly commissioned work, *Four World Seasons* by Roxanna Panufnik, was premièred as a live broadcast on the BBC at the start of Music Nation weekend, leading up to the London 2012 Olympic games. She remains one of the few violinists to perform Ligeti's challenging



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7.45pm ~ Friday 27 June



violin concerto, which she has played at the Berlin Philharmonie, Carnegie Hall, Salzburg Festival, BBC Proms, Amsterdam Concertgebouw and the Kimmel Center in Philadelphia.

Tasmin is a recording artist for Chandos Records. Her recording of the Elgar Violin Concerto with Sir Andrew Davis and the Royal National Scottish Orchestra received enormous international critical acclaim and was awarded the Critics' Choice Award in the 2011 Classic BRIT awards. Her recording of the Britten concerto with Edward Gardner and the BBC Philharmonic, released in May 2013, has received huge critical praise – 'one of the finest [versions] committed to disc' ... 'a rapturous disc'... 'an incandescent commitment to the work'... 'her virtuosity is breathtaking'. Further awards include a Gramophone Award for Audience Innovation for her ground-breaking musical outreach programme, *The Naked Violin*, a Diapason d'Or for her disc of Delius violin sonatas with Piers Lane and a Gold Badge Award for Services to Music.

The current season includes a return visit to summer festivals in the USA, performances with the Royal Philharmonic Orchestra, BBC National Orchestra of Wales, Ulster Orchestra, London Mozart Players, Bournemouth Symphony Orchestra and three performances of the Ligeti Violin Concerto with the Scottish Chamber Orchestra.

She continues her long-standing partnerships with pianists Piers Lane and Martin Roscoe, with whom she will record two recital discs in the forthcoming season.

Recent and forthcoming recitals include performances at The Sage, Bridgewater Hall, Winchester Festival, Mananan Festival, Cambridge Festival and a curatorship at Kings Place, London.

Tasmin is an Ambassador for The Prince's Foundation for Children and the Arts, is a Fellow of the Guildhall of Music and Drama and an Ambassador for Youth Music. In June 2012 she was appointed OBE in the Queen's Diamond Jubilee Birthday Honours List, for Services to Music.

Tasmin plays a 1757 Giovanni Battista Guadagnini violin.

PHOTOGRAPH BY ERIC RICHMOND



Piers Lane *piano*

In great demand as soloist and collaborative artist, London-based Australian pianist Piers Lane is one of the most inquisitive and engaging live performers of his generation. Recent highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premières of Carl Vine's Second Piano Concerto, which was written for him, with the Sydney Symphony and the London Philharmonic, and a sell-out performance of Chopin's complete Nocturnes at the Wigmore Hall.

The 2013/14 season includes solo, chamber and orchestral dates in Australia, New Zealand, Belgium, Russia and the United States as well as the Czech Republic, where he will perform Beethoven's Piano Concerto No 5 with the Czech Philharmonic under Petr Altrichter.

Five times soloist at the BBC Proms, Piers Lane's concerto repertoire exceeds 90 works and has led to engagements with many of the world's great orchestras including the BBC and ABC orchestras; the American, Bournemouth and Gothenburg Symphony Orchestras; the Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, and the Royal Philharmonie, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras among others.

Leading conductors with whom he has worked include Andrey Boreyko, Sir Andrew Davis, Andrew Litton, Jerzy Maxymiuk, Marko Letonja, Vassily Sinaisky, Yan Pascal Tortelier and Antoni Wit.

7.45pm ~ Friday 27 June



He performs at prestigious festivals throughout Europe, including Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, *Consonances*, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Schloss vor Husum and the Chopin festivals in Warsaw, Duszynki-Zdrój, Mallorca and Paris among others.

Piers Lane has been the artistic director of the Australian Festival of Chamber Music since 2007. He is also artistic director of the annual Myra Hess Day at the National Gallery in London. From this sprang his collaboration with actress Patricia Routledge on a theatre piece devised by Nigel Hess, exploring Dame Myra's work throughout the Second World War. This show, entitled *Admission: One Shilling*, has been performed throughout the UK at many festivals and theatres and in 2013/14 toured Australia and Belgium.

Piers Lane's extensive discography includes much-admired recordings of rare Romantic piano concertos, the complete *Preludes* and *Études* by Scriabin and transcriptions of Bach and Strauss along with complete collections of concert études by Saint-Saëns, Moscheles and Henselt, and transcriptions by Grainger. With the Goldner Quartet, he has recorded Piano Quintets by Bloch, Bridge, Dvořák, Harty, Elgar, Taneyev and Arensky. His most recent solo recording, *Piers Lane goes to Town*, was released on the Hyperion label in September.



Programme notes

FRANZ SCHUBERT (1797-1828)

Duo Sonata in A major D 574 (1817)

Allegro moderato

Scherzo: presto

Andantino

Allegro vivace

By the age of 19 Schubert had already written three sonatas for violin and piano. They are charming works, closely modelled on Mozart's sonatas and well within the capacity of amateur players. (They were published posthumously in 1836.) The next year, Schubert took a significant step towards compositional maturity with his fourth sonata (the last of his compositions for this combination to be entitled 'sonata').

By now (August 1817) Schubert had escaped from the burden of living at home and teaching in his father's school; he moved to lodgings in the centre of Vienna and gave up studying with Beethoven's old teacher, the court *Kapellmeister* Antonio Salieri, to whom he had been going from the age of 15. This in itself had a liberating effect, as Salieri had always disapproved of the youth's obsession with the language, poetry and literature of his native Germany, all of which Salieri regarded as barbarous.

The new sonata still conforms closely to the formal pattern of the classical sonata, but it marks a considerable advance in melodic inventiveness, rhythmical freedom and equality between the duo partners. It has a genuine Beethovenian scherzo and well-contrasted trio (unlike the minuets and trios in two of the earlier sonatas); and Schubert has reversed the conventional order of the inner movements by placing the scherzo before the slow movement, probably because he wished to achieve greater contrast with the finale.

RALPH VAUGHAN WILLIAMS (1872-1958)

The Lark Ascending

Original version for violin and piano (1914)

During a long career that spanned the first half of the 20th century, Ralph Vaughan Williams sparked a renaissance of English music, much of it inspired by his work in collecting and cataloguing over 800 English folk songs. In his youth Vaughan Williams had studied the violin, an instrument that he described as his 'musical salvation'. It is not surprising that this particular attachment to the violin should find expression in a special work: the beautiful and serene romance for violin, *The Lark Ascending*.

