

texture (which Orlando Jopling drew out from the players with admirable clarity), it seems a world away from the austere and dissonant sounds of Schoenberg's later music, which attracted hostility and ridicule throughout his long life. In fact Verklärte Nacht was itself controversial with the critics; and although the gulf between his early and late styles may seem wider than in almost any other composer apart from Stravinsky, if one listens to his works chronologically one can actually sense the process of evolution from Verklärte Nacht to the works of the 1920s onwards (e.g. the Five Pieces for Piano, Opus 23) and the development of serialism.

For the second half of the concert we heard a delightful performance of Mozart's *Sinfonia Concertante* for violin, viola and

orchestra. Erika Geldsetzer's fine playing was enhanced by the beautiful tone of the Guarneri violin on loan to her from the Land Rheinland-Pfalz. She was partnered by her professor at the Royal Academy of Music, Erich Gruenberg, whose distinguished career began in Vienna and Jerusalem. Later he settled in London, where over the years he has led both the LSO and the RPO and several chamber ensembles.

Piano Recital by Alon Goldstein

In his second, much welcomed, appearance at the St Jude's Proms, Israeli pianist Alon Goldstein presented an interestingly varied programme. He began with Schubert's unfinished late sonata in C (D 840), consisting of only the opening and slow movements. As with the Unfinished Symphony,

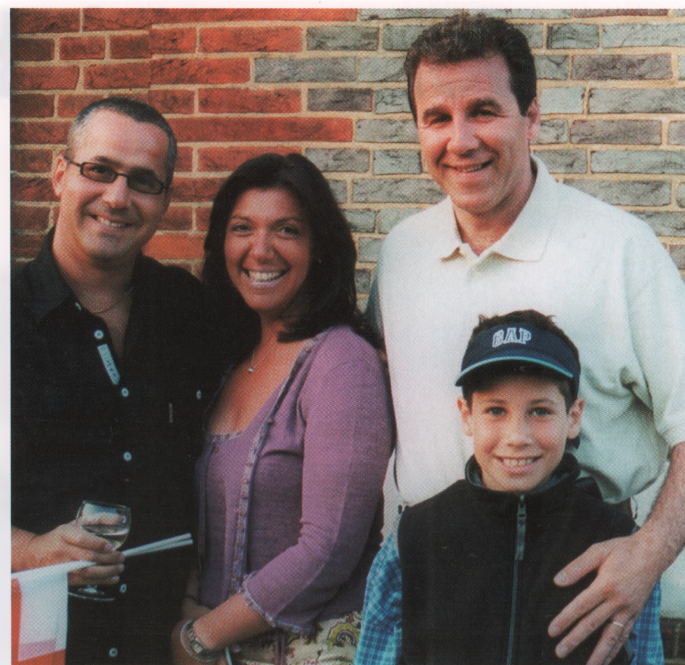
it is a matter of conjecture why Schubert never completed this fine work. Possibly he was dissatisfied with the second movement (which is musically the weaker of the two) and lacked inspiration to carry on. Certainly on the strength of its first movement alone the work deserves to be better known. Some of Schubert's longer sonata movements can sound merely episodic; Goldstein carefully highlighted the architecture of this monumental movement, in classic sonata form, balancing it with the spontaneous lyricism so characteristic of Schubert.

After four well-chosen and contrasting pieces from Debussy's second book of *Préludes*, Goldstein brilliantly captured the elusive moods of Janáček's suite *In the Mist* – four highly personal miniatures, full of the

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RA Thanks

At the end of the 'Last Night' RA Chairman Richard Wakefield expressed thanks on behalf of the audience and all the residents of the Suburb to the Proms organising committee and said, "We have all enjoyed the past week and for that we have to thank the self effacing team who have worked so hard for so long to bring us the best Proms yet. These Proms have done an enormous amount to keep the Suburb community spirit alive and kicking – we should all be grateful for that. We owe special thanks to Susie Gregson who, with the support of all her family and friends has been the driving force behind the Proms for nine years. Only her unbounded enthusiasm, and irresistible powers of persuasion could have done it."

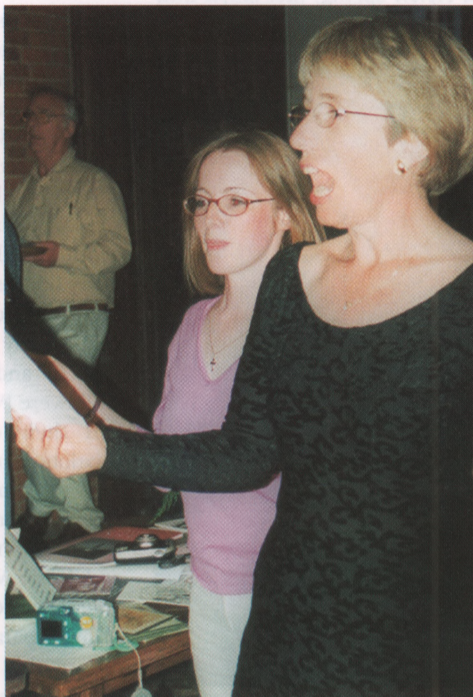


(Above) **Ian Godfrey and Jonathan Barr** and their families enjoyed the concert they sponsored.

(Below) **Mike and Eleanor Delaney** get into the spirit.



St Jude's organist Oliver Rundell, William Glendinning and Paul and Josie Armstrong **Alys Edwards** with Susie Gregson in good voice at the 'Last Night of the Proms'.



Erich Gruenberg gets a tip from Manny Hurwitz



Interval refreshments were much appreciated.

Alon Goldstein and Susie Gregson with some of the organisers John Wheeler, Richard Clegg, Yvonne Baker and Marion Barton.



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