

Proms at St Jude's **MUSIC & LITERARY FESTIVAL 2016**

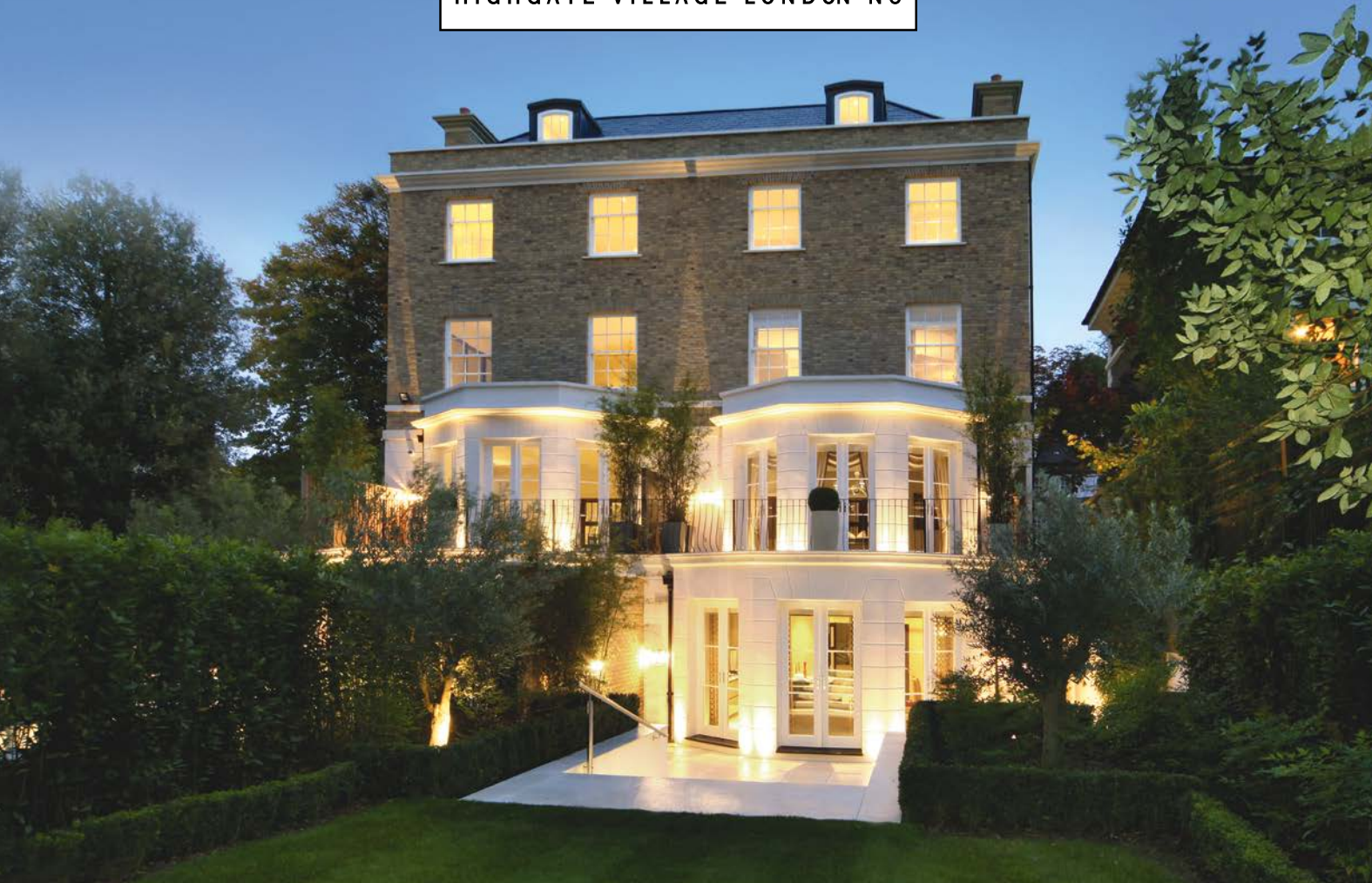
25 June - 3 July



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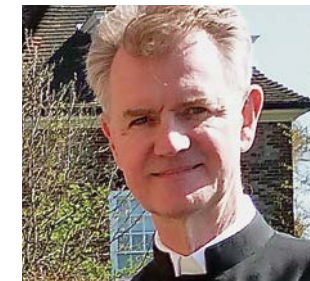
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25 JUNE - 3 JULY

HON PRESIDENT'S MESSAGE OF WELCOME



Proms at St Jude's, now in its 24th year, is a wonderful example of what great things can be achieved when a community pulls together.

Hundreds of volunteers have joined forces to create this nine-day feast of music and literature. The committees began signing up artists as long ago as the end of last summer. During the week of the festival, stewards, bar staff and caterers turn up each night to ensure that everything runs smoothly. And there are so many others working behind the scenes to make our festival a highlight of summer in North London.

But without you, the audience, all their work would be in vain. So thank you for attending these splendid concerts and for contributing so generously to the charities we support: Toynbee Hall, founded by Henrietta and Samuel Barnett over 100 years ago and still helping disadvantaged people; and the North London Hospice, providing end-of-life care.

Alan Walker

The Reverend Alan Walker

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

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

CHAIRMAN'S GREETING



Welcome to the 24th season of the Proms at St Jude's. You are one of more than 5,000 visitors to Proms and with your support, we are able to raise substantial funds for our chosen charities. Last

year we donated £60,000 to the North London Hospice and Toynbee Hall and we hope that this year will be just as successful.

We are delighted to showcase a wonderful series of concerts, walks and literary offerings plus a range of lunchtime and evening programmes catering to a wide range of artistic tastes.

For nine very special days every year, Proms becomes the beating heart of the Suburb. It creates a great sense of community and a shared spirit of comradeship. Beautiful music not only brings people together, but also, in the case of Proms, helps to create a link to those who are supported by our chosen charities.

The Proms is only possible due to the amazing support of so many people – sponsors, benefactors, Friends, advertisers, performers, patrons, volunteers, staff and ticket holders. And, of course, all the members of the various committees who have produced such an exciting programme and made this festival happen. I would like to extend a warm thank you to them.

I would like to say a special thank you to my predecessor, Niamh O'Donnell-Keenan. Niamh stood down last year after spending five years as Chairman of Proms and has made (and, as a continuing committee member, continues to make) a huge contribution to our success.

My final thank you is to you. Thank you for supporting Proms and I hope you have a wonderful time at this year's festival.

Richard Clegg

Richard Clegg

CHAIRMAN, PROMS AT ST JUDE'S

Channing School wishes Proms at St Jude's a very successful season

“The quality of the pupils’ achievements
and learning is exceptional”

Read our latest ISI Report, April 2015 on our website, channing.co.uk



25 JUNE - 3 JULY

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LITFEST PROGRAMME

SATURDAY 25 JUNE	11.00am	PHILIP NORMAN with GERALD JACOBS	20
	2.00pm	CLAUDIA HAMMOND with NICHOLAS CLEE	20
	3.30pm	HELEN DUNMORE with ALEX CLARK	21
	5.00pm	MARK HADDON with HANNAH BECKERMAN	21
SUNDAY 26 JUNE	12.30pm	PHILIPPE SANDS with JONATHAN WITTENBERG	22
	2.00pm	KATE SUMMERSCALE with SUE MACGREGOR	22
	3.30pm	DAVID AARONOVITCH with SIMON LEWIS	23
	5.00pm	JOAN BAKEWELL with PIERS PLOWRIGHT	23

PROMS HERITAGE WALKS

SATURDAY 25 JUNE	10.30am	THE WONDERFUL WORLD OF CHARLES PAGET WADE	24
MONDAY 27 JUNE	10.30am	MAKING THE TRUST WORK FOR YOU	24
TUESDAY 28 JUNE	10.30am	TWO EARLS, ONE HOUSE – THE STORY OF KENWOOD AND ITS TREASURES	25
WEDNESDAY 29 JUNE	2.30pm	CELEBRATING THE GENIUS OF ARCHITECT GEORGE LISTER SUTCLIFFE	25
THURSDAY 30 JUNE	10.30am	GREEN WAYS TO THE SUBURB	25
FRIDAY 1 JULY	10.30am & 2pm	THE FIRST ARRIVALS AT KING’S CROSS/ST PANCRAS?	25

*LitFest: Doors open 15 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 £2.00 per ticket up to a maximum of £25.00 per booking) applies.

25 JUNE - 3 JULY

CONCERT PROGRAMME

SATURDAY 25 JUNE	12.45pm	FAMILY CONCERT Gorgeous Georgians with Terry Deary and Eboracum Baroque.....	27
	7.45pm	THE ELIXIR OF LOVE NEVILL HOLT OPERA Nicholas Chalmers <i>conductor</i> , Jamie Campbell <i>leader</i> , Katie Bird <i>soprano</i> , Anthony Flaum <i>tenor</i> , James McOran-Campbell <i>baritone</i> , John Molloy <i>bass</i> and Sinéad O'Kelly <i>soprano</i>	31
SUNDAY 26 JUNE	7.45pm	RUSSIAN EVENING London International Orchestra with Howard Williams <i>conductor</i> and Sasha Grynyuk <i>piano</i>	41
MONDAY 27 JUNE	12.45pm	TROMBONE AND PIANO RECITAL Peter Moore <i>trombone</i> and Robert Thompson <i>piano</i>	53
	7.45pm	MARTIN ROSCOE PIANO RECITAL	57
TUESDAY 28 JUNE	12.45pm	In the Free Church HARP RECITAL Richard Allen.....	65
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	7.45pm	COUNTERPOISE Fenella Humphreys <i>violin</i> , Deborah Calland <i>trumpet</i> , Kyle Horch <i>saxophone</i> , Iain Farrington <i>piano</i> with Robert Winslade Anderson <i>bass/speaker</i>	85
FRIDAY 1 JULY	12.45pm	In the Free Church VIOLIN AND ORGAN RECITAL Dora Chatzigeorgiou <i>violin</i> and Alexander Binns <i>organ</i>	95
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	7.45pm	JAZZ NIGHT WITH CLAIRE MARTIN AND JOE STILGOE	111
SUNDAY 3 JULY	7.45pm	LAST NIGHT OF THE PROMS Orion Orchestra with Toby Purser <i>conductor</i> , Elena Urioste <i>violin</i> and David Butt Philip <i>tenor</i>	117
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The Hampstead Garden Suburb Tree Survey is complete

Since 2012, with the support of Hampstead Garden Suburb Trust, the London Borough of Barnet, and the HGS Residents Association, volunteers have surveyed trees visible from the street (though not street trees, as these are covered by Barnet already) in each of the character areas used in the 2010 Conservation Area Character Appraisal.



The trees recorded in the Survey:

- are the subject of Tree Preservation Orders (TPOs);
- appear on Unwin's 1913 map of the Suburb as trees retained from the field landscape existing before development;
- are neither of the above, but which make a significant contribution to the character and landscape of the Suburb, and further;
- are recommended, in certain cases, for consideration for the application of a TPO.

The Survey will be available on the Trust website very soon comprising an overview, spreadsheet and map for each area.

For more information, please contact Hampstead Garden Suburb Trust.

HAMPSTEAD - GARDEN - SUBURB - TRUST

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T 020 8455 1066 ~ E mail@hgstrust.org ~ @HGSTrust ~ www.hgstrust.org

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25 JUNE - 3 JULY

TOYNBEE HALL

In Tower Hamlets, half of all the children live below the poverty line. Cuts to the borough's youth services budget have stripped away vital social and educational support and early intervention services. Partners like Proms at St Jude's allow us to work with vulnerable young people to develop the skills and confidence they need in order to believe that they can break the cycle of poverty that low-income families can easily fall into.

Our flagship youth programme, Make It!, is now entering its second year. This nine-month programme in local schools supports young people aged 12-13 who are struggling with the transition into secondary school. Without early support, they could risk becoming socially isolated or disengaged from their school and home lives. Through a combination of intensive one-to-one mentoring, group work and community learning, we widen their horizons, combat social isolation and improve their social and emotional wellbeing. Participating in activities such as the community garden at the Cody Dock Project helps solidify this learning and develop well rounded skills.

Last year we worked with Haleema who had revealed to her Make it! mentor Sarah that the friends that she had been so excited to move to secondary school with had begun to bully her, leaving her feeling hurt and lonely. Without any support network beyond the group harassing her, she believed their portrayal of her as someone who could never be good at anything.

Sarah worked intensively with Haleema to build her confidence. The group sessions helped her to build strong relationships with the other participants, building a new support network that eventually did something she could never have done by herself – they stood up against the bullies for her. Haleema felt overwhelmed with happiness and acceptance and realised she was not alone for the first time in months.

Since then, Haleema has no longer felt nervous in school and is able to focus on her studies.



Make It! participants volunteering at Cody Dock's community garden



'Since mentoring finished, Haleema has gone on to be a confident, intelligent and well-liked member of her year group. Last year Haleema would often put herself down, thinking she couldn't be good at anything. Seeing her transform into such a resilient young person has been amazing.'

Haleema's Make it! mentor, Sarah

This year we hope to expand the benefits of our work to 50% more schools to reach more children like Haleema. By 2018, we will have expanded the project to schools in Hackney and Newham and partner with youth organisations in order to help the most vulnerable young people to build a stronger future for themselves, a prospect that would not have been possible without the support of Proms at St Jude's.