The work takes its title from a poem of 1881 by George Meredith (1828-1909) about the song of the skylark. It is richly pastoral, pantheist and humanist in feeling. Not long after Meredith's death Vaughan Williams had the idea of composing a 'romance' for violin inspired by the poem; he finished it in 1914 in a version with piano accompaniment. It had to wait until after the war, in 1920, for a first performance; and that same year he re-scored it for solo violin and orchestra. Both versions were premièred by the work's dedicatee Marie Hall, who as a girl had been taught the violin by Elgar. The orchestral version is the one more frequently heard. Vaughan Williams chose certain passages from Meredith's poem to head the score:

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes.

Till lost on his aerial wings
In light, and then the fancy sings.

7.45pm ~ Friday 27 June



These are the opening and closing lines (thereby invoking the whole poem); and between them is a passage in which the lark's song is represented as wine that lifts us up with the bird in a golden cup, the valley of this world. Some see this as symbolising the Eucharist.

Vaughan Williams' music evokes the familiar sight and sound of a skylark fluttering and singing as it rises steeply to distract attention from its nest. The language is that of English folksong, but without direct quotation. It is the cadenzas for the soloist, framing and punctuating the piece, that give the work its unique character, as well as the arabesques that decorate so much of the solo line. The composer's widow Ursula wrote: he 'made the violin become both the bird's song and its flight – being, rather than illustrating, the poem from which the title was taken'.

After the orchestral première, conducted by Adrian Boult, the *Times* critic wrote: 'It showed serene disregard of the fashions of today or yesterday. It dreamed itself along.' Since then it has become Vaughan Williams' most straightforwardly popular composition of all time.

MAURICE RAVEL (1875-1937)

Pièce en forme de Habanera (1907)

Like many 19th and 20th-century French composers, Ravel was fascinated by the music of Spain and wrote many works using Spanish dance forms, such as *Boléro*, *Rapsodie Espagnole* and *Gaspard de la nuit*.

He originally composed this piece as a *vocalise-étude* for bass voice and piano, taking the slow, sultry dance known as the *habanera* and using it as the basis for a seriously difficult virtuosic exercise. Later he transcribed it for cello and piano, from which arrangements have been made for various other instruments.

Programme notes by Thomas Radice

RICHARD STRAUSS (1864-1949)

Violin Sonata in E flat major Op 18 (1887-88)

1 Allegro, ma non troppo – Molto tranquillo
– *Mit lebhafter Steigerung* – **A tempo tranquillo**
– **Tempo**

2 Improvisation: Andante cantabile – Un poco animato – Più mosso – Appassionato – Più animato – Tempo primo – Un poco animato

3 Finale: Andante – Allegro – A tempo più vivo

When Richard Strauss wrote for the violin, the closeness of the instrument's tone to that of a singer was uppermost in his mind. His passion for the female voice led him to create some of the 20th century's most sought-after operatic roles and lieder. Perhaps it is no wonder, then, that he also had a strong affinity for the violin. While he was working on his Violin Sonata in 1887 – he was 23 and had been appointed third conductor of the Munich Court Opera – he met the highly gifted soprano Pauline de Ahna, whom he would marry seven years later. In the sonata, the songful confluence of violin and voice is unmistakable. So, too, are the seeds of the musical personality that would soon go on to create the great tone poems *Don Juan* and *Ein Heldenleben*, among many others.

Strauss was developing some of these larger-scale works while writing the sonata and had already completed *Aus Italien* (1886). On one of the sketches for the work for violin and piano he scribbled ideas for *Macbeth*. His future direction was becoming clearer; sure enough, not counting the string sextet from the opera *Capriccio*, the Sonata would be his last chamber work.

How intriguing to see that after some 120 years *Macbeth* is all but forgotten, while the Violin Sonata is becoming, at last, a vital part of the standard chamber music repertoire. Strauss dedicated it to his cousin Robert Pschorr, and the world première was given in 1888 by the violinist Robert Heckmann and the pianist Julius Butts.

In the Sonata, Strauss effectively straddled two worlds. The piece represents a crossroads in his creative journey – and it speaks volumes about his confidence, ambition and assurance that he was canny enough to unite these apparently divergent paths in a way that made the best of both. On the one hand, his language evokes the rigour and definition of Brahms which connects back to the classicism of Mozart; on the other, though the sonata is an abstract work, its ebullience is never far from the dramatic sound pictures so characteristic of high romanticism and its narrative inspirations as epitomised by Liszt and Wagner.

Strauss himself played both the piano and the violin and seems to have relished writing for each instrument – though perhaps the piano most of all – some challenging passages of a type usually more associated with 'war horse' concertos. The first movement's opening idea, too, would not disgrace a concerto or tone poem: a strong, quasi-heroic motif generates energy at once and is followed by a soaring second subject with a typically Straussian wide wingspan. The movement, in sonata form, bursts its boundaries during the development section, travelling far afield in terms of key and sending the thematic material through an inspired series of transformations.

The *Andante cantabile* – the movement of the work that Strauss completed last – bears the title 'Improvisation'; perhaps 'Song without Words' would have been just as appropriate. The tender, straightforward expression of the piece would not be out of place among Strauss's Lieder; indeed, the movement has won a life of its own, independent of the sonata. Its central section carries the music into a more turbulent sound world, evoking Schubert's song *Erkönig*. The dark-hued introduction to the finale is for piano alone, but its mood is soon banished in favour of a *Don Juan*-like élan that eventually reaches a soaring melodic climax.

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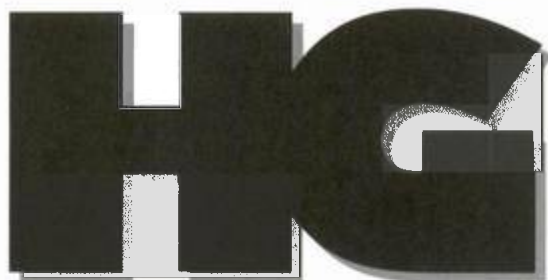
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12.45pm ~ Saturday 28 June

The Musical Mystery Tour

Supported by the Hampstead Garden Suburb Residents Association

Lucie and Roddy Skeaping present a lively musical journey back in time for children and families



Lutes, viols, recorders, crumhorns, Tudors and crusaders, costumes, stories, jokes, a hobby-horse, the smallest violin ever and the extraordinary 'bum fiddle' ... These are just some of the things to be heard and seen in the Musical Mystery Tour – a journey where we hear caveman music, meet Henry VIII and help a brave knight fight a dragon.

Mixing zany humour, audience participation and a riot of period instruments, Roddy and Lucie have been introducing family audiences to the amazing sounds of history for more than 20 years in a one-hour show that is both entertaining and educational.