TOYNBEE HALL

Toynbee Hall, 28 Commercial Street, London E1 6LS
Tel: 020 7247 6943 • Fax: 020 7377 5964
Email: info@toynbeehall.org.uk • Web: www.toynbeehall.org.uk
Registered Charity No. 211850

Alyth Arts Week

12 - 19 February 2017

Alyth Synagogue is delighted to announce that it will be hosting a week of cultural events.

The week will feature an exhibition of various art works including paintings, ceramics, jewellery and glasswork and will host various concerts of classical music and jazz

Alyth Arts Week will also offer literary events - the opportunity to meet current authors to discuss their latest works and buy signed copies.

The week will culminate with a Craft Fair where we are offering the opportunity for local crafts people to take a stall.

Please email artsweek@alyth.org.uk for more details

Please save the date and we look forward to welcoming you all to this new and exciting cultural event.

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25 JUNE - 3 JULY

NORTH LONDON HOSPICE

North London Hospice's vision is that everyone in our diverse community affected by a potentially life-limiting illness has equal access to the services and support they need to optimise their quality of life.

As a vibrant forward-looking charity, we give the highest standard of compassionate palliative care by providing support and services to meet individual needs and sharing our skills and experience to influence others who provide care.

With continued support from Proms at St Jude's, we have seen a number of achievements this year in terms of service development and capacity.

We have increased the number of patients in our inpatient, day and community services and now reach more service users in Haringey. In addition, we have increased the specialist staff team at our Winchmore Hill site so that we can also help those with long-term conditions such as Parkinson's disease and multiple sclerosis.

Huge strides have been taken to develop our 'Come and Connect' service, which aims to enhance wellbeing and quality of life and to help patients live well. The underlying principle of the service is to empower people to be in control of their condition and, where possible, achieve what is important to them. Furthermore, we have introduced music therapy at the hospice, which offers a creative way for people to express and explore their feelings through music – something that supporters of Proms at St Jude's can understand and appreciate.

All of these developments have enabled us to care for more patients across the community. We have cared for more than 1,800 patients in their own homes, more than 300 at the hospice and a further 300 through our outpatients and therapies service, totalling an increase of 26% since last year. This would not have been possible without the continuing support from our local community.

North London Hospice would like to thank all those attending Proms at St Jude's and thank you



A wish granted...the community rallied round to help a young patient's wedding at the hospice

A WISH GRANTED

The support of the wider community enjoyed by North London Hospice was never better illustrated than in the remarkable case of the young patient and mother who had her wish granted in March – to marry her partner of 10 years in front of family and friends.

With 24 hours' notice and a single plea on Facebook, the hospice was inundated with offers from the community of flowers, hairdressing, make-up, music, a cake, dress, photographer and even champagne!

Chief executive Pam McClinton said: "We were delighted to arrange our patient's wedding. That we made it happen so quickly is a testament to the hospice's collaborative spirit and the support of the wider community. I would like to thank our wonderful community for their help in making the occasion so special."

in advance for your continued support. It is the unwavering support from the community that enables us to provide the best care possible.

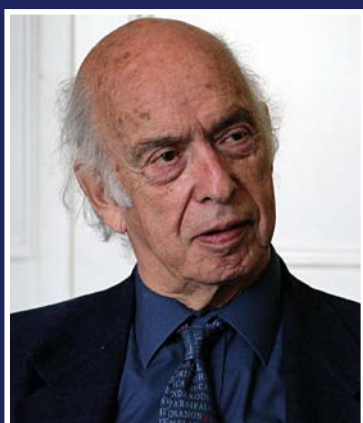
**NORTH LONDON
HOSPICE**

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Help us spread the word

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Web: www.northlondonhospice.org
Registered Charity No. 285300

LORD (CLAUS) MOSER KCB, CBE, FBA 1922 – 2015



We were sorry to learn about the death of Lord Moser last September. He was a distinguished statistician and an expert educationalist. Knighted in 1973 for his work as Director of the Central Statistical Office, he was subsequently given a life peerage in 2001.

Music played a key role in his life. A pianist of professional standard who gave recitals in private, he was Chairman of the Royal Opera House for 10 years from 1974, a trustee of the LPO and a member of the Governing Body of the Royal Academy of Music.

A former resident of the Suburb, Lord Moser was also a valued Patron of Proms at St Jude's for many years. As an outstanding fundraiser himself, he would have been much gratified by the success of Proms and the significant donations Proms has made to Toynbee Hall and the North London Hospice.

We would like to extend our sincere condolences to his family.

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25 JUNE - 3 JULY

CAN YOU HELP CHILDREN MAKE MUSIC?

The Wessex Children's Orchestra is a new venture by the DaCapo Music Foundation – to build an orchestra with children from Wessex Gardens Primary School in Golders Green. This exciting and ambitious project gives more than 40 children the opportunity to learn an instrument and be part of a weekly orchestra. It was launched in September last year with children aged from six to eleven, many of whom come from families who cannot afford instruments, lessons or orchestra.

The first session was attended by children who had had some lessons on piano, guitar and violin. This is not the traditional combination of instruments for an orchestra but you have to start with what you have!

DaCapo teaches through songs as well as musical notation and rhythm flash cards. We sing in parts and spend a lot of time developing musicianship skills. In these early days of the orchestra we are able to sing songs and add simple accompaniments on the instruments. This musical session will slowly build into something that begins to resemble an orchestra.

Inspired by classical pianist James Rhodes's *Don't Stop the Music* campaign with its 'instrument amnesty', we are hoping that the audiences at this year's Proms will bring donations of instruments to help this great project succeed.

James said: "Within the space of a generation, music education in this country has been decimated. Where once it was inclusive, widespread and available, it is now, sadly, seen as a luxury rather than a basic right. The fact that it has all but disappeared from the majority of our state schools is as shocking as it is appalling."

DaCapo are trying to do something about this for one local school.



Aigun Paydar, Year 4 pupil at Wessex Gardens Primary School and one of the first to join the new orchestra

STRINGS, WOODWIND, PERCUSSION AND BRASS

If you have an instrument that you no longer need we would be very grateful... strings, woodwind, percussion and brass are all welcomed. Spare reeds, strings, rosin, guitar footstools, spike holders and music stands would also be useful. The instruments will be owned by DaCapo and lent to the children for as long as they need them.

We all know that the skills a musician gains from making music in a group are hugely valuable to their progression – in music and as people. The orchestra experience develops instrumental skills and helps to put regular lessons into a context; it also builds confidence in performing and develops skills in listening, cooperation, memory and empathy. It offers children a sense of belonging and research has linked this to increased wellbeing. Making music in an orchestra can also raise young people's aspirations, broaden their achievements and provide wider personal life skills and benefits.

This is what we want for Wessex. And the wonderful Proms at St Jude's is the perfect partner. Thank you in anticipation!

The instruments can be brought to St Jude's before any concert. Alternatively call DaCapo to arrange to deliver elsewhere, at a different time or to arrange collection.

For more information, visit www.dacapo.co.uk or call 020 8207 2047.



Wessex Orchestra

MUSIC FOR YOUNG MINDS



Michelle Groves

Over the past five years more than 1,600 young people have attended Proms concerts and hundreds have experienced the thrill of participating. As well as giving young people exposure to a wide range

of music, the Proms Educational Programme offers opportunities for young people to get involved, both as performers and as volunteers, developing confidence and new skills along the way. Michelle Groves, founder and CEO of the DaCapo Music Foundation, who are delivering the Tiddly Prom on Wednesday 29 June (see page 73), is passionate about the impact that exposure to music at a young age can have. Michelle writes:

It's great to see such a wide range of concerts for young people at this year's Proms. Through my involvement with DaCapo I have seen first-hand how much children can benefit from starting music making when they are very young.

Children need a broad and balanced curriculum that develops creativity through cultural education and music has an important part to play in this.

Musical activities also contribute to many developments – emotional, cognitive and social. For example, those who have early musical training develop the areas of the brain related to language and reasoning. Musicians are constantly using their memory to perform and this skill can serve them well in education and beyond.

Introducing music in the early years can also help foster a positive attitude toward learning and curiosity. Artistic education develops the whole brain and studying the arts can help you to learn to think creatively. This kind of education can also help young people to solve problems by thinking outside the box and realising that there may be more than one right answer.



Learning notes – musical education develops other parts of young brains

In general, children who learn instruments score higher in their SATs. Learning music encourages young people to create good work instead of mediocre work. This desire can then be applied to all subjects of study.

More directly, musical education can help children develop their maths and pattern-recognition skills along with spatial intelligence, which allows us to perceive the world accurately and form mental pictures.

Just like playing sports, learning an instrument can improve hand-eye coordination, helping children to develop motor skills when playing music. Also, most musical activities require teamwork such as singing in a choir or playing in a band or an orchestra. In these groups, young people learn how to work together and build camaraderie.

Learning to play pieces of music on an instrument can be challenging but it's an achievable goal. With encouragement from teachers and parents, young people playing a musical instrument can build pride and confidence, mastering small goals and feeling proud of their achievements.

For this year's Proms we have brought a number of local schools together with the **Apollo5** a cappella group. They will take part in a half-day workshop, rehearse in their schools and then perform with this wonderful ensemble. This is a fantastic opportunity for several hundred children to work towards a quality performance and take part in music-making at a high level with experienced, dedicated musicians and performers.

In addition the children, their families and school colleagues get involved with the Proms and are introduced to the wide range of concerts, talks and walks that are a part of it. We look forward to seeing many new faces at this year's events.

You'll find full details of the Family Concerts in the programme.

© STEVE HART



Apollo5

FUN FAMILY CONCERTS FOR 2016

Saturday 25 June
12.45pm

GORGEOUS GEORGIANS

Eboracum Baroque and *Horrible Histories* author **Terry Deary** guides you through a London Handel would have known. Expect a gruesome tale or two! See page 27.

Wednesday 29 June
11.30am-12.15pm

TIDDLY PROM

A lively and participatory music-making session in the Free Church led by **Rachel Groves**, creator of the DaCapo Toddlers' Programme. Best suited to babes in arms and children up to four. Bring your cuddly toy! See page 73.

Thursday 30 June
12.45pm

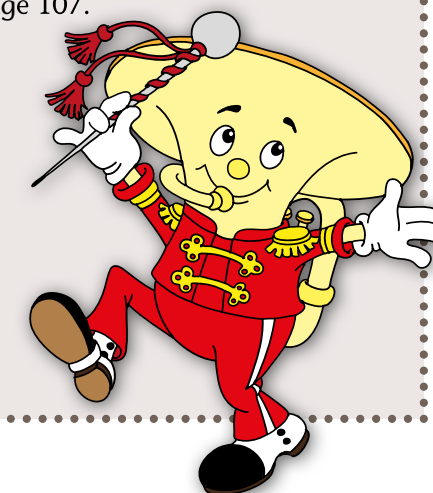
SCHOOLS CONCERT

Brooklands, Garden Suburb and Wessex Gardens Junior Schools, The Henrietta Barnett School and Archer Academy join the a cappella ensemble **Apollo5** to perform retro jazz, pop and classical arrangements. See page 83.

Saturday 2 July
12.45pm

BBC ELSTREE CONCERT BAND

Back by popular demand with a celebration of classical, contemporary, film and show music. See page 107.



Have a drink on us!

If you have never been a Friend of the Proms or want to upgrade your membership for next year, sign up today. You will pay this year's price and we will also give you a **free drink**.

Friends get priority booking for all Proms events. If you take out Silver and Gold membership you are also entitled to other benefits, such as access to the Hospitality Tent and an invitation to our Launch Reception.

Come and sign up today at our Friends membership desk.

Proms
at St Jude's

A MAGICAL EVENT

What do you get when you combine shared passion for performance excellence, dedicated partnerships and unwavering commitment to a good cause? Magic!

Investec are dedicated to making a positive impact in communities local to our offices. In London we focus our efforts in Tower Hamlets, as well as in Hackney and Newham. Our people actively participate in initiatives with our community partners and help to inform our CSR (Corporate Social Responsibility) strategy of empowering local people through education and entrepreneurship initiatives, as well as improving their experience of the environment.

We are thrilled to support the Proms at St Jude's as principal sponsors again in 2016. It is an honour to be associated with this illustrious music and literary festival, nurturing the finest talent and supporting emerging artists in the UK, particularly as it has raised over £750,000 for charity since 1993.

We think this is a truly remarkable achievement by the passionate organisers, almost all of whom give their time voluntarily.

Three pounds in four raised by the Proms go to the Make It! programme at Toynbee Hall in Tower Hamlets to help local young people from disadvantaged backgrounds. With 44% of people in Tower Hamlets still living in poverty, the work of Toynbee Hall is as vital today as it was when it first opened its doors in 1884.

We are particularly excited that with our help, in line with the organising committee's credo of access for all, some of the young people benefitting from Toynbee Hall's programmes will also experience the opera this year. We have enjoyed watching the Proms continue to grow from strength to strength – it is truly an out-of-the-ordinary event.

Investec are proud to sponsor high-quality opera performances, including at the outdoor theatre at Investec Opera Holland Park.



Alice's Adventures in Wonderland, Investec Opera Holland Park

 Investec

Proms at St Jude's Volunteers

Volunteer Coordinator

Do you have experience of volunteer management?

Would you like to support our thriving arts and music festival?

Do you have a day or two a month to spare?

If so, we would love to hear from you.

We now have so many volunteers that we are recruiting a Volunteer Coordinator for the first time – also a voluntary role.

You would be a point of contact and welcome for new and existing volunteers, and a source of support for them.

To find out more or to apply, email
susie.gregson@promsatstjudes.org.uk

Box Office Manager

Do you have good interpersonal and IT skills?

Would you like to support our thriving arts and music festival?

Do you have a day or two a month to spare?

If so, we would love to hear from you.

We are recruiting a Box Office Manager (on a voluntary basis) to replace the incumbent, who's moving overseas.

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25 JUNE - 3 JULY

COME AND JOIN US!

Next year Proms at St Jude's will celebrate 25 years. This will be a tremendous achievement and an opportunity to mark our success and reflect on what we have accomplished since we started in 1993. Having said that, our priority is to look forward and ensure we are in the best shape to keep Proms going for the next 25 years, and beyond.

"We could not have achieved what we have without the continued dedication and support of all our volunteers. But we also recognise that to keep Proms fresh and relevant to changing audiences, we need to evolve and bring in new people with new ideas," says Richard Clegg, Proms Chairman.

"We want to ensure we retain the character of Proms and continue to do what makes it so special. It has been called the glue which binds the Suburb community together, and we want to ensure it continues to appeal to as broad an audience as possible."

So we are looking for new people to volunteer to join us. The range of opportunities is wide and the time commitment flexible. Whatever skills and experience you have, there is likely to be something that you can do. There are different committees you can opt to join, so if you are enthusiastic, reliable and committed, consider taking part.

In particular, Proms is looking to recruit a Volunteer Coordinator. This person's role would

be to match volunteer skills as well as manage volunteer recruitment, training and support. You would also play a full part in all discussions at board level. So if you like being part of a team, have experience in volunteer management and the time to commit about a day a week to Proms, we would like to hear from you.

Volunteering can be amazingly rewarding. Tina Gwynne-Evans, who joined the marketing committee this year, says: "It's an opportunity for me to use my skills and contribute something back to my community. But above all, volunteering at Proms at St Jude's is a great way of becoming part of the Suburb."

If you would like to get involved, please contact Susie Gregson:

susie.gregson@promsatstjudes.org.uk
020 8458 1675

We would love to hear from you.

OPEN MEETING

Would you like to have a say about next year's Proms? If so, come to our Open Meeting

Tuesday 27 September, 8.00pm

**Fellowship House, 136a Willifield Way
London NW11 6YD**

You can contribute to our plans and find out more about opportunities to volunteer



The Proms Committee 2015



The
Henrietta
Barnett School

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

SUMMER PARTY

ORGANISED BY HBS PARENTS' ASSOCIATION

Friday 8th July 2016, 6.30 – 9pm

Please join us on the school grounds for all the fun of the fair – traditional fairground activities, photo booth, henna painting, karaoke, raffle, candy floss and popcorn, Pimms for the adults and lots more.

Relax and enjoy the international food with music and entertainment.

Entrance £3 for adults, £2 for children, under 11s free

OPEN DAYS

Open days are the best way for prospective parents and girls to get a feel for The Henrietta Barnett School.

Our forthcoming open days are:

**Friday 15th and Monday 18th July 2016,
9am – 12.30pm**

There will be the opportunity to hear the Head and some of our students speak, as well as to have a tour.

There is no need to book in advance.

The Henrietta Barnett School
Central Square, Hampstead Garden Suburb, London NW11 7BN

www.hbschool.org.uk

SATURDAY 25 JUNE & SUNDAY 26 JUNE 2016

PROMS AT ST JUDE'S LITFEST

IN ASSOCIATION WITH
**THE HENRIETTA BARNETT SCHOOL,
CENTRAL SQUARE**

LitFest, now in its fifth year, opens Proms 2016 with a full weekend of lively debate, discussion and entertainment from some of the best authors writing today.

All eight authors have new books to discuss and will be in conversation with carefully selected interviewers. The books this year include biographies of the famous, memoirs both personal and political, true crime from the Victorian era, war crimes, popular psychology and fiction that will grip you until the last page.

At the end of each session there is an opportunity for the audience to ask questions and to buy books.

Throughout the weekend the now-famous LitFest café will be open for delicious home-made food and, as in past years, will be a favourite venue for speakers and visitors to meet.

Our thanks go to authors and interviewers who have kindly given up their time for free this weekend. We also thank West End Lane Books, our new bookselling partner, who organise the book signings after each event and an excellent pop-up bookshop at the front of the school in Central Square. We are, of course, very grateful to The Henrietta Barnett School for generously donating its facilities again.



The
Henrietta
Barnett School

WEST END LANE BOOKS



BOOKS, BOOKS, BOOKS!

Books will be on sale from West End Lane Books on site. All our authors have very kindly agreed to come and talk at the Proms LitFest without a fee so that the money from ticket sales can go to help support our nominated charities. Please help us to thank them by buying as many books as possible!

www.westendlanebooks.co.uk

Tickets at the door or book online at
www.promsatstjudes.org.uk

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

11.00am-12noon

PHILIP NORMAN
with Gerald Jacobs

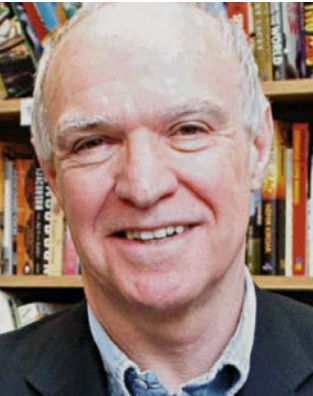
PHILIP NORMAN



As the author of *Shout*, the classic biography of the Beatles, no one is more qualified than Philip Norman to write *Paul McCartney: The Biography*. An Atticus columnist on the *Sunday Times* which he joined at the age of 22, his reputation was further

enhanced by other celebrity profiles. In 1983 he was among the 20 Best Young British Novelists for his autobiographical novel *The Skater's Waltz*. His account of Buddy Holly's last hours, *Words of Love*, was made into a successful television play. His latest book is the chronicle of a modern immortal.

GERALD JACOBS



Literary Editor of the *Jewish Chronicle*, Gerald Jacobs has written for a wide range of newspapers and magazines. He wrote the first authorised biography of Judi Dench and has interviewed many famous writers notably Joseph Heller, Simon Schama and Howard Jacobson. Gerald Jacobs's novel *Nine Love Letters* will be published later this year by Quartet. Film rights to his earlier book, *Sacred Games*, have recently been sold.

2.00pm-3.00pm

CLAUDIA HAMMOND
with Nicholas Clee

CLAUDIA HAMMOND



Award-winning BBC Radio 4 presenter of *All in the Mind* and *Mind Changers*, Claudia Hammond explores the psychology of money and the complex relationship we have with it in her new book *Mind Over Money*. Read it and you will change

the way you view the cash in your wallet if you follow the tricks she recommends to manage and save it more effectively. Her previous book *Time Warped* won the popular science book award from the British Psychological Society.

NICHOLAS CLEE



Nicholas Clee is a journalist and author. A past editor of *The Bookseller*, he is currently joint editor of *BookBrunch*, a book industry website and newsletter. His books are *Eclipse: The Story of the Rogue*, *the Madam* and *the Horse That*

Changed Racing, a cookbook entitled *Don't Sweat the Aubergine* and a memoir, *Things I Am Ashamed Of*.

3.30pm-4.30pm

HELEN DUNMORE
with Alex Clark

HELEN DUNMORE



The author of 14 novels, winner of the McKitterick Prize for her first book *Zennor in Darkness*, the inaugural Orange Prize for *A Spell in Winter* and shortlisted for a fistful of other prestigious prizes, Helen Dunmore is celebrated for her

masterly plots and acute observations. Many of her books, notably *The Lie*, explore personal loss and despair. Her new novel, *Exposure*, received wonderful reviews. Set partly in Muswell Hill, it is a study of loyalty and betrayal in the Cold War of the 1960s.

ALEX CLARK



Alex Clark is a journalist and broadcaster whose work appears in the *Guardian*, *The Observer*, the *Times Literary Supplement* and on BBC Radio 4. She has judged many literary awards, including the Man Booker Prize, and is a regular at literary festivals. Alex lives in London.

5.00pm-6.00pm

MARK HADDON
with Hannah Beckerman

MARK HADDON



Mark Haddon is best known for *The Curious Incident of the Dog in the Night-time*, published simultaneously as an adult and a children's book and known to a wider audience through its sell-out performances at the National Theatre. He is

an author, illustrator, screenwriter and winner of two BAFTAs. *The Curious Incident* has won 17 literary prizes including a Whitbread Award. His new book, *The Pier Falls*, a collection of short stories, reveals a darker side to his imagination.

HANNAH BECKERMAN



Journalist and author Hannah Beckerman is a freelance book critic and features writer for *The Observer* and *FT Weekend Magazine*. Her debut novel *The Dead Wife's Handbook* was published in 2014 by Penguin and she is currently working on her second novel.

12.30pm-1.30pm

PHILIPPE SANDS with Rabbi Jonathan Wittenberg

PHILIPPE SANDS



Human rights lawyer, Philippe Sands' search for the origins of genocide and crimes against humanity became a personal quest for truth about his own family history. In November 2015 his documentary film *My Nazi Legacy: what our fathers did* was released, uncovering events that devastated his mother's family in Poland and Austria during WW2. *East West Street*, part detective story, part legal thriller, published in May, explores the motives of the perpetrators through the critical eyes of their two sons.

JONATHAN WITTENBERG



Rabbi, teacher, broadcaster and writer, Jonathan Wittenberg has been closely involved with the North London Hospice and is currently a member of the chaplaincy team at Great Ormond Street Hospital. He is an active participator in interfaith dialogue. His new book *My Dear Ones* was published in May.

2.00pm-3.00pm

KATE SUMMERSCALE with Sue MacGregor

KATE SUMMERSCALE



Kate Summerscale has returned to Victorian true crime and the investigation of a shocking murder that stunned a nation, in her new book *The Wicked Boy*. Her scrupulous research and story-telling ability ensure that her books become bestsellers. *The Suspicions of Mr Whicher* won the Samuel Johnson prize for non-fiction in 2008 and was adapted for an ITV drama series. Her earlier books *Mrs Robinson's Disgrace* and *The Queen of Whale City* were prize winners. A previous literary editor of the *Daily Telegraph*, she is a Fellow of the Royal Society of Literature.

SUE MACGREGOR



Sue MacGregor CBE 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 is the host and presenter of the Radio 4 programme *The Reunion*. She is also a patron of Proms at St Jude's.

3.30pm-4.30pm

DAVID AARONOVITCH with Simon Lewis

DAVID AARONOVITCH



David Aaronovitch is an award-winning journalist who writes regularly for *The Times* and is a frequent contributor to radio and television. *Party Animals: My Family and Other Communists* published in January, describes a bleak childhood. In a household rich in dogma but poor in material goods, all social contact was exclusively with other Communists. In unravelling the truth about his parents, the author has written a poignant memoir and revealed much about the Party.

SIMON LEWIS



Simon Lewis OBE, chief executive of the Association for Financial Markets in Europe, was previously director of communications and the Prime Minister's official spokesman at 10 Downing Street. Before that he was communications secretary to the Queen.

5.00pm-6.00pm

JOAN BAKEWELL with Piers Plowright

JOAN BAKEWELL



As spirited now in her eighties as she was in her youth, Baroness Bakewell remains outspoken and courageous. Author, journalist, broadcaster on radio and television, from her debut on *Late Night Line-up* on BBC2 to her role as presenter of *Inside the Ethics Committee* on Radio 4, she has contributed widely to the Arts. *Stop The Clocks*, published in February, looks back on the changes she has seen in her long and varied life and ponders on what she will leave behind.

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 writer and producer. For the last five 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.

PROMS
HERITAGE WALKS

Whilst music is the mainstay of Proms at St Jude's, the festival provides so much more than just a musical feast: the Heritage Walks, led by experts in their fields, provide opportunities to learn about our local and wider environment in a relaxed and enjoyable way.



A plaque recalling King's Cross's past. Known as Mayde Lane in the 15th century and Maiden Lane in the 18th century, the road is now York Way with Maiden Lane remembered in the bridge across the Regent's Canal



The green, green grass of Suburban homes – in keeping with Dame Henrietta Barnett's vision



Art and elegance – one of the fine rooms at Kenwood House

Saturday 25 June ~ 10.30am

THE WONDERFUL WORLD
OF CHARLES PAGET WADE



Paul Capewell

Charles Paget Wade was known for his collection of objects on show at the house he left to the National Trust, Snowhill in Gloucestershire. A qualified architect, he designed several Suburb buildings. The walk is led by

Paul Capewell, HGS Trust's Information and Communications Assistant.

Start at junction of Rotherwick Road and Finchley Road; end at Fellowship House.

Monday 27 June ~ 10.30am

MAKING THE TRUST WORK FOR YOU



Nick Packard

A fresh look at the work of the Trust and its unique role in preserving the character and amenity of the Suburb. This is achieved through painstaking regulation of building alterations, prudent estate management and sensitive communication with stakeholders. **Nick Packard**, Hampstead Garden Suburb Trust Manager, who leads the walk, reveals how this is accomplished.

Meet at St Jude's car park.



Trees and flowers at Linnell Close in the heart of the Suburb



Kenwood House – the magnificent exterior designed by Robert Adams

Tuesday 28 June ~ 10.30am

TWO EARLS, ONE HOUSE –
THE STORY OF KENWOOD AND
ITS TREASURES



Tamara Rabin

A journey through time, uncovering this hidden gem. Learn about the influence of Lords Mansfield and Iveagh on the House and enjoy the art and restoration work completed in 2013. Led by

Tamara Rabin, English

Heritage volunteer guide.

Meet at the main entrance into Kenwood House itself NW3 7JR.