As directors of the long-established bands The City Waites and The Burning Bush, Lucie and Roddy Skeaping have spent their professional lives in early and traditional music. Lucie was one of BBC TV's *Playschool* presenters and now presents BBC Radio 3's *Early Music Show*. Her latest book *Singing Simpkin and other bawdy jigs* was published in January this year.

After a long career as a baroque violinist and composer, Roddy now combines his new improvisation group, The Next Room, with a busy music therapy practice.

The two have collaborated with Shakespeare's Globe Theatre, the RSC and the National Theatre and can be heard on numerous TV and film soundtracks. *The Musical Mystery Tour* was originally commissioned by the National Theatre Education Department. It is based on Lucie and Roddy's award-winning book *Let's Make Tudor Music*, widely used in primary schools; it has been performed to children everywhere from Manila and Bogotá and to all corners of the British Isles.

'The children sat transfixed.'

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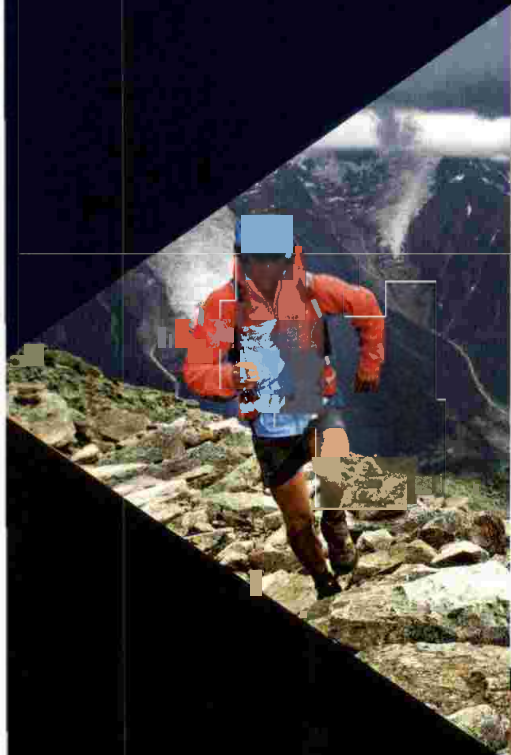
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7.45pm ~ Saturday 28 June

Kenny Ball Junior and his Jazzmen

A Tribute to Kenny Ball

Supported by Pentland & Linklaters

Keith Ball *vocals*

John Bennett *trombone*

Denny Ilett *trumpet*

Hugh Ledigo *piano*

Ron Drake *clarinet & saxophones*

Bill Coleman *bass*

Martin Wild *drums*

Kenny Ball's son leads the late legendary jazzman's band on a night of great trad jazz and memories.

The day after 82-year-old jazz band legend Kenny Ball died in March 2013, his son Keith told the BBC, "The legend lives on. We will go on playing and touring as long as people still want to hear us."

The years when the likes of Kenny Ball, Acker Bilk and Chris Barber were a major part of pop culture have gone. But that people do still want to hear the exuberant sounds of trad jazz played by skilled musicians is evident from the interest in Kenny Ball Junior (as Keith is known professionally) and his Jazzmen, who this year have engagements from Devon via Wales to Ayrshire. With Keith taking lead vocals, the band is the same as it was in January 2013 when Kenny played his last concert in Chemnitz, Germany, augmented by veteran 'deps' – the musicians Kenny trusted to stand in and fill the line-up when necessary.

Keith Ball *vocals*



Taking the lead from his father, Keith started playing from a young age, first taking up drums and then trumpet followed by the piano. Since then, he has played in a variety of line-ups and big bands covering a broad spectrum of music, including vocals that are influenced by some of the greatest musicians and singers of our time – the likes of Louis Armstrong, Duke Ellington, Frank Sinatra and Jack Jones.

John Bennett *trombone*



A founder member of Kenny Ball's Jazzmen, John earned early notoriety as a self-taught boogie-woogie piano player giving illicit concerts to his East End schoolmates. Later he took up trombone and, while stationed in London during National Service, spent his off-duty evenings sitting in with bands at various Soho jazz clubs. He went professional with the Terry Lightfoot Band in 1956 and there met Kenny Ball, who was also to join that band 18 months later.

Denny Ilett *trumpet*



Denny initially followed in the footsteps of his father, a professional Big Band trumpeter, but became hooked on jazz and the blues after listening to Louis Armstrong. In the Sixties he was attracted to Soul, touring with Soul Trinity before returning to jazz, and guesting with many name bands including Terry Lightfoot and Acker Bilk. From 1982 he spent 30 years touring with Max Collie's Rhythm Aces Max until Max's stroke in 2012. Denny had also been standing as

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7.45pm ~ Saturday 28 June

2nd trumpet with Kenny Ball's band 'doin' the hard bits', as Kenny used to say over the three years leading up to Ken's death in 2013.

Hugh Ledigo *piano*



Born at the beginning of the Swing era, Hugh's original love was classical music and his musical tastes still embrace Bach and Debussy and well as Bix and Duke. However, his brother's success as a jazz-band-leader lured him

across the tracks at a tender age.

Hugh joined the famous Pasadena Roof Orchestra, then, after belatedly completing his formal training with concert pianist Eileen John, joined Kenny Ball's Jazzmen in 1987. He is equally at home playing Dixieland through to Be-Bop and beyond and still plays classical music – but only behind locked doors!

Ron Drake *clarinet & saxophones*



Leeds-born Ron joined his father in the Yorkshire Jazz Band in 1963 at the age of 16, then headed for London where he played with Alan Elsdon's band and West Country based Rod Mason. He then spent almost eight years touring Britain

and the States with Keith Smith and Hefty Jazz, appearing in major concerts with George Chisholm, Georgie Fame and Elaine Delmar. Among the high spots were taking part in the Newport/Kool Jazz Festival and several dates at New York's legendary Eddie Condon Club.

As a freelance musician he is in demand to appear with visiting American jazz stars and in recent months has stood in for Mr Acker Bilk with the Paramount Jazz Band. He was Ken Ball's choice to replace Julian Marc Stringle, who retired in 2012.

Bill Coleman *bass*



Bill has been playing jazz professionally since leaving college, starting with engagements with the legendary American drummer Kenny Clarke. He has featured as resident bassist on several jazz festivals, promotes jazz

events and also writes compositions for groups from trios to orchestras.

In other spheres, he was Helen Shapiro's musical director and pianist for many years and toured with Kiki Dee plus spells with such diverse talents as Sir Harry Secombe and The Barron Knights.

Martin Wild *drums*



Martin, who was born in Northampton in 1961, has been professional since the age of 17. He has had a varied career, playing everything from heavy rock to tea dances. Marty has spent the last 22 years playing drums for Alan

Price, plus worldwide tours with The Manfreds and the Sixties show Reelin' and a-rockin'. He enjoys his jazz and has worked with Dick Morrissey, Jim Mullen, Hank Shaw, Tommy Whittle, Pete King, Brian Dee and Bruce Adams as well as with Kenny Ball's Jazzmen up to the time of Kenny's death. He is now a regular stand-in with Kenny Ball Jnr's line-up.

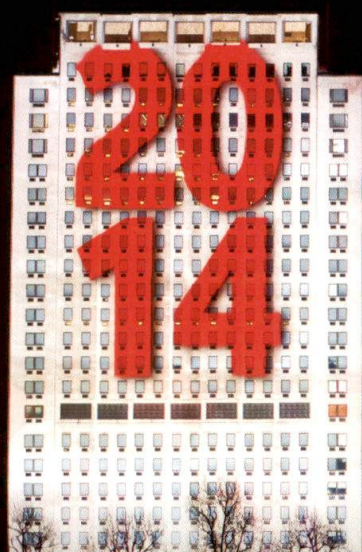
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7.45pm ~ Sunday 29 June

Last Night of the Proms

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The London International Orchestra

Sarah Aaronson OBE artistic director

Paul Bateman conductor

Vasko Vassilev violin

Lesley Garrett soprano with

Rhys Meirion, James Edwards

and **Rhodri Jones** tenors

Programme

JOHANNES BRAHMS (1833-1897)

- ❖ Academic Festival Overture Op 80

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- ❖ Violin Concerto in D major, Op 35

• *Allegro moderato*

• *Canzonetta: Andante*

• *Finale: Allegro vivacissimo*

Vasko Vassilev violin

INTERVAL

FRANZ VON SUPPÉ (1819-96)

- ❖ Overture *Die schöne Galathée*
(The Beautiful Galatea)

CARL ZELLER (1842-1898)

- ❖ 'Don't be cross' (*Sei nicht böse*) from
Der Obersteiger (The Head Foreman)

Lesley Garrett soprano

FRANZ LEHÁR (1870-1948)

- ❖ *Gypsy fiddles playing from Zigeunerliebe*
(Gypsy Love)

Lesley Garrett soprano

Adrian Levine violin solo

SIR EDWARD ELGAR (1857-1934)

- ❖ *Chanson de Nuit*

TCHAIKOVSKY (orch. Chris Hazell)

- ❖ *None but the lonely heart*

Lesley Garrett soprano

ANTONÍN DVOŘÁK (1841-1904)

- ❖ *Song to the Moon* from *Rusalka*

Lesley Garrett soprano

TRADITIONAL: British Sea Songs
(arranged by Henry Wood)

- ❖ *Home, Sweet Home*

Graham Salter oboe solo

- ❖ *Tom Bowling*

Roman Broide cello solo

- ❖ *Hornpipe*

THOMAS ARNE (1710-78)

- ❖ *Rule Britannia!*

Soprano and tenors

SIR HUBERT PARRY (1848-1918)

- ❖ *Jerusalem*

Soprano and tenors

ELGAR

- ❖ *Pomp and Circumstance March* in
D Op 39 No 1

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7.45pm ~ Sunday 29 June



The London International Orchestra



Paul Bateman *conductor*

Sarah Aaronson OBE *artistic director*

Janine Limberg *assistant to artistic director*

In the years since it was founded as the North West London Orchestra in 1986 by the late Dr Solly Aronowsky and Sarah Aaronson OBE, the London International Orchestra has included dedicated musicians of all ages, nationalities, denominations and occupations, including doctors, students, lawyers, dentists, scientists, young prize winners, professionals and ex-professionals. They are united in their love of music and furtherance of charity.

The orchestra has supported many charities including Great Ormond Street Hospital for Sick Children, Mary Hare Music Therapy Foundation, The North London Hospice, The British Red Cross, Nelson Mandela Children's Fund, The Princess Royal Trust for Carers, Cancer and Leukaemia in Children (Wales), SENSE, Penniwell's Riding Centre for the Disabled and Help for Heroes.

Among other venues, the LIO has performed at the City of London Guildhall, the Banqueting House Whitehall and Cadogan Hall. This is its eighth appearance at Proms at St Jude's.

www.lio.org.uk

Players in tonight's concert will be drawn from the full membership to the right

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Jeff Phillips
Cathal Garvey
Frances Barlow
Jayne Ross
Clive Hobday
Hazel Correa

Second Violins

David Richmond*
Stephanie Waite
Irena Tsvigun
David Goodman
Teresa Coakley
Raymond Mack
John Middleton
Niamh Farrell
Ailbhe Doherty
Diane Moore
Richard Mayall
Caroline Korniczky
Hannah Bowers

Violas

John Brearley*
Dora Shopova
Myrna Edwards
Brian Mack
Norris Bosworth
Kay Hurwitz
Michael Hall
Tegan McGraham
Emily Myles

Cellos

Roman Broide*
Jocelyn Gale
Sheena McKenzie
Ann Sheffield
Andrew Clunies-Ross
Janet Reed
Tomaš Korčinski

Double Basses

John Bakewell*
Richard Dalling
Helen Roose
Paul Moore
Jess Ryan

Flutes & Piccolo

Hannah Cock*
Meritxell Cusido
Ian Judson

Oboes & Cor Anglais

Graham Salter*
Juliet Lewis

Clarinets

Ian Herbert*
Thomas Radice

French Horns

Shauna White*
Alex Wide
Jeremy Rayment
John Isaacs

Bassoons

Miriam Levenson*
Elizabeth O'Neill

Trumpets

John Baker*
Barry Yardley

Trombones

John Wells*
Kevin Elwick

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Adrian Cleverley*

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7.45pm ~ Sunday 29 June

Paul Bateman *conductor*



Paul Bateman studied piano, organ, singing and cello at the Guildhall School of Music in London and began his musical life as an accompanist, chamber musician and opera répétiteur.

He has conducted recordings with Royal Philharmonie, Philharmonia, London Symphony, Munich Symphony, Vienna Symphony and City of Prague Philharmonic orchestras and has given concerts with the

BBC Concert, Malmö Symphony, Seville Symphony, Royal Liverpool Philharmonic, Royal Scottish National, Dallas Symphony, Russian National, Tokyo Philharmonic and Ulster orchestras.

Paul conducted Lesley Garrett's albums *A Soprano in Hollywood* and *A North Country Lass*, both of which include many of his arrangements. In 2013 Paul wrote arrangements for the new albums of tenors José Carreras, Joseph Calleja and Piotr Beczala and for violinist Daniel Hope, from whom he also received a commission to write a Suite for Violin and Orchestra based on the songs of Kurt Weill.