Wednesday 29 June ~ 2.30pm

CELEBRATING THE GENIUS
OF ARCHITECT GEORGE LISTER
SUTCLIFFE



David Davidson

George Lister Sutcliffe, architect to the Co-Partnership Tenants, died 100 years ago last September. **David Davidson**, HGS Trust's architectural adviser, leads a Suburb tour, highlighting some of the 400 homes Sutcliffe designed here.

Meet at St Jude's car park.

Thursday 30 June ~ 10.30am

GREEN WAYS TO THE SUBURB



Richard Payne

Henrietta Barnett saw the Heath Extension as a rural gateway. Pevsner described Sunshine Corner's access, via Unwin's Great Wall, to Heathgate and St Jude's, as 'the only monumental approach' to the Suburb.

Richard Payne, Heath Conservation Supervisor, focuses on preserving the Heath's unspoilt aspect.

Meet at Golders Hill Park café (opens at 9am) off North End Way NW3 7HD.

Friday 1 July ~ 10.30am & 2pm

THE FIRST ARRIVALS AT
KING'S CROSS/ST PANCRAS?



Lester Hillman

Discover the newly regenerated international hub, explore the canals and historic Granary Square in this walk through history. The walk traces King Sigismund's visit and post-Agincourt peace talks exactly 600 years ago, when the

processional dramas, music, international ceremonial and feasting extended to today's Suburb borders. Led by **Lester Hillman**, an international award-winning urban planner, lecturer and accredited guide.

Meet at the raised forecourt of the St Pancras Renaissance Hotel, Euston Road NW1 2AR.



The gate decoration at St Pancras Old Church. A church has stood on the site since the 7th century. King Sigismund is likely to have passed by here in 1416

Join the Hampstead Garden Suburb Residents Association

Become a member of a lively growing community.

Be active or simply support us by signing up.

Why not join online now?



Hampstead Garden Suburb
Residents Association

www.hgs.org.uk

12.45pm SATURDAY 25 JUNE

FAMILY CONCERT GORGEOUS GEORGIANS WITH TERRY DEARY AND EBORACUM BAROQUE

*Supported by the Hampstead Garden Suburb
Residents Association*

Terry Deary narrator
Chris Parsons trumpet/director
Tom Nichol harpsichord
Naomi Sturges soprano
Nils Greenhow tenor

The young musicians and singers of **Eboracum Baroque** are joined by *Horrible Histories* author **Terry Deary** to guide us through a London that George Frideric Handel would have known. Hear about the great composer's life in Georgian London and expect a gruesome tale or two along the way!

Interspersed with Terry's tales will be music from the time performed by Eboracum Baroque and including excerpts from Handel's *Messiah*, *Water Music* and *Acis and Galatea* as well as some less well-known works by his rivals and friends who lived in London. This promises to be a performance full of laughter and for all the family.



EBORACUM BAROQUE

Eboracum Baroque is a group of young professional singers and instrumentalists at the start of their classical careers. Formed in 2012 by Chris Parsons at the University of York, it has performed at prestigious venues across the UK and at major festivals.

The group has a strong relationship with a number of National Trust properties including Wimpole Hall near Cambridge where, in January 2015, Eboracum recorded its first CD. The record, an example of Eboracum's belief in preserving the work of nearly forgotten Baroque composers, features music by Thomas Tudway (1650-1726), who worked at Wimpole Hall from 1714 to 1726. Described by *The Guardian* as 'stylish choral singing', the CD is available to purchase today and via the Eboracum Baroque website.

In December 2015 the group went on its first major tour abroad with sell-out performances of Handel's *Messiah* in Münster and Hanover and this year will be performing in Belgium and the Netherlands.

The musicians have been delighted to work with *Horrible Histories* author Terry Deary on a number of major projects beginning in 2013 with a new narration to Purcell's *The Fairy Queen*. This year they have performed a new production with him of Purcell's *King Arthur* as well as the *Gorgeous Georgians* programme.

These projects are aimed at making Baroque music accessible to as wide an audience as possible and for young and old.

'Some of the most promising young singers and musicians around today.'
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The  Hall

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www.thehighlandgames.co.uk

12.45pm SATURDAY 25 JUNE



TERRY DEARY *author*

Born in Sunderland in 1946, Terry was delighted
to leave school bullies and 'loathsome teachers'
behind to work in his father's butcher's shop. But
his ambition was to be an actor and he became a
professional in 1972 when he joined the Theatre
Powys in Mid-Wales.

There he began writing scripts. His biggest success
was *The Custard Kid*, a children's show which he
turned into his first novel, still being published by
A&C Black nearly 40 years on.

Wider fame came in 2009 with the CBBC TV
launch of the *Horrible History* series. An immediate
hit with youngsters (and many of their parents),
the series won a British Comedy Award for best
sketch show in 2011 – the first children's show ever
to win a Comedy Award – and did so again in 2012.
In 2014 Terry's *Horrible Histories – Villainous Victorians*
was the only non-fiction work in *The Sunday Times*
list of 100 Modern Children's Classics. This year his
play *The Macbeth Curse* is touring Britain.

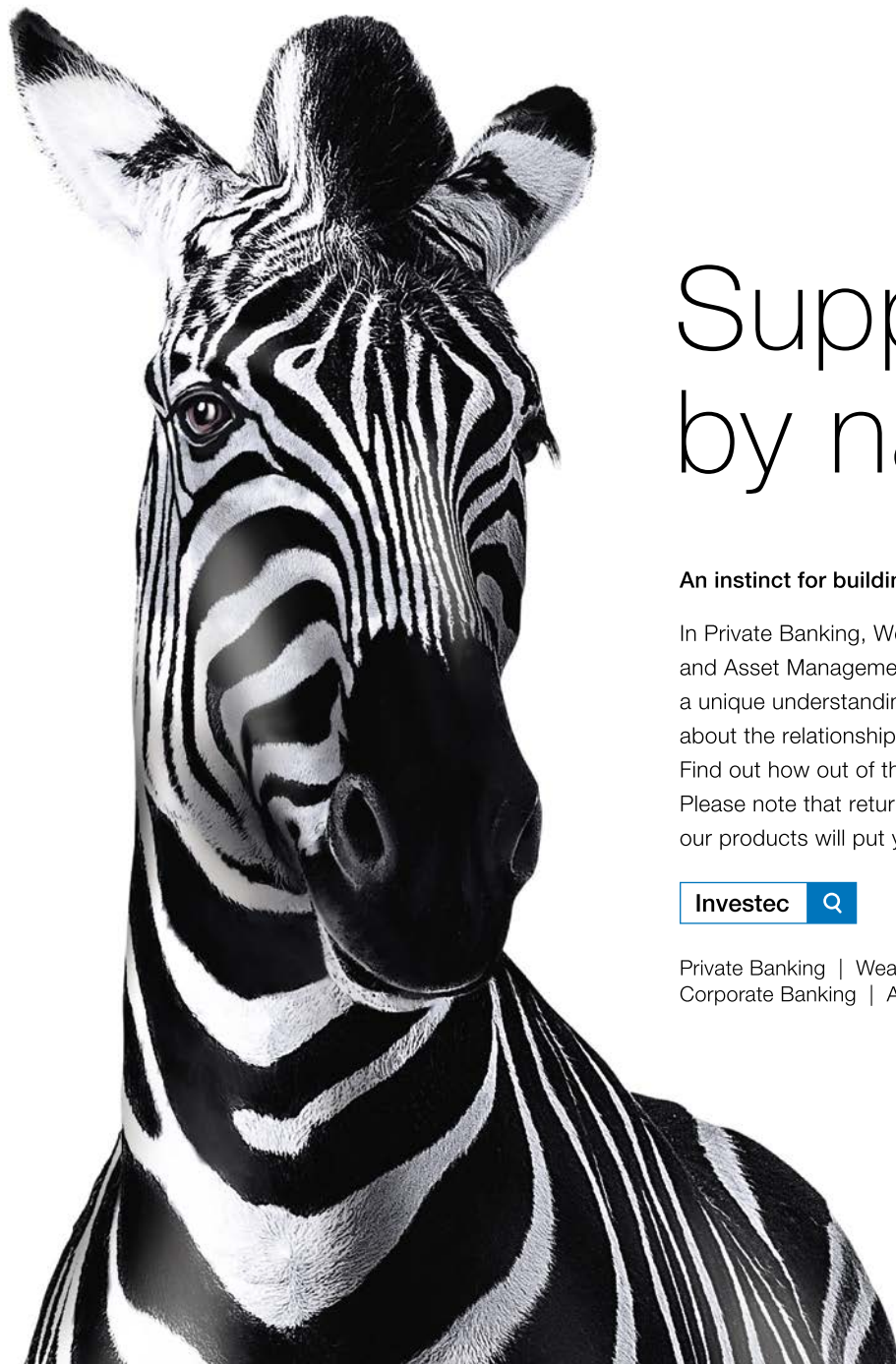
Terry continues to write books and TV scripts
and to act on TV and still performs on stage
with Eboracum.

“

My reason for volunteering for the Proms,
is to contribute and be part of an excellent
week of music and reading for the benefit of the
community. A place to come and be part of
the very special Suburb connection.

PROMS VOLUNTEER

”



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Private Banking | Wealth & Investment
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7.45pm SATURDAY 25 JUNE

THE ELIXIR OF LOVE NEVILL HOLT OPERA

Supported by Investec

Nevill Holt Opera

Nicholas Chalmers conductor

Jamie Campbell leader

Katie Bird soprano

(Adina, a wealthy farm owner)

Anthony Flaum tenor

(Nemorino, a young villager)

James McOran-Campbell baritone

(Belcore, an army sergeant)

John Molloy bass

(Dr Dulcamara, an itinerant medicine man)

Sinéad O'Kelly soprano

(Giannetta, Adina's friend)

Chorus

(Peasants and soldiers of Belcore's platoon)

Orchestra and chorus of

Nevill Holt Opera

Libretto by Felice Romani

English Translation by Arthur Jacobs

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By arrangement with G. Ricordi & Co (London) Limited



Nicholas Chalmers

PROGRAMME

GAETANO DONIZETTI (1797-1848)

■ *The Elixir of Love*

• ACT 1 The Opera

The opera is set in a small village in the Basque Country at the end of the 18th century. The naïve Nemorino has fallen hopelessly in love with the beautiful and haughty Adina. Adina recites the story of Tristan and Isolde and their love potion. She rejects Nemorino's advances in favour of the handsome Sergeant Belcore, but this gives Nemorino an idea.

The quack Dr Dulcamara arrives peddling his cure-alls, and Nemorino buys from him a love potion that Dulcamara says will work in 24 hours. Unbeknown to Nemorino, the potion is actually alcohol and he quickly becomes tipsy and over-confident. His hopes are however crushed when he overhears Adina agreeing to marry Belcore that very evening.

INTERVAL

• ACT 2

The engagement party is underway but Adina is dissatisfied that Nemorino is not there to witness her triumph. He is desperate to buy more of Dulcamara's elixir, and to pay for it he agrees to join Belcore's regiment for the signing-on bounty.

Meanwhile, word has reached Giannetta and her friends that Nemorino's wealthy uncle has died leaving him a great inheritance, and they fawn over Nemorino – a reaction he attributes to the powerful love potion. The girls' behaviour astonishes Adina who, on learning from Dulcamara about the potion, states categorically that her own feminine charms are a more potent instrument with which to win a man's heart.

Nemorino sings of his love for Adina and after much prevarication she finally tells him that she has bought back his army enlistment because she has at last fallen in love with him. The assembled gathering celebrate the union; Dulcamara departs, bragging to the crowd that his potion has proved itself to bring love and riches to buyers.



TAKE A SEAT IN FRONT OF FUTURE STARS

NEVILL HOLT OPERA

'... trust in young talent'
The Times

'a goldmine of promise...'
Opera Magazine



SUMMER 2016

VERDI'S *Rigoletto*
DONIZETTI'S *The Elixir of Love*

16th June - 3rd July

BOX OFFICE 0115 846 7777

nevilleholtopera.co.uk



The Elixir of Love, original production by Northern Ireland Opera.

7.45pm SATURDAY 25 JUNE

NEVILL HOLT OPERA

Since its first independent production in 2013, Nevill Holt Opera has focused on offering invaluable early professional experience to young talent emerging from UK Opera schools, and providing them with a stepping stone to the wider profession. Today, its alumni are seen on the stages of English National Opera, Opera North, Glyndebourne and the Royal Opera House.

NHO has proved a huge success in its own right with both the critics and the public. In 2014 there was an acclaimed new production of Puccini's *La Bohème* and a revival of Britten's *Turn of the Screw* which subsequently travelled on a highly successful tour to Northern Ireland and to Moscow. This was followed by last year's sell-out production at UK venues of Bizet's *Carmen*. Both *La Bohème* and *Carmen* were hugely popular with Proms at St Jude's audiences. This year, NHO is staging Verdi's *Rigoletto* as well as Donizetti's *The Elixir of Love*.

With its increasing popularity and a growing membership base, NHO has expanded the annual summer festival at its base at the Leicestershire country estate to create its largest festival so far.

This year will also see an expanded education and community programme created in partnership with music and arts education specialists. Since 2014 the NHO children's chorus has been drawn from Malcolm Arnold Academy, Northampton – a school where no choirs previously existed. For many of these children, NHO is a stunning introduction to live classical music.

'There's a goldmine of promise here.'

Opera Magazine

'Remarkably good...'