Paul recently conducted in Japan for José Carreras and in Bahrain for the Royal Philharmonic. He returns to Malta in July to conduct for Joseph Calleja and Bryn Terfel.

Vasko Vassilev *violin*



Vasko Vassilev enjoyed early fame as a child musician and actor during the 1970s in his native Sofia before winning the Jacques Thibault violin competition in Paris in 1987 and a year later settling in London. There he became the youngest post-graduate at the Guildhall School of Music, winning prizes at the Carl Flesch International Competition, the

All-UK Inter-College Music Competition and, in Genoa, the Paganini Competition.

Vasko studied for his second post-graduate degree at the Royal College of Music. From the age of 19, as well as giving recitals and concertos in Europe and Asia, he also appeared frequently as guest concertmaster with the London Symphony Orchestra, the Philharmonia and the London Philharmonie Orchestra. At 23 he became the youngest leader and first ever Concertmaster of the Orchestra of the Royal Opera House, where he continues to work as a Creative Producer.

Vasko Vassilev founded the groups Laureate and, with long-time collaborator Pamela Nicholson, FreeMix. His many recordings range from *Brahms Complete Sonatas for Piano and Violin* (with Pamela Nicholson) in 1997, *The Original Four Seasons* (with Vanessa-Mae) in 1999; *Voodoo Violin* in 2002; *Free* (with FreeMix) in 2007 and *Viva Vivaldi* in 2012.

Vasko has also performed with many other musicians including Plácido Domingo, Sting, Ronnie Wood, Vanessa-Mae (whom he mentored), Paco Peña, and Erasure and made his conducting debut in 2005 at the Royal Albert Hall in London.

He is currently Artistic Director of the Covent Garden Soloists and the London Chamber Orchestra and tours with both groups as soloist and conductor.



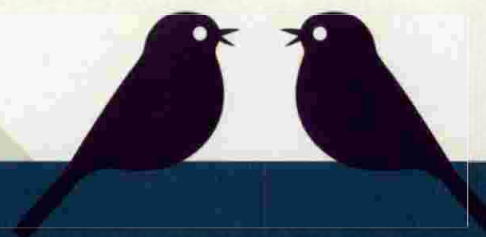


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7.45pm ~ Sunday 29 June

Lesley Garrett *soprano*



Lesley Garrett CBE is Britain's most popular soprano, regularly appearing both in opera and in concert, on television and CD. She has won both critical acclaim and the affection of many fans. She has 14 solo CDs to her credit and her album *A North Country Lass* topped the charts in April 2012.

After joining the English National Opera

in 1984, Lesley starred in many productions and received praise for her performances in both serious and comic roles (she made her debut with the Royal Opera in their 1997 production of *The Merry Widow* at the Shaftesbury Theatre). International operatic appearances include Paris, Florence, the Bolshoi, Kiev, São Paulo and three seasons with Geneva Opera.

She returned to ENO in spring 2001 for a revival of her highly praised Rosina in Rossini's *The Barber of Seville*, having first performed the role there in 1998.

In 2000 her autobiography *Notes from a Small Soprano* was published by Hodder and Stoughton and during that year she appeared at the first-ever Classical BRIT Awards.

In 2003, Lesley joined Classic FM as a weekly presenter and became known to a wider public through diverse television work from BBC's *Strictly Come Dancing* to ITV's *Loose Women*. She has been a regular guest artist for the BBC Last Night of the Proms at the Royal Albert Hall and Hyde Park, Belfast and Dundee while popular stage shows included playing Mother Abbess in 2006 *The Sound of Music* at the London Palladium and Nettie in the 2008 West End production of *Carousel*.

In 2013 Lesley returned to the opera stage singing Elle in Opera North's production of Poulenc's *La Voix Humaine*.

She performs regularly with clarinettist Emma Johnson and pianist Andrew West in a series of nationwide concerts and continues to appear with the Hallé, Royal Liverpool Philharmonic, Royal Philharmonic, BBC Concert and RTÉ Orchestras.

Lesley was awarded a CBE in the 2002 New Year's Honours List for Services to Music.

Programme notes

JOHANNES BRAHMS (1833-1897)

Academic Festival Overture Op 80 (1880)

Brahms composed this overture in acknowledgment of the honorary doctorate conferred upon him by the University of Breslau in 1879. The story goes that Brahms wrote a thank you note to the university but was told by his friend Bernhard Scholz, the director of music, that a note was insufficient and that he should compose a musical thank you. The result was the *Akademische Festouvertüre*, first performed at the university in January 1881 under the composer's baton. The composition surprised many people, as it was more a tribute to university student life than to academia. The overture is based around four traditional student drinking songs.

A hushed but urgent statement launches the overture, followed by a dramatic succession of contrasting ideas and dynamics. The principal idea here is an adaptation of the Rakóczy March, a favourite tune with the composer since his youth. Following a soft drum roll, the trumpets present the first of the student songs – *Wir hatten gebauet ein stattliches Haus* ('We have built a stately house'). Its roots lie in a Thuringian folk song, which had been transformed into a defiant protest song in the East German town of Jena when the students' association there was disbanded in 1819. Brahms develops and mixes this song with the earlier Rakóczy adaptation; the violins and violas then introduce a sweeping, lyrical rendition of *Der Landesvater* ('The father of our country').

The bassoons introduce the third song – *Was kommt dort von der Höh?* ('What's coming from on high?') and are soon joined by the rest of the orchestra. Brahms then bounces the songs off each other in a light-hearted development. The work finishes with a rousing rendition of the famous student song *Gaudeamus igitur juvenes dum sumus* ('So let us rejoice while we are still young'). It has been widely sung at graduation and other university ceremonies for the past three centuries.





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PYOTR ILYICH TCHAIKOVSKY (1840-1893)**Violin Concerto in D major, Op 35 (1878)*****Allegro moderato******Canzonetta: Andante******Finale: Allegro vivacissimo***

Tchaikovsky composed his only Violin Concerto in the spring of 1878 in Switzerland during a visit to his composition student, Yosif Yosifovich Kotek, who was seeking a cure for tuberculosis. It was through Kotek that Tchaikovsky met his wealthy patron Nadezhda von Meck. When Kotek expressed dissatisfaction with the original second movement of the concerto, Tchaikovsky obligingly replaced it with an entirely different one.