The Telegraph

ORCHESTRA

Violins

Jamie Campbell *leader*
Victoria Barnes
Anna Caban
Amelia Conway-Jones
Hazel Correa
Tamara Elias
Elise Harper
Caroline Mitchell
Suzannah Quirke
Richard Smith

Viola

Dan Manente
Henrietta Ridgeon
Mircea Belei

Cello

Helen Downham
Gemma Johnson
Madeleine Ridd

Bass

Alice Kent

Flute

Debbie Martin

Oboe

Louise Hayter

Clarinets

Fiona Mitchell
Alice Eddie

Bassoon

Alex Davidson

Horns

John Davy
Jocelyn Lightfoot

Trumpet

Steven Walton

Trombone

Iain Maxwell

Timpani

William Burgess

Percussion

Keith Price

CHORUS

Sopranos

Elizabeth Ryder
Hannah Peel
Eleanor Broomfield

Altos

Clara Kanter
Tabitha Reynolds
Phillipa Thomas

Tenors

Guy Elliott
Aaron Godfrey-Mayes
Anthony Harris

Basses

William Diggle
Brian McAlea
James Wafer

NICHOLAS CHALMERS *conductor*

Nicholas is artistic director and conductor of Nevill Holt Opera, conductor at Northern Ireland Opera, artistic director of Second Movement Opera Company and director of music at St. Jude's. He studied music at Oxford University and conducting at the Piacenza and Milan Conservatoires.

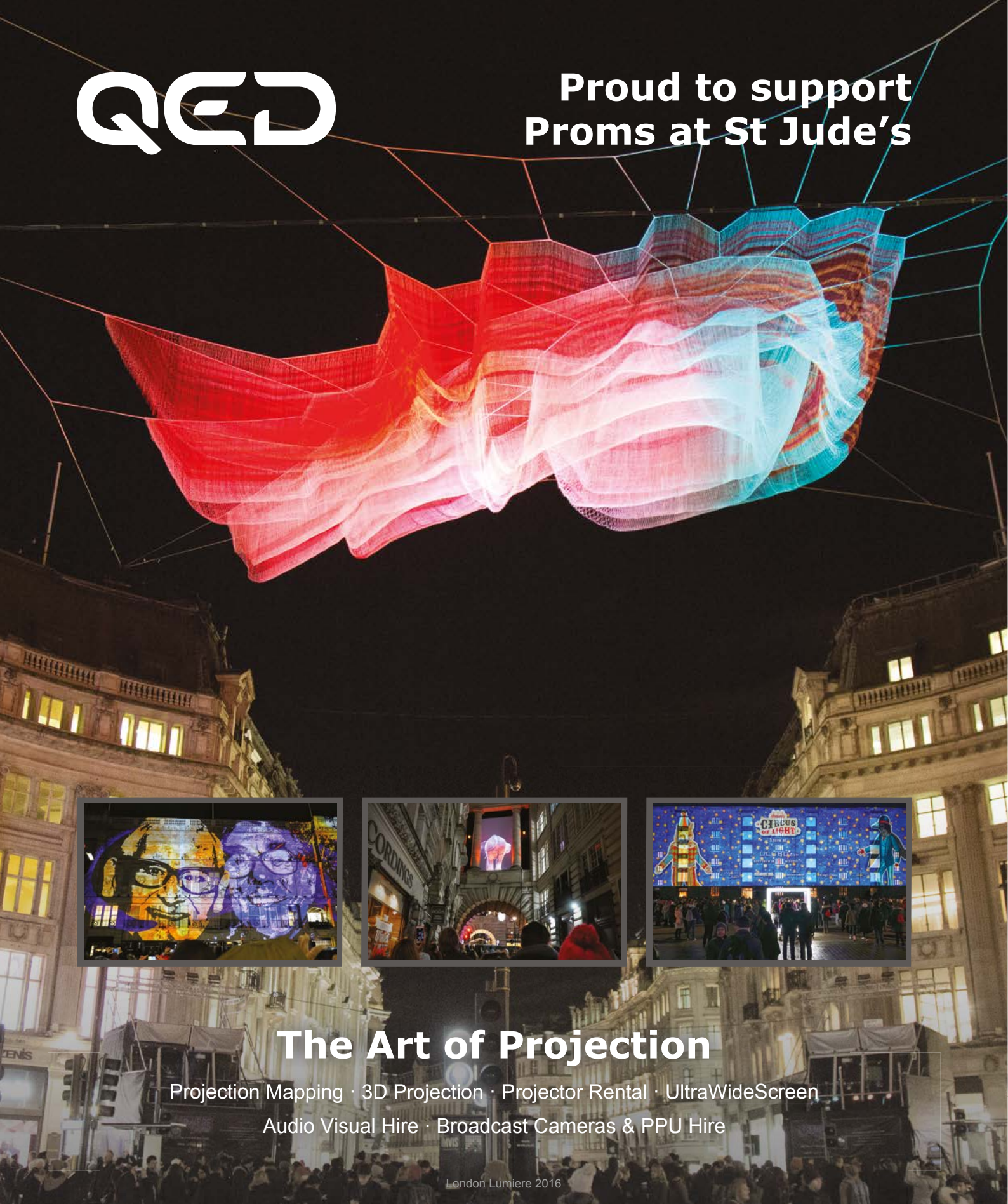
From 2003 until 2008, Nicholas was the assistant organist of Westminster Abbey and director of music at the choir school.

Nicholas then spent three years as assistant chorus master of English National Opera, preparing 24 operas for conductors including Edward Gardner, Mark Wigglesworth, Sir Charles Mackerras, Baldur Brönnimann and Sir Richard Armstrong.

For Second Movement between 2004 and 2007 he conducted *Mozart and Salieri*, *Trouble in Tahiti*, *The Medium and Impresario*, *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears*.

QED

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7.45pm SATURDAY 25 JUNE

Conducting engagements with Northern Ireland Opera have included *Tosca* (Best Opera – Irish Times Theatre Awards), *Turn of the Screw*, *Noye's Fludde* – which NI Opera took to Beijing and Shanghai in 2012/2013 – *The Flying Dutchman*, *Macbeth*, *The Magic Flute* and *Salome*.

With Nevill Holt Opera he has conducted *The Magic Flute* (2013), *La Bohème* and *Turn of the Screw* (2014) and *Carmen* (2015). Nicholas has recently worked at Opera National de Lyon and Zurich Opera and this year has returned to NI Opera for the 2016 season for *The Turn of the Screw* and *Don Giovanni*.

KATIE BIRD *soprano*



A graduate of the National Opera Studio, Katie joined English National Opera's Opera Works course and subsequently covered the role of Cio Cio San in ENO's revival of Anthony Minghella's acclaimed *Madama Butterfly*. More recently she sang the role of Mascha (*Queen of Spades*).

Oratorio and concert engagements include Brahms's *Requiem* with Scottish Opera Orchestra, Dvořák's *Te Deum*, Fauré's *Requiem*, Mozart's *Coronation Mass*, Poulenc's *Gloria*, Vaughan Williams's *Serenade to Music*, Stravinsky's *Mass* and Bartók's *Three Village Scenes*, the latter with the BBC Scottish Symphony Orchestra conducted by Martyn Brabbins and broadcast on BBC Radio 3.

Highlights of 2015/2016 include cover for Mimì in the new production of *La Bohème* for ENO and Governess in *Turn of the Screw* for NI Opera.

ANTHONY FLAUM *tenor*



Following studies at the Royal Academy of Music, Anthony was a member of London's National Opera Studio 2012/2013 where he was awarded the Nicholas John Fellowship.

For OperaUpClose he has sung Don José

(*Carmen*), Don Ottavio (*Don Giovanni*) and Rodolfo in the Olivier Award-winning production of *La Bohème*.

He was a member of the 2011 Glyndebourne Festival Chorus and his wider experience has included Nemorino (*L'Elisir d'Amore*) for Northern Ireland Opera, Tchekalinsky (*The Queen of Spades*) for Grange Park Opera and Macduff (*Macbeth*) for Scottish Opera. He made his BBC Proms debut as Motel (*Fiddler on the Roof*).

Current engagements include the 2016 Opera Highlights Tour for Scottish Opera, Opera Galas with the Royal Philharmonic Orchestra and Spectacular Classics for Raymond Gubbay Ltd.

JAMES MCORAN-CAMPBELL *baritone*



Born in London, James studied in Milan, at the Guildhall School of Music and Drama and the National Opera Studio. Past engagements have included *Don Giovanni* (title role), Count Almaviva (*The Marriage of Figaro*) and Cascada (*The Merry*

Widow) for Opera North; Dandini (*La Cenerentola*) for Welsh National Opera, Morales (*Carmen*) for English National Opera and Belcore (*L'elisir d'amore*) for NI Opera. Internationally, he has appeared at the Théâtre du Châtelet as Rolf (*The Sound of Music*) and in *Street Scene* at Liceu Barcelona and the Théâtre du Châtelet. In concert, James has appeared in such venues as



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7.45pm SATURDAY 25 JUNE

the Royal Albert Hall, the Symphony Hall
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JOHN MOLLOY *bass*



John Molloy studied at
the DIT Conservatory
of Music & Drama,
Dublin, the Royal
Northern College of
Music, Manchester and
the National Opera
Studio in London.

Notable roles have included Masetto (*Don Giovanni*)
at English National Opera, Luka (*The Bear*) with
NI Opera and Figaro (*Le Nozze di Figaro*) and
Dulcamara (*L'elisir d'amore*) for Opera Theatre
Company (Ireland).

John has also performed at the festivals of Ryedale,
Mananan, the Farmleigh Proms and the Sir Malcolm
Sargent Festival in London.

Concert appearances include the Australian
première of *Van Gogh – The Opera* with Crash
Ensemble at the Canberra International Festival
of Music, Haydn's *Creation* in The Hague with
Continuo Rotterdam and Beethoven's *Missa
Solemnis* with the Macau Orchestra and the
chorus of Shanghai Opera House.

SINÉAD O'KELLY *soprano*



Belfast-born Sinéad, a
BBC/NI Arts Young
Musicians Platform
Award Holder for
2015/16, is currently
studying on the Masters
Programme at The
Royal College of Music.

Last November she
made her Royal Albert
Hall solo debut singing
Persephone in the world
première of John Barber's

oratorio *Seven Seeds*. She won the Schubert Song
Prize at the 2015 International Mozart Competition
at Salzburg and featured in last November's London
Song Festival and October's Oxford Lieder Festival.

On the stage, Sinéad made her professional debut
singing *First Lady* in NI Opera's 2014 autumn tour
of *The Magic Flute* and has gone on to portray
major roles including Dido (*Dido and Aeneas*),
Catherine (*La Jolie Fille de Perth*), Fiordiligi (*Così fan
Tutte*), and Galatea (*Acis and Galatea*).

Upcoming engagements include Rosalinde
(*Die Fledermaus*) for Winterbourne Opera this July.

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As you may recall from last year's programme, we applied in late 2015 to the Heritage Lottery Fund (HLF) for a grant to restore the Church and, though our initial bid was rejected, the HLF main board recognised that St Jude's was a hugely important church and we have been encouraged to reapply. This gives us an opportunity to show you our plans, which are displayed in the box office tent.

Our plans envisage the creation of a multi-use space in both the Lady and the St John's chapels by enclosing the arches between these two chapels and the Sanctuary with soundproof glass screens and by inserting glass doors at the entrance to each chapel from the main body of the Church. This will allow us to run activities within these chapels without disturbing the people involved in a recording in the main body of the Church. We have carried out an initial acoustic survey which suggested that our plans might enhance the already excellent acoustic. We will be carrying out a much more extensive survey before embarking on the works. We are also planning to create additional space in the Vestry block by adding a mezzanine floor above the Choir Vestry to allow for research space and other activities.

We will be carrying out all necessary repairs to the building's fabric and will replace the aged central heating system. We will be improving the lighting and, as a result, we hope that visitors to the church will be able to study the murals in greater and clearer detail. We will carry out a phased restoration of the murals and will be looking for sponsors to help with that cost, either by adopting a mural or contributing per square metre or foot.

We will be going into partnership with the Hampstead Garden Suburb Archive Trust with a view to creating a fully searchable digital archive on the history of the Suburb and of the Heritage contained within the Church.

We have consulted widely on our plans and have the support of all of the Suburb bodies plus Toynbee Hall and Historic England. That support has been acknowledged by the HLF main board. Once all the planned works are complete, we believe the Church will be fit for purpose for at least the next 100 years and we hope that by doing these works we shall bring life back to the historic heart of the Suburb.

As you might expect, this is going to cost a great deal of money and we shall need to raise circa £1 million in matched funding over the life of the project, in addition to the grants totalling over £3 million that we are seeking.

The steering committee behind this project is looking for help is taking it to the next stage and if you are interested in helping, please contact either the Vicar, Alan Walker – fatherwalker@aol.com, or the chairman of the steering committee, David White – david@hampsteadway.co.uk, with details of the skills you can offer the committee.

If you would like to contribute to our funding, you will find gift aid forms adjacent to our display in the box office tent.

The Congregation of St Jude-on-the-Hill

www.stjudeonthehill.com

7.45pm SATURDAY 25 JUNE

PROGRAMME NOTES

GAETANO DONIZETTI (1797-1848)

Born into a very poor family in Bergamo, north-east of Milan, Donizetti's musical talent was discovered early in life, enabling him to acquire as good a musical training as was then available in Italy.

At the age of 25 Donizetti had his first real breakthrough with his ninth opera, *Zoraida di Granata*, which won him a contract in Naples with the impresario Barbaja. Donizetti quickly realized the commercial potential of producing a stream of new, fresh and quirky operas to satisfy the demand from Italian audiences and he became a prolific composer, writing as many as four operas a year and covering the full range of operatic genres then current in Italy. *L'elisir d'amore*, written in a mere six weeks in 1832, became the most often performed opera in Italy between 1838 and 1848. Today it is one of the most frequently performed of all Donizetti's operas.

In 1830, eight years after *Zoraida*, Donizetti struck gold with his opera *Anna Bolena* which won him commissions from all the leading Italian opera houses and which ultimately led him to work in Paris and Vienna. Despite constant battles with the censors, particularly on the vexed topic of dealing with religious subjects on the stage, Donizetti produced a stream of acclaimed operas, including *L'elisir d'amore* (1832), *Lucia di Lammermoor* (1835), *Lucrezia Borgia* (1833/1840) *La fille du régiment* (1840) and *Don Pasquale* (1843). At the height of his fame one in every four Italian operas performed in Italy was written by Donizetti.

Despite numerous personal tragedies (none of his three children lived for more than a few days and his beloved wife Virginia died of cholera aged 29), Donizetti was a gregarious and good-humoured man, loved and admired by his fellow composers (including his friend Verdi) as well as by his adoring audiences. In 1844 his health and mental capacity began to deteriorate and he wrote no more operas.

After his death in 1848, Donizetti's reputation steadily declined but his operas never disappeared entirely from the repertoire. A phenomenal revival of interest in his operas occurred after the Second World War, much of it inspired by Maria Callas's portrayal of Donizetti's tragic heroines at La Scala. Today many of his works are staples of the repertoire.

Programme notes by Oliver Mears

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7.45pm SUNDAY 26 JUNE

RUSSIAN EVENING

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Sarah Aaronson OBE artistic director
Howard Williams conductor
Adrian Levine leader
Sasha Grynyuk piano
Bibs Ekkel and his Balalaika Ensemble
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PROGRAMME

ALEXANDER BORODIN (1833-87)

- Overture: *Prince Igor* orch. Glazunov

SERGEI RACHMANINOV (1873-1943)

- Piano Concerto No 2 in C minor Op 18
 - *Moderato*
 - *Adagio sostenuto*
 - *Allegro scherzando*

INTERVAL



PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- Polonaise from *Eugene Onegin*

ARAM KHACHATURIAN (1903-1978)

- Mazurka and Waltz from *Masquerade*

DMITRI SHOSTAKOVICH (1906-1975)

- Three pieces from the Suite *The Gadfly* Op 97a
 - *Overture*
 - *Romance*
 - *Fair*

SHOSTAKOVICH

- Waltz No 2 from '*Jazz Suite No 2*'

TCHAIKOVSKY

- Ouverture solennelle: *L'Année 1812*

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7.45pm SUNDAY 26 JUNE

LONDON INTERNATIONAL ORCHESTRA

The London International Orchestra (formerly the North West London Orchestra) was founded in 1986 by the late Dr Solly Aronowsky, eminent musicologist and conductor, and Sarah Aaronson OBE. The symphony orchestra is composed of dedicated musicians of all ages, nationalities, denominations and occupations. They are united in their love of music and furtherance of charity.

Charities and institutions the orchestra has supported include: Great Ormond Street Hospital, Waverley Manor Care Centre, Ravenswood Village, North London Hospice, Chiswick Family Rescue, Dr Barnardo's, Multiple Sclerosis Research, Magen David Adom, British Red Cross, Winged Fellowship Respite Care, St Bartholomew's Hospital for Children's Cancer, Cancer and Leukaemia in Children (Wales), Hearing Dogs for Deaf People, Nelson Mandela Children's Fund, Thembisa Trust, The Princess Royal Trust for Carers, Toynbee Hall, CHASTE, Noah's Ark Children's Hospice, Homeless in Harlow, Street Children of Bucharest, North London Hospice, SENSE, Penniwell's Riding School for the Disabled, Freedom from Torture, Buskaid Music Project in South Africa, Ty[^] Gobaith and Hope House Children's Hospices, Christian Aid, Help For Heroes, Children's Burns Trust (Moscow), Blind Veterans UK (St Dunstan's), HemiHelp, Great Ormond Street Gastro Research Project, Sohana Research Fund, Children with Cancer UK.

The LIO raises money for charity by giving public concerts, featuring symphonic music, themed Russian and Viennese programmes, opera evenings and music from the shows. Among other venues, the LIO has performed at the City of London Guildhall, the Banqueting House Whitehall, the Painters' Hall, St Margaret's Church Westminster, South Africa House, Cadogan Hall and Hampstead Garden Suburb Free Church. This is the tenth time that the orchestra has performed at Proms at St Jude's.

For more information visit www.lio.org.uk

ORCHESTRA

First Violins

Adrian Levine *leader*
Caryn Cohen *associate leader*
Robin Brightman
Deborah Bentley
Julia Stewart
Hywel Davies
Emer Salter
Cathal Garvey
Frances Barlow
Donna Duke
Ilya Ushakov
Fiona Thompson
Clive Hobday
Gillian McIntosh
Keiko Thiele

Second Violins

David Richmond*
Caroline Korniczky
Irena Tsvigun
Teresa Coakley
Diane Moore
David Goodman
John Middleton
Raymond Mack
Andrea Broughton
Melisande Yavuz
Richard Mayall

Violas

Brian Mack*
Dora Shopova
Myrna Edwards
Norris Bosworth
Michael Hall
Sarah Meltzer

Cellos

Roman Broide*
Ann Sheffield
Andrew Clunies-Ross
Jill Mintz
Tomas Korcinski
Julia Homberg

Double Bass

John Bakewell*
Richard Dalling
Paul Moore
Helen Roose

Flutes

Hannah Cock*
Ian Judson
William Morton

Oboes/Cor Anglais

Juliet Lewis*
Barry Solomon

Clarinets

Ian Herbert*
Thomas Radice

Bassoons

Nathaniel Harrison*
Katie Tweddle

French Horns

Shauna White*
Jeremy Rayment
John Isaacs
Peter Ryan
Jack Sewter

Trumpets

Barry Yardley*
Matthew Gibbs

Trombones

John Wells*
Kevin Elwick

Bass Trombone

Adrian Cleverley

Tuba

George Wall

Timpani

Tristan Fry

Percussion

Janni Metsapulco

Harp

Miriam Keogh

**Principal*

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Patrons:

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The Rt Hon Baroness Boothroyd OM PC

Princess Marina Lobanov-Rostovsky

Mrs Latifa Kosta



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HOWARD WILLIAMS *conductor*



Howard Williams studied piano with Ronald Smith and violin with Clarence Myerscough, taking music degrees at Oxford and Liverpool Universities and attending the Advanced Conducting course at the Guildhall School of Music and Drama in London.

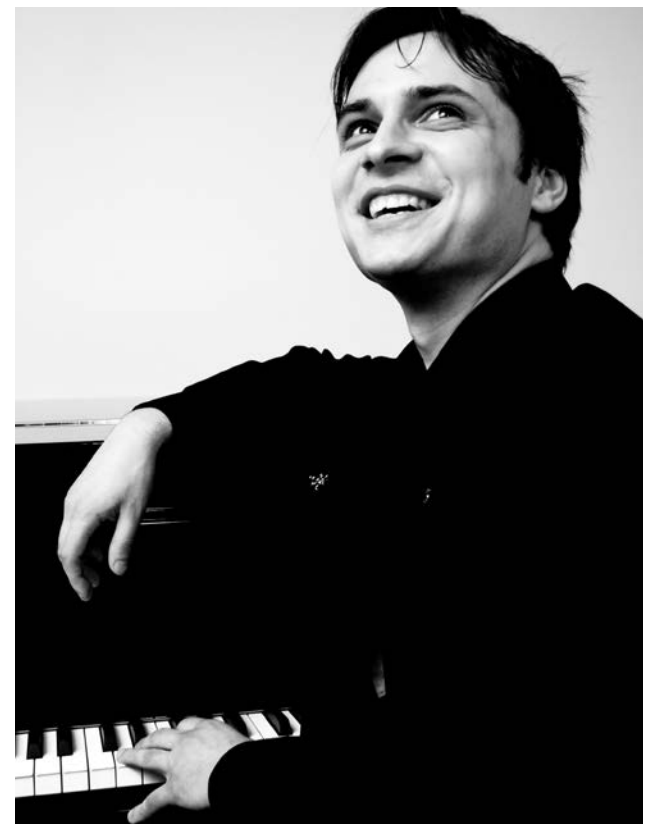
After joining English National Opera as répétiteur then chorus master, he soon went on to conduct 11 operas for ENO. He has now conducted more than 70 operas.

Howard has conducted most of the leading orchestras of the UK and many throughout Europe, appearing at the BBC Proms and at the Edinburgh, Leeds, Bath and Brighton Festivals, as well as at festivals in Budapest, Hong Kong and throughout France and Spain.

Following his appointment in 1989 as artistic director and principal conductor of the Pécs Symphony Orchestra in Hungary, Howard devoted a significant amount of his time to working with the country's other leading symphony orchestras.

On leaving Pécs in 2000, he was appointed head of conducting at the Royal Welsh College of Music and Drama. His subsequent six years in Cardiff enabled him to develop his attitude to teaching conductors and training student orchestras. From 2014 he has been director of the International Bartók Conducting Seminars in Szombathely, Hungary.

Howard has been chief conductor of the Sinfonia of Cambridge since 2012 and of the Choir of the 21st Century (London) since its creation in 2001.



SASHA GRYNYUK *piano*

Born in Kiev, Sasha Grynyuk studied at the National Music Academy of Ukraine and later in London at the Guildhall School of Music and Drama with Ronan O'Hara. After graduation he also benefited from the artistic guidance of two great musicians, Alfred Brendel and Murray Perahia.

Sasha was described by legendary pianist and writer Charles Rosen as 'an impressive artist with remarkable, unfailing musicality always moving with the most natural, electrifying and satisfying interpretations'.

He regularly performs in major venues throughout Europe, the Americas, the Far East and Asia. Performances in England have included those at the Royal Festival Hall, Queen Elizabeth Hall, Bridgewater Hall, Barbican Hall and Wigmore Hall. In America he has given concerts at Carnegie Hall and in Paris at Salle Cortot.

Winner of more than ten international competitions, prizes and awards, Sasha was chosen as a Rising Star for *BBC Music Magazine* and *International Piano Magazine*.

Recent successes include first prizes at the Rio de Janeiro International Piano Competition, the Grieg International Piano Competition and the Guildhall School's most prestigious award, the Gold Medal, previously won by Jacqueline Du Pré and Bryn Terfel.





London Symphony Orchestra

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LSO St Luke's is a beautiful Grade-1 listed converted church in the heart of Old Street. As well as being the home of LSO Discovery, the LSO's community and education programme, a space for the Orchestra to rehearse and a music venue in its own right, LSO St Luke's regularly hosts a variety of bespoke events.

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LSO St Luke's

7.45pm SUNDAY 26 JUNE

PROGRAMME NOTES

ALEXANDER BORODIN (1833-87)

Overture: Prince Igor (1869-87) orch. Glazunov

Russian music sprang to life first with Glinka and then with the 'Kuchka' – the 'Mighty Handful' of five nationalist composers among whom were Rimsky-Korsakov and Borodin. They started as inspired amateurs who pursued non-musical careers; Borodin worked all his life as a research chemist and made important discoveries in organic chemistry. He also worked as an educator and had a particular interest in the education of women. With this multiple career it is hardly surprising that he left many of his scores unfinished.

Prince Igor is a historical pageant-opera loosely based on an episode of Russian history. Borodin worked on it from 1869 until his death in 1887, leaving it unfinished. Rimsky-Korsakov and Glazunov gathered up all the manuscripts and sketches and completed the opera.

Rimsky-Korsakov claimed in his memoirs that Glazunov reconstructed and orchestrated the overture entirely from memory on the basis of having often heard the composer play it on the piano; in fact, according to Glazunov: "The overture was composed by me roughly according to Borodin's plan. I took the themes from the corresponding numbers of the opera and was fortunate enough to find the canonic ending of the second subject among the composer's sketches. I slightly altered the fanfares for the overture.... The bass progression in the middle I found noted down on a scrap of paper, and the combination of the two themes (Igor's aria and a phrase from the trio) was also discovered among the composer's papers. A few bars at the very end were composed by me."

Glazunov, like Rimsky-Korsakov, was a master orchestrator. Borodin, however, must take the credit for the splendid array of tunes that make the Overture such a vigorous curtain-raiser to the grand Russian spectacle of the opera itself.

SERGEI RACHMANINOV (1873-1943)

Piano Concerto No 2 in C minor Op 18 (1900–01)

Moderato

Adagio sostenuto

Allegro scherzando

Rachmaninov was not the first composer to start a piano concerto with a passage for soloist alone (Beethoven had made musical history by doing so with his Fourth); but nearly a century later the Moscow audience would have been struck by the manner in which the young Russian composer began his new Second Piano Concerto, marking his return to the concert platform after an absence of nearly three years. The opening bars paint an unsettling picture: a series of dark chords, tolling like a bell above a repeating pedal note on low C, gradually grows in intensity until the soloist launches into tempestuous arpeggios, supporting a troubled and melancholy theme in the orchestra. This dramatic opening and the way in which Rachmaninov develops his material over the concerto as a whole seem to trace the course of his journey out of alcoholic depression and writer's block into a state of calmer creativity and increased optimism.

The 19-year old Rachmaninov had achieved astonishing international fame in 1892 with his Prelude in C sharp minor when he had barely started his studies at the Moscow Conservatoire. That piece was to become something of an embarrassment to him in his early career as a concert pianist – the public would never let him finish a recital or concert without an encore of that famous Prelude. At times he wished he had never written it.