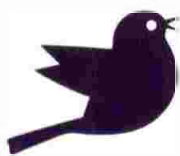
Mme von Meck was not entirely pleased with the concerto either. But the biggest disappointment was its rejection by the celebrated virtuoso and teacher Leopold Auer, to whom the work was first dedicated. Auer pronounced it unplayable. Another four years passed before it found a performer in Adolf Brodsky, who gave the work's première not in Russia but in Vienna. Brodsky, undaunted by its technical difficulties and a hostile critical reception, went on to perform the concerto in London and Moscow, where it eventually won public support. The grateful composer rededicated it to Brodsky.

Full of bravura passage work, the concerto also contains a wealth of the romantic lyricism so typical of Tchaikovsky as well as being infused with the contrasting moods of Russian folk music, of which the finale (a *Trepak*) provides a lively example.

FRANZ VON SUPPÉ (1819-96)**Overture *Die schöne Galathée* (The Beautiful Galatea) (1865)**

Franz von Suppé is one of those composers who were highly successful in their lifetime but are remembered today through only a few pieces – in his case mostly overtures. He was born in Spalato, Dalmatia (now Split, Croatia), to a father of Belgian origin and a Viennese mother. At the age of 13, he wrote a Mass which was good enough to be revised and published some 40 years later. He spent much of his youth in Italy, where (at his parents' insistence) he studied law but preferred to spend his time on composition and moving in musical circles (he was distantly related to Donizetti). After finishing his studies in Italy he moved to Vienna, where he abandoned the law for music, partly supporting himself by teaching Italian. Suppé had an Italian-inspired gift for melody and over his long career produced quantities of lively and attractive music, rivalling the Strauss family in the field of Viennese operetta. He wrote some 30 light operas and incidental music for more than 180 other works.

Die schöne Galathée is a one-act operetta that von Suppé modelled on Offenbach's popular *La belle Hélène*. The story adapts the ancient Greek myth of Pygmalion – the sculptor who fell in love with a statue he had carved, as told in Ovid's *Metamorphoses*. Later authors gave the statue the name of the sea-nymph Galatea. Von Suppé's overture is light and appealing, with an extremely catchy waltz tune.

**CARL ZELLER (1842-1898)****Soprano: 'Don't be cross' (*Sei nicht böse*)****from *Der Obersteiger* (The Head Foreman) (1894)**

Carl Zeller was a successful Austrian composer of operettas. *Der Obersteiger* is set in an Austrian mining village and involves a typically tangled tale of disguises and misunderstandings in the love lives of the principal characters. This famous waltz song is actually assigned to the head foreman of the mine, ostensibly as an entertainment for the assembled company; it carries hidden overtones for each of the deluded parties.

The song is about a miller girl who, scorning the attentions of a fisherman, says that she has higher aims – 'Don't be cross, but it cannot be' (though adding: 'don't forget me'). She goes off into the world, returning later with her ambitions dashed. Now it is her turn to call anxiously to the fisherman: 'Comfort me and come to me' ('Tröste mich und komm zu mir'). But the boot is on the other foot: 'Don't be cross ...' he says.

FRANZ LEHÁR (1870-1948)**Soprano: 'Gypsy fiddles playing', from *Zigeunerliebe* (Gypsy Love) (1909)****Adrian Levine violin solo**

Lehár's *Zigeunerliebe* ('Gypsy Love') is one of three operettas the composer produced in a three-month period at the end of 1909. Along with *Der Graf von Luxemburg* ('The Count of Luxembourg') it became an international hit. Few of Lehár's other scores are as melodically inventive, harmonically daring, and instrumentally colourful; no other score, by Lehár or anyone else, uses Hungarian and Gypsy folk music in such a convincing manner.

Among the many famous numbers from the operetta is this song and *Csárdás*, preceded by a florid gypsy violin improvisation. It is here given in an English version (the German words start *Hör' ich Cymbalklänge* – 'I hear the sound of cymbals'). Lehár originally wrote it as a free-standing concert piece but added it to the score of *Zigeunerliebe* some time after the first performance in 1910, giving it to one of the principal female characters (the landowner Ilona von Körösházy) as a showpiece for the particular singer.

SIR EDWARD ELGAR (1857-1934)**Orchestra: *Chanson de Nuit***

During 1897 Elgar first got to know August Jaeger, publishing manager at Novello's (the 'Nimrod' of the 'Enigma' Variations), who became a close friend and mentor. Despite already having a number of comparative successes under his belt, Elgar wrote to Jaeger complaining about the lack of financial reward he had received for his works. Elgar was prone to melancholy throughout his life, but his mood at the time was an accurate reflection of the parlous financial existence of composers generally.

Within ten days of his letter to Jaeger, Elgar sent Novello's a short piece for violin and piano which he called *Evensong*, although he suggested to Novello's that they might prefer the name *Vespers*. In the event, believing that French titles sold better, they published it as *Chanson de Nuit*. Elgar no doubt regarded it as little more than a pot-boiler, a quick way of earning much needed funds, although the work contains a depth of