During this period, as audiences flocked to the young composer's concerts and awaited more masterpieces from his pen, Rachmaninov unveiled his First Symphony in 1897. It was a fiasco: the conductor (Glazunov) was allegedly drunk and the audience hated it. Rachmaninov hid in a stairwell, blocking his ears. Although the symphony later came to be appreciated as one of the composer's most important early works, in 1897 it felt to Rachmaninov as though his greatest hopes had all been dashed.

He became consumed by depression and excessive drinking, accompanied by almost three years of writer's block. Melancholia and depression were to affect him at various times over his life but this was far worse than any subsequent episode. His family persuaded him to see a specialist in this type of problem – Dr Nikolai Dahl, a physician who had had some success in treating alcoholism with hypnosis. From January 1900 Rachmaninov embarked with Dr Dahl's help on a journey back to sanity and creativity and by April the composer's head was brimming with musical ideas. By the end of the year the first fruits of Dahl's treatment emerged in the second and third movements of the projected Second Piano Concerto; and by the spring of 1901 Rachmaninov had completed the work with the extraordinary and emotionally charged first movement. To mark his gratitude, he dedicated the work to Dahl.

There must be few people above a certain age for whom this work does not bring back memories of Celia Johnson and Trevor Howard, set against the drab background of the wartime refreshment room at Carnforth Station, in David Lean's 1945 film *Brief Encounter*. Eileen Joyce was the pianist in the soundtrack.

“For years I was just an audience member, then one day I decided to ask about getting involved. And I was soon made to feel a welcome member of the team.”

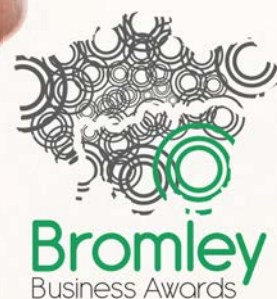
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7.45pm SUNDAY 26 JUNE

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Polonaise from Eugene Onegin (1877-78)

Tchaikovsky's 'Lyrical Scenes' were composed to one of the best-loved classics of Russian literature, Pushkin's verse novel *Evgeny Onegin*. In Pushkin's original poem, the central character is Onegin – an aloof dandy, clever, cultivated, gifted in languages and well-read in the classics, who moves easily in St Petersburg society yet is crippled by boredom through the lack of a true outlet for his talents. Tchaikovsky and his librettist Konstantin Shilovsky shifted the focus to Tatyana, the daughter of a widowed country landowner Madame Larina. (In the first act Tatyana is introduced to Onegin and is smitten with passion for him; in the famous 'letter scene' she pours out her love in writing, only to be rejected by him the next morning.)

In the final Act a spectacular ball is in progress in St Petersburg at the palace of the elderly Prince Gremin, to whom Tatyana is now married. Several years have passed since the events described in the earlier part of the opera. Onegin is one of the guests; later he has a fraught encounter with Tatyana, regretting bitterly that he did not return her love long ago.

ARAM KHACHATURIAN (1903-1978)

Mazurka and Waltz from Masquerade

Aram Ilyich Khachaturian was born in Tiflis (now Tbilisi) in Georgia to a poor Armenian family. Although as a boy he was fascinated by the music he heard around him, he did not study music formally or even to learn to read it until he was about 18. After he joined his theatre director brother in Moscow in 1921, his musical potential was soon spotted and he was able to study cello and composition at the Gnessin State Musical College and later at the Moscow Conservatoire. An active Communist, he held various posts in the Composers' Union and the Organizing Committee of Soviet Composers. Despite that, he temporarily fell out of favour with the Soviet authorities – along with Prokofiev, Shostakovich and others – following the infamous Zhdanov Decree of 1948; this censured composers for being 'formalist' and 'anti-popular'. They were forced to make public apologies. Rehabilitation did not come officially until 1958 but Khachaturian went on to win numerous state honours, including the title of Hero of Socialist Labour; for four years he served as a deputy on the Supreme Soviet.

After writing a number of successful symphonic and chamber works in the 1930s, Khachaturian turned his hand to more substantial works, including ballets, incidental music for plays and film scores. Tonight's pieces come from the suite that Khachaturian made from his incidental music for a 1941 production of *Masquerade* – a play by the romantic poet Mikhail Lermontov (1814-1841). Banned in Lermontov's lifetime, it satirised the dissolute life of the aristocracy in 1830s St Petersburg (making it a suitable spectacle for Soviet audiences).

DMITRI SHOSTAKOVICH (1906-1975)

Three pieces from the Suite The Gadfly Op 97a (1955)

Overture

Romance

Fair

Shostakovich is perhaps best known for his symphonies, concertos and chamber music – an amazing legacy through which one can trace a life of struggle with Soviet ideology and censorship and of efforts to reconcile his personal aims as an artist with his duties as a patriotic citizen. But there was another side to him – his skill in providing popular, easy-listening music to satisfy the expectations of Party and Proletariat (often, one suspects, with his tongue firmly in his cheek). He needed to earn a living at times when his more significant works incurred the displeasure of Stalin and Zhdanov (head of Soviet cultural policy in the 1940s); and behind all this he was privately an inveterate humourist and satirist, even a subliminal subversive.

Writing for the cinema was not only a useful pot-boiler for Shostakovich but became an outlet for much music, both serious and romantic, that deserves to be heard on its own merits. Between 1929 (*New Babylon*) and 1970 (*King Lear*), working principally for Lenfilm and Mosfilm, Shostakovich completed nearly 40 sound tracks, including cartoons. "Cinema music", he wrote in 1939 in *Literaturnaya Gazeta*, "is often regarded as a mere illustration, supplementary to the screen. In my opinion, it should be treated as an integral part of an artistic whole." He was actually much more of a film professional than he was prepared to admit; his fascination with the moving image came from his nightly experience of accompanying silent films on the piano in Leningrad during the Twenties.

Alexander Feinzimmer (whose 1934 film *Lieutenant Kije* had a score by Prokofiev) was the director of *The Gadfly* (*Ovod*), first shown in April 1955. The screenplay (by Yevgeny Gaborovich) was based on a best-selling novel (1897) by a minor Irish writer, Ethel Lilian Voynich (1864-1960), set in 19th century Austrian-occupied Italy and much admired, apparently, by D H Lawrence, Jack London and Bertrand Russell; Bernard Shaw adapted it for stage. The story is of a freedom-fighter – known as the 'Gadfly' because of the way he keeps infuriating the authorities – who has a series of adventures before meeting his death by firing squad. It drew from Shostakovich one of his most attractive scores, from which a suite of 12 movements was compiled by his colleague, Lev Atoumian. The *Romance* for solo violin and orchestra (perhaps a conscious pastiche of the *Meditation* from Massenet's *Thaïs*) has become one of Shostakovich's most popular lollipops.

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7.45pm SUNDAY 26 JUNE

DMITRI SHOSTAKOVICH

Waltz No 2 from 'Jazz Suite No 2' (1930s)

Shostakovich had wide sympathies across the musical spectrum: hence his oft-repeated comment that he enjoyed all music from Bach to Offenbach. In fact, he was capable of entering into the spirit of 'light music' with enjoyment and enthusiasm (as his famous arrangement of *Tea for Two* – alias *Tahiti Trot* – attests). No doubt it was a form of escapism from the intensity of his serious operatic, symphonic and chamber works and his struggle against Soviet *dirigisme* in the arts; this was at its height when Stalin instructed *Pravda* in 1934 to denounce Shostakovich's music as the worst kind of bourgeois excess, after taking a dislike to the composer's satirical opera *Lady Macbeth of Mtsensk*.

Shostakovich put together at least three collections of light pieces, two of which had the word 'jazz' in their titles – arguably a misnomer, as most of the pieces are related only tenuously to the American jazz forms that had taken Europe by storm during the inter-war period. The score of the Second Jazz Suite got lost during the Second World War, only resurfacing in 2000. Meanwhile an eight-movement suite which Shostakovich had assembled in the 1950s from various ballet, theatre and film scores acquired, erroneously, the title 'Jazz Suite No 2'. This work is now correctly known as the *Suite for Variety Orchestra*, from which the 'Waltz No 2' was made famous by the soundtrack to Stanley Kubrick's last film *Eyes Wide Shut* (1999): it was used as the theme for the opening title and closing credits. It has also featured in advertisements (including one for Heineken). The waltz, with its sinuous and ironically cheerful yet melancholy theme on the saxophone, is reminiscent of Weimar-period cabaret music by Kurt Weill and others.

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PYOTR ILYICH TCHAIKOVSKY

Ouverture solennelle: *L'Année 1812*

Though hardly Tchaikovsky's most important or impressive work, the overture 'The Year 1812' is probably his best known piece. Tchaikovsky himself did not feel much enthusiasm for the work while he was composing it: it is doubtful whether he would have written such a piece on his own initiative had it not been for the lucrative nature of the commission – to write a ceremonial overture to celebrate the 70th anniversary of Russia's victory over Napoleon in 1812. The overture was also intended to mark the opening of an international exhibition in Moscow and the final completion and consecration of the Cathedral of Christ the Saviour – a project initiated by Nicholas I immediately after Napoleon's defeat. (The cathedral was blown up on Stalin's orders in 1931 but lovingly reconstructed in the 1990s under Boris Yeltsin.)

Tchaikovsky worked on the overture for six weeks in the autumn of 1880, complaining to his patron Nadezhda von Meck that he was not given to writing festival pieces and that the Overture would be 'very loud and noisy', without artistic merit, "because I wrote it without warmth and without love." Despite the composer's misgivings, the work was an instant success at its première in August 1882.

The overture is unashamedly programmatic. A solemn mood is set at the opening, with divided cellos and strings intoning the Russian Orthodox hymn *God Preserve Thy People*. Then follows the exciting central passage, evoking the savagely fought Battle of Borodino, with fragments of the *Marseillaise* and snatches of Russian folk songs. The battle ends with a mighty crescendo, based on the *Marseillaise* and leading to an explosive climax with brass and percussion at full blast, supported by cannon shots. A descending string passage represents the retreat of the French forces, followed by victory bells and a triumphant repetition of *God Preserve Thy People* as Moscow burns, denying winter quarters to the French. We then hear the Russian counter-attack, represented by a theme in brisk tempo from which emerges the imperial anthem *God Preserve the Tsar*, punctuated by more cannon shots. The work finishes with brass fanfares and pealing bells, supported by the full force of the orchestra.

Programme notes by Thomas Radice



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12.45pm MONDAY 27 JUNE

TROMBONE AND PIANO RECITAL

Supported by the Hampstead Garden Suburb Residents Association

Peter Moore *trombone*
Robert Thompson *piano*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

■ Horn Sonata Op 17

GUSTAV MAHLER (1860-1911)

■ *Urlicht (Des Knaben Wunderhorn)*

GABRIEL FAURÉ (1845-1924)

■ *Après un rêve*

ERIC EWAZEN (b.1954)

■ Sonata for trombone and piano

STJEPAN ŠULEK (1914-1986)

■ *Sonata Vox Gabrieli*

ARTHUR PRYOR (1870-1942)

■ *La Petite Suzanne (Valse Caprice)*

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PETER MOORE *trombone*

In 2008, at the age of 12, Peter Moore became the youngest ever winner of the BBC's Young Musician Competition. At 18 he was appointed co-principal trombone of the London Symphony Orchestra and in 2015 joined the BBC Radio 3 New Generation Artist Scheme.

Engagements during the 2015/16 season have included his solo debut with the Lucerne Symphony and Thailand Philharmonic Orchestras as well as recitals in the Barbican *Sound Unbound* weekend and at Wigmore Hall.

As a soloist, Peter has appeared with the BBC National Orchestra Wales, the Polish Chamber Orchestra at the Rheingau and Mecklenburg-Vorpommern Festivals and at the *Slide Factory* in Rotterdam. In 2010 his recording of the Gregson Concerto with the BBC Concert Orchestra was released by Chandos. He has toured in Australia and New Zealand, and in 2015 took part in the SliderAsia Festival in Hong Kong.

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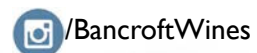




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12.45pm MONDAY 27 JUNE

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ROBERT THOMPSON *piano*

Robert is equally at home as a soloist and chamber musician. Engagements over the last year have included appearances as soloist at Wigmore Hall, Bridgewater Hall, the Leeds and Nottingham International Piano Series and chamber music performances at Wigmore Hall and The Sage Gateshead.

As a chamber musician, Robert regularly collaborates with instrumentalists including cellist Philip Higham, violinists Benjamin Baker, Thomas Gould and Bartosz Woroch, the Heath Quartet and trombonist Peter Moore. In 2014 he recorded music by Strauss and Beethoven for Champs Hill Records with Benjamin Baker.

Between 2003 and 2013 Robert was a member of the Rhodes Piano Trio. The Trio was selected by Young Classical Artists Trust in London in 2010 and went on to give recitals at Wigmore Hall, Barbican, the Louvre, Aldeburgh, Verbier, Aix-en-Provence, Mecklenburg-Vorpommern and Schwetzingen Festivals.