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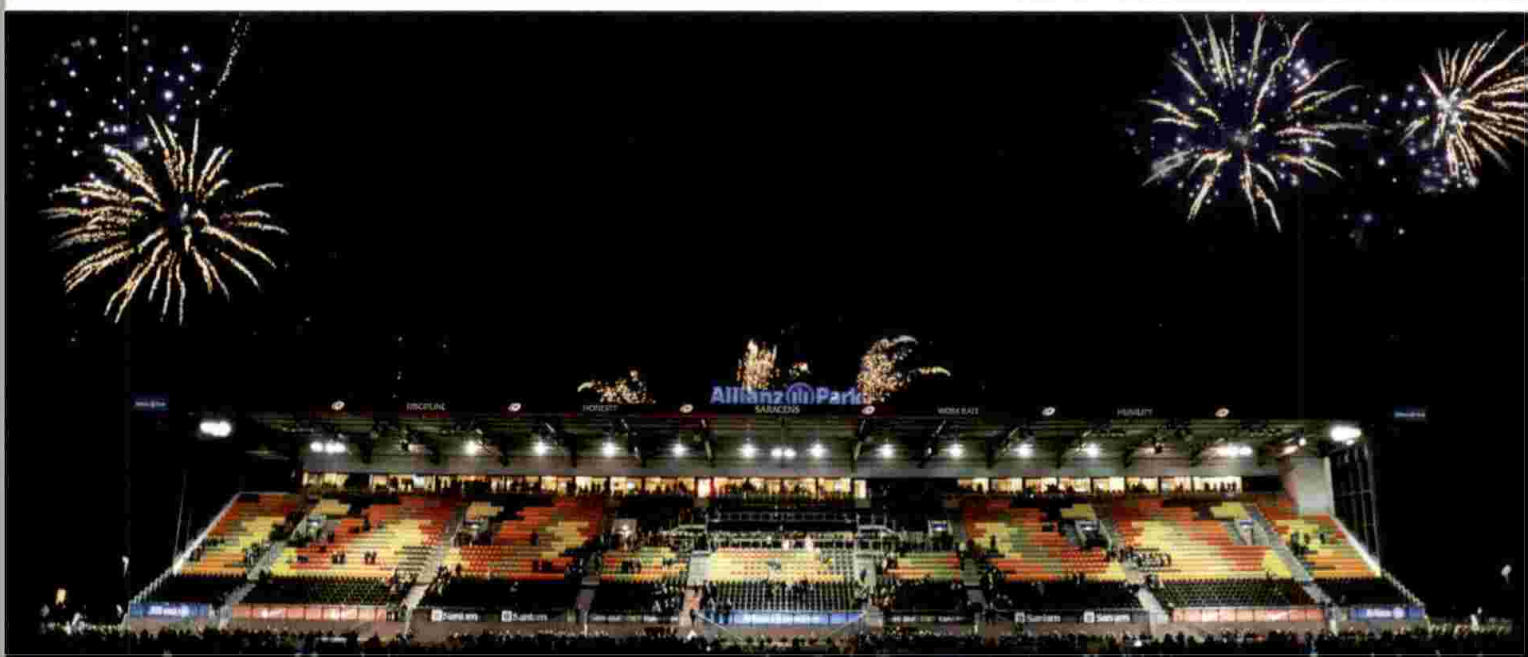
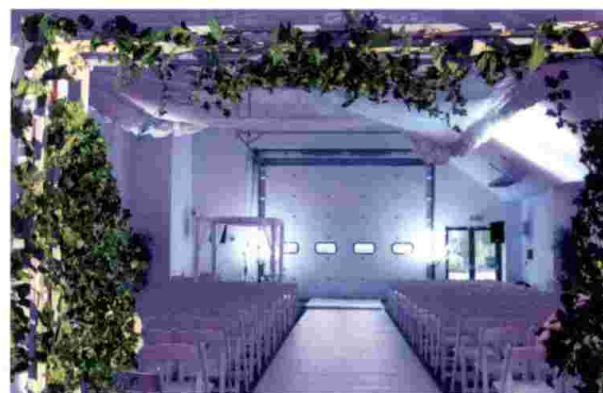
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sincerity and emotion not commonly found in pot-boilers then or since.

In March 1899, shortly after completing the orchestration of the *Enigma Variations*, Elgar sent Novello's another short piece for violin and piano. He claimed to have recently rediscovered and completed it, having originally intended it as a companion piece to *Evensong*. He therefore suggested to Novello's that they publish it as *Chanson de Matin*, which they did. Soon afterwards he made orchestral arrangements of both works. Although *Chanson de Matin* has come to enjoy particular popularity, Elgar connoisseurs tend to regard *Chanson de Nuit* as in many ways the better, more carefully constructed composition.

TCHAIKOVSKY (orch. Chris Hazell)

Soprano: None but the lonely heart

Tchaikovsky composed a set of six romances for voice and piano, Op 6, in late 1869. The last of these songs (to Russian words) is the melancholy 'None but the Lonely Heart' – a setting of a poem by Lev Mei (1822-1862) entitled 'The Harpist's Song'. In fact, Mei's poem was a translation of the verses *Nur wer die Sehnsucht kennt* ('Only someone who knows yearning') spoken by the enigmatic character Mignon in Goethe's novel *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship), already well known in the settings by Beethoven, Schubert, Schumann and later to be set by Hugo Wolf. Mei's version adheres faithfully to the metre and rhythm of Goethe's original; the German text can therefore be sung equally well to Tchaikovsky's music. The standard English version (reproduced below) is by Arthur Westbrook.

None but the lonely heart
Can know my sadness,
Alone and parted far
From joy and gladness.

Heaven's boundless arch I see
Spread out above me.
Ah! what a distance dears
To one who loves me!

None but the lonely heart, etc.

My senses fail,
A burning fire devours me.
None but the lonely heart
Can know my sadness.



ANTONÍN DVOŘÁK (1841-1904)

Soprano: Song to the Moon, from Rusalka

Dvořák's *Rusalka* is a variation on an old theme – the story of a mermaid who falls in love with a man, as in Hans Christian Andersen's tale *The Little Mermaid*, written in 1837. In Slav folklore mermaids are known as *rusalki*. When an unbaptised child drowns, or a virgin throws herself into a lake, she becomes a *rusalka*, haunting the water where she perished. In Dvořák's native Bohemia they are melancholy spirits who live in small but very deep forest lakes. The Czech dramatist Jaroslav Kvapil (1868-1950) drew upon several versions of the mermaid legend, including Andersen's, to create

a charming fairy-tale libretto. Four composers had turned it down before he approached Dvořák, who immediately fell in love with it, turning it into his most skilful and beautiful opera. Some of the inspiration came from the composer's childhood memories of parties at a neighbouring aristocratic estate, where guests dressed up as nymphs and the head forester as a water goblin. The forest setting also stirred Dvořák's deep love of nature.

The scene is a meadow by a lake. The water nymph Rusalka sits sadly by the water as wood nymphs sing and dance. When the water goblin Vodník asks why she is unhappy she tells him that she has fallen in love with a human – a prince – when he came to swim in the lake. Now she wants to become human herself and live on land to be with him. Horrified, Vodník tells her that humans are evil and full of sin. When Rusalka insists, claiming they are full of love, he says she will have to get help from the witch Ježibaba, and sinks back into the lake. Rusalka calls on the moon to tell the prince of her love:

Moon, high and deep in the sky ... you travel
around the wide world and see into people's homes
... Tell me where is my love ... tell him that I am
embracing him ... tell him who is waiting for him
... If he is dreaming of me, may the memory
awaken him! Moon, don't disappear!

TRADITIONAL: British Sea Songs (arranged by Henry Wood)

Home, Sweet Home

Graham Salter *oboe solo*

Ton Bowling

Roman Broide *cello solo*

Hornpipe

In 1905 Sir Henry Wood (1869-1944), founder of the Promenade Concerts, arranged a gala concert to celebrate the centenary of the Battle of Trafalgar. In a programme of seafaring music he included his own *Fantasia on British Sea Songs*, hastily put together in the three weeks before the concert and made up of eight separate numbers, of which we hear four tonight. Wood included the *Fantasia* in the final night of the next season of Proms and by the 1930s it had become an annual Last Night fixture.

THOMAS ARNE (1710-78)

Soprano, tenors and audience: Rule Britannia!

(arranged by Sir Malcolm Sargent, after Henry Wood)

This originally formed the final number of Wood's *Fantasia* and brought down the house at the early performances.

Chorus

Rule, Britannia! Britannia, rule the waves.
Britons never, never, never shall be slaves.



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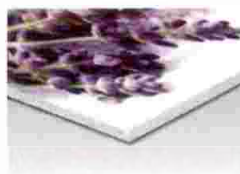
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SIR HUBERT PARRY (1848-1918)

(orchestrated by Sir Edward Elgar for the 1922 Leeds Festival)

Jerusalem (Soprano, tenors and audience)

Words by William Blake (1757-1827)

William Blake's preface to his long poem *Milton* (1804) includes four four-line stanzas inspired by the ancient legend that Jesus had been brought to England as a child, and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse) accompanied by organ. The idea was suggested by the Poet Laureate, Robert Bridges, who wanted a simple setting 'that an audience could take up and join in' for a meeting of the patriotic wartime Fight for Right organisation.

The invitation to set Blake's idealistic poem would have appealed to Parry, who was a man of radical and decidedly un-jingoistic beliefs; the narrowly nationalist context of the first performance would have been less to his taste. He was therefore happier when his work was taken up by the Votes for Women movement, of which he was an enthusiastic supporter. He welcomed its adoption as the official Women Voters' Hymn. Later it was to become the national song of the Women's Institute movement, as well as finding a place in many hymn books. It already had something of the status of an alternative national anthem when Sir Malcolm Sargent first invited the audience to sing it at the Last Night of the Henry Wood Proms in 1953.

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!

I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

ELGAR

**Pomp and Circumstance March in D Op 39 No 1
'Land of Hope and Glory'**

The title 'Pomp and Circumstance' (a phrase borrowed from Shakespeare's *Othello*) tends to be associated with Elgar's supposedly imperialist and jingoistic side. But the composer's intentions in the marches to which he gave the title were far from militaristic. He told an interviewer in May 1904: 'I do not see why the ordinary quick march should not be treated on a large scale in the way that the waltz, the old-fashioned slow march and even the polka have been treated by the great composers.'

He went on to say that 'Pomp and Circumstance' was 'merely the generic name for what is a set of six marches', of which 'two have already appeared, and the others will come later'. In fact, only five were ever completed (Elgar left sketches for a sixth). The first of the set was an immediate success at its première in Liverpool in October 1901. Later that month, Sir Henry Wood introduced it to London at a Promenade Concert: the audience, he recalled, 'simply rose and yelled' and insisted on hearing it twice more.

The March is notable for the fizzing energy of its outer sections (marked *Allegro, con molto fuoco* – 'Fast, with great fire') and its rich scoring. But its enduring fame rests on the noble melody of the central trio section, which returns in full orchestral splendour in the coda.

Elgar himself recognised it as 'a tune that comes once in a lifetime', and for a while thought of reserving it for a symphony. But early in 1902, a few months after the first performances of the March, he reused the melody in the finale of his Coronation Ode for King Edward VII, with words fitted to it by the author of the Ode, Arthur Christopher Benson. It was then adapted as a solo song for the contralto Clara Butt and for the lucrative sheet-music market. Benson replaced some of the original words of the Ode with a new couplet expressing imperial ambition with a confidence typical of the age. These have become the words to which audiences traditionally sing Elgar's great melody.

Chorus

Land of Hope and Glory, Mother of the Free:
How shall we extol thee who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee
mightier yet –
God, who made thee mighty, make thee
mightier yet.

Programme notes by Thomas Radice

21-29 June

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21-29 June

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21-29 June

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We would like to extend warm thanks to the dozens of volunteers who help to ensure that Proms runs smoothly; including those who help in the refreshment marquees and in the Litfest café and those who act as stewards or security personnel, including:

Catering & bar: All the bar & catering teams in the marquees

Proms crew: Katie Allam, Jessica Bailey, Beans Balawi, Susie Finlay, Ellie Gibbins, Ariella Gould, Luke Gregson, David Loxley Blount, Helen Loxley-Blount, Ellen McDonald, Amelia Sexton, Maria Shepard, Kelin Song, Ellen Sowerbutts, Anna Steppler,

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Venues: The Reverend Alan Walker, David White (Churchwarden) & the congregation of St Jude's; The Reverend Dr Ian Tutton & the congregation of the Free Church; Mandy Watts & the staff and pupils of The Henrietta Barnett School

We would also like to thank those who have contributed to the success of Proms:

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Friends First


Priority booking for Friends of Proms at St Jude's – ticket orders from Friends take priority over bookings from others.


If you would like to become a Friend – it can cost as little as £35 – visit the Proms at St Jude's website **www.promsatstjudes.org.uk**

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 Wheelchair access to church and toilet. Please let us know your requirements when booking.

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 Parking at St Jude's is very limited. It is strictly for the disabled and **MUST** be pre-booked. On-street parking is available locally.

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Refreshments


Come and visit the LitFest café to enjoy fresh sandwiches, delicious home-made cakes, tea, coffee and soft drinks. It is open each day from half an hour before the first LitFest event until the last event of the day. The café is located in The Henrietta Barnett School, near to all the LitFest action.

For a snack, sandwich or drink before a lunchtime or evening concert, try our licensed refreshment marquee beside St Jude-on-the-Hill church. Wine and beer, hot and cold drinks and a tempting range of food are available from noon to 2pm and from 7pm.

Proms at St Jude's 2015

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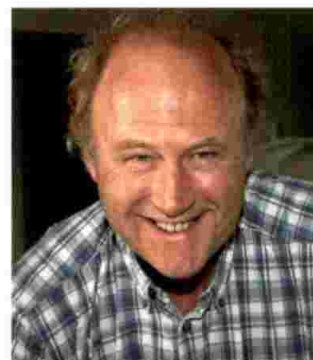
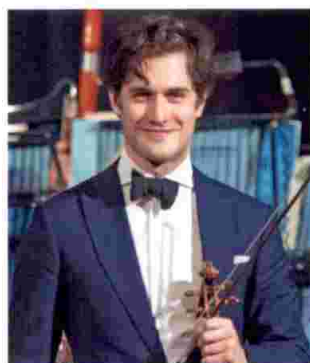
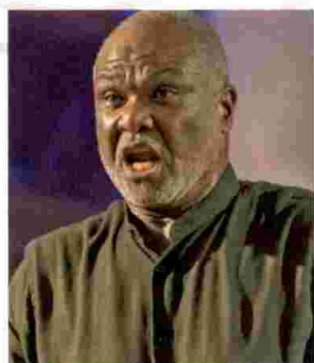
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