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7.45pm MONDAY 27 JUNE

MARTIN ROSCOE PIANO RECITAL THE PIANO AND NATURE

Supported by the John S Cohen Foundation

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Sonata No 15 in D major Op 28 'Pastoral'
 - Allegro
 - Andante
 - Scherzo: Allegro vivace
 - Rondo: Allegro ma non troppo – Più allegro quasi presto

ROBERT SCHUMANN (1810-1856)

- Two pieces from *Waldszenen* ('Forest Scenes') Op 82
 - *Einsame Blume* ('Solitary Flowers')
 - *Vogel als Prophet* ('Prophet Bird')

ERNŐ DOHNÁNYI (1877-1960)

- *Pastorale* (No 4 of *Humoresques in the form of a suite* Op 17)

JOHN IRELAND (1879-1962)

- *The Island Spell* from *Decorations*

CLAUDE DEBUSSY (1862-1918)

- *Bruyères* ('Heathland') from *Préludes* Book 2

© ERIC RICHMOND



FRANZ LISZT (1811-1886)

- Three pieces from *Années de Pèlerinage: première année* (Suisse) S 160
 - *Au lac de Wallenstadt*
 - *Pastorale*
 - *Orage* ('Storm')

INTERVAL

FRANZ SCHUBERT (1797-1828)

- Sonata in G major D 894
 - *Molto moderato e cantabile*
 - *Andante*
 - *Menuetto: Allegro moderato – Trio*
 - *Allegretto*



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7.45pm MONDAY 27 JUNE

MARTIN ROSCOE

With an extraordinary career spanning more than four decades, Martin Roscoe is one of the UK's best loved pianists. Renowned for his versatility, Martin is equally at home in concerto, recital and chamber performances. His enduring popularity and the respect in which he is universally held are built on a deeply thoughtful musicianship allied to an easy rapport with audiences and fellow musicians alike.

With a repertoire of more than 100 concertos performed or recorded, Martin works regularly with many of the UK's leading orchestras, having especially close links with the BBC Philharmonic Orchestra, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Hallé, Manchester Camerata, Northern Chamber Orchestra and the Royal Liverpool Philharmonic Orchestra, with whom he has given more than 90 performances. Martin has also performed with orchestras and festivals across Europe, Canada, Australia and the Far East and shared the concert platform with eminent conductors such as Sir Simon Rattle, Sir Mark Elder and Christoph von Dohnányi.

A prolific recitalist and chamber musician, Martin tours the UK extensively every season, including regular appearances at Wigmore Hall and Kings Place. He has long-standing associations with Peter Donohoe, Kathryn Stott, Tasmin Little and the Endellion and Maggini Quartets as well as more recent collaborations with Jennifer Pike, Ashley Wass, Matthew Trusler, Liza Ferschtman and the Brodsky, Escher and Vertavo Quartets. One of his most important ensembles, the Cropper Welsh Roscoe Trio, performed many times across the UK, most notably at Wigmore Hall.

Recent highlights have included performances with the BBC Philharmonic Orchestra, BBC Symphony Orchestra and Royal Philharmonic Orchestra. Future plans include engagements with the BBC Philharmonic, BBC Scottish Symphony Orchestra and Northern Chamber Orchestra.

Martin is artistic director of Ribble Valley International Piano Week, Beverley Chamber Music Festival and the Manchester Chamber Concerts Society.

Having made more than 500 broadcasts, including seven BBC Proms appearances, Martin is one of the most regularly played pianists on BBC Radio 3. He has also made many commercial recordings for labels such as Hyperion, Chandos and Naxos and has recorded the complete piano music of Nielsen and Szymanowski, as well as four discs in the Hyperion Romantic Piano Concerto series.

For the Deux-Elles label, Martin has recorded the complete Beethoven piano sonatas, the first four discs of which have been released to unanimous critical acclaim. Martin's most recent disc is Volume 3 of the complete piano music of Dohnányi, released on Hyperion in 2015; the disc has been yet another success with reviews such as 'commanding and warm-hearted... a delectable disc' (*Gramophone*) and 'exuberant and expressive...brilliant technical precision' (*BBC Music Magazine*, 5 stars).

Teaching has always been an important part of Martin's life and the development of young talent helps him to constantly re-evaluate his own playing. He is currently a Professor of Piano at the Guildhall School of Music in London and has been awarded his Fellowship there.

Martin lives in the Lake District which provides inspiration and relaxation and also enables him to indulge his passions for the countryside and hill-walking.

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7.45pm MONDAY 27 JUNE

PROGRAMME NOTES

THE PIANO AND NATURE

Martin Roscoe's carefully crafted programme for this evening's recital explores how Romantic and early 20th-century composers have found ways of representing nature, the countryside and the pastoral way of life when writing for the piano. In other fields Beethoven obviously stands out with his unashamedly programmatic Sixth Symphony, the 'Pastoral', completed in 1808.

To some extent the sonata that opens the recital, similarly nicknamed 'pastoral', represents an earlier excursion by Beethoven into the world of nature. We may also recall his magical youthful setting from the 1790s (Opus 52 No 4) of Goethe's *Mailed* ('May Song'):

Wie herrlich leuchtet
Mir die Natur!
Wie glänzt die Sonne!
Wie lacht die Flur!

*How gloriously
Nature gleams for me!
How the sun sparkles!
How the field laughs!*

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No 15 in D major Op 28 'Pastoral' (1801)

Allegro

Andante

Scherzo: Allegro vivace

**Rondo: Allegro ma non troppo – Più allegro
quasi presto**

Beethoven's artistic development went through an important transition around the turn of the century, accompanied by a major personal crisis – the realisation that his growing deafness could no longer be ignored. In June 1801 he wrote to his friend Franz Wegeler: 'For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.'

The autograph of the 'Pastoral' Sonata is dated 1801 and it was after its completion that Beethoven, according to Czerny, remarked to a friend: 'I am only a little satisfied with my previous works. From today on I will take a new path'. It is certainly possible to see signs of a 'new path' in his works of 1802, notably the Second Symphony and the three Opus 31 sonatas. Before that, despite his not inconsiderable accomplishments and growing stature in Vienna, Beethoven still felt cautious – even insecure – when tackling the musical forms (string quartets, opera and piano concertos) in which Haydn (still alive) and Mozart had reigned supreme. But in his solo piano sonatas of 1800-01 Beethoven had already been exploring new approaches to the genre, principally with the aim of achieving unity between movements. This trend is particularly marked in the three sonatas that precede Opus 28: Opus 26 in A flat (which begins with a set of variations and includes a *marcia funebre*) and the two sonatas of Opus 27, both of which bear the subtitle *Sonata quasi una Fantasia* (the second one being the so-called 'Moonlight').

For the Opus 28 sonata Beethoven returned to a more conventional four-movement model, but included many original touches. For instance, although the key of the sonata is unequivocally that of D major, the opening theme comes in on a D-dominant seventh (above a pulsating pedal point on D, like a bagpipe drone). It was the first time that Beethoven began a piano sonata with an off-key chord, having set a striking precedent the previous year with the opening to the First Symphony. The main D minor theme of the *Andante* has a strolling, ballad-like character; its cheerful middle episode has 'pastoral' overtones but returns in a dissonant transformation in the coda, bringing the movement to a bleak close. The Scherzo and trio are also rustic in character. The drone of the bagpipes is again prominent in the finale, which has a sunny and lilting motion throughout.

ROBERT SCHUMANN (1810-1856)

**Two pieces from *Waldszenen* ('Forest Scenes')
Op 82 (1848/9)**

***Einsame Blume* ('Solitary Flowers')**

***Vogel als Prophet* ('Prophet Bird')**

Towards the end of 1848 Schumann completed his *Album für die Jugend* ('Album for the Young'), Opus 68 – a collection of 43 piano pieces in roughly ascending order of difficulty for young people to play, which is popular with teachers and pupils to this day. These pieces reflect Schumann's fondness for the collections of short character pieces (*Carnaval*, *Dauidsündlertänze*, *Kinderszenen* and *Fantasiestücke* were earlier examples) that make up the bulk of his works for piano. His next piano composition was another thematic collection, *Waldszenen* ('Forest Scenes') – this time not written for youthful players but carrying on with the simplicity and transparency of expression that had characterised the *Album*. As the collective title indicates, Schumann's inspiration was the romantic lure of the forest, so dear to the hearts of 19th-century German artists. Originally Schumann prefaced each piece with a poetic motto but then decided, with one exception, to remove them before publication, leaving the titles to speak for themselves.

Einsame Blumen ('Lonely Flowers') is a charming song without words – simple and innocent, but with a tinge of wistful melancholy. *Vogel als Prophet* ('Prophet Bird') is one of the most atmospheric, even sinister, pieces of the set. Its motto was to have been 'Hüte dich! sei wach und munter' ('Take care! Be alert and on your guard!') There is a note of anxiety as the bird darts about, its delicate song heightened by chromaticism. The calm and warm middle section is 'like a prayer for deliverance from evil' (Joan Chissell).

ERNŐ DOHNÁNYI (1877-1960)
Pastorale (No 4 of Humoresques in the form of a suite Op 17) (1910)

Ernő Dohnányi was one of the most prolific musicians of the 20th century. At one point he held concurrently the posts of director-general of the Franz Liszt Academy of Music, conductor of the Budapest Philharmonic Orchestra and music director of Hungarian Radio. But he is one of those composers whose music was praised during his lifetime, but fell out of favour after his death. He began his career as a concert pianist, and his piano music reflects his thorough understanding of the instrument. Throughout his long life, his music remained firmly rooted in the Romantic era; much of it drew on the compositional methods of the great pianist-composers of the 19th century, but in his inventive use of those methods Dohnányi created a distinctive musical language of his own.

Dohnányi's *Pastorale* comes from a set of five 'Humoresques' dating from an earlier period of his career (1905-1915), when he held a professorship at the Berlin Hochschule für Musik. Like 'capriccio', 'humoresque' (variously spelt) was a favourite term in the 19th century for short entertaining pieces for piano; Dvořák wrote a cycle of eight in 1894 (Opus 101), one of which (No 7 in G flat major) became astonishingly popular. Dohnányi echoes conventions of the Renaissance and Baroque periods by combining drones in the bass with a lilting *siciliana* in the upper register to create a 'pastoral' scene of shepherds playing on bagpipes and shawms.

JOHN IRELAND (1879-1962)
The Island Spell from Decorations (publ 1915)

'How can the critics begin to understand my music if they have never read Machen?' wrote John Ireland, a composer steeped in literature and with a particular fondness for things Celtic. His muse (just as Yeats was to Bax) was the Welsh writer Arthur Machen (1863-1947), often compared to Maeterlinck; from him Ireland derived a passionate and often mystic response to natural beauty. The Sussex Downs and the Channel Islands were particularly special places for him and are alluded to in a number of Ireland's works for piano. The score of *The Island Spell* records that was composed at Fauvic, Jersey, in 1912.

Ireland acknowledged that the publication of Debussy's first book of *Préludes* for piano in 1910 had directly influenced his suite of three pieces (titled 'Decorations'), of which *The Island Spell* is the first number. It is prefaced by a quotation from a poem by Ireland's older contemporary Arthur Symons:

*I would wash the dust of the world in a soft green flood:
Here, between sea and sea, in the fairy wood,
I have found a delicate, wave-green solitude...*

The influence of early Debussy is transparent – for example the pentatonic scales, as in the preludes *La fille aux cheveux de lin* or *Bruyères* (next in this programme); the rippling arpeggios (*Poissons d'or*, from *Images II* of 1907) and evocation of the sea (*La mer*, 1905). Ireland creates his dream world with a fragmented melody (marked 'as if a chime') sounding above a gently lapping ostinato (marked 'in a clear, delicate sonority').

CLAUDE DEBUSSY (1862-1918)
Bruyères ('Heathland') from Préludes, Book 2 (1912-13)

With the exception of Schoenberg, it is hard to find a composer active in the early to mid-20th century who was not influenced by Debussy. Stravinsky, for instance, wrote that 'the musicians of my generation and I myself owe the most to Debussy'. Debussy's emergence as one of the 20th century's mould-breaking writers for the piano (along with his younger rival Ravel) came comparatively late. Only two works of the 1890s truly reveal his developing genius – the *Suite Bergamasque* (not in fact published until 1905) and the suite *Pour le piano*. It was not until 1903, with the publication of *Estantes*, that Debussy began to explore new pianistic possibilities in earnest.

The two sets of *Préludes* are among the most important works of Debussy's maturity, in which he carries to its peak the kind of descriptive cameo writing developed by Schumann and Grieg. Debussy places the title of each piece at the end rather than at the beginning, as if to encourage the listener to approach it with an innocent ear, or to suggest that the title is merely the starting point for a train of thought and not essential to the understanding or enjoyment of the music. *Bruyères* (similar in mood and style to *La fille aux cheveux de lin* from Book I) is a depiction of an idyllic, possibly English, landscape (he had spent some weeks in Eastbourne in the summer of 1905 finishing off *La mer*).

FRANZ LISZT (1811-1886)
Three pieces from Années de Pèlerinage: première année (Suisse) S 160 (1848-55)

Au lac de Wallenstadt
Pastorale
Orage ('Storm')

Liszt wrote three books of pieces under the common heading *Années de Pèlerinage* ('Years of Pilgrimage'). The first two books ('Suisse' and 'Italie'), in their final versions, mostly comprised revisions of pieces published in the 1830s that commemorated Liszt's travels as a young man. The general title evokes Goethe's unconventional novel *Wilhelm Meisters Wanderjahre* and Liszt clearly conceived the work as a contribution to Romantic literature and arts of his time, prefacing most pieces with a literary passage from writers such as Schiller, Byron or de Senancourt.

Au lac de Wallenstadt

Liszt includes here a quotation from the third canto of Byron's *Childe Harold's Pilgrimage*:

*Thy contrasted lake
With the wild world I dwell in is a thing
Which warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring.*

In her memoirs, Liszt's mistress and travelling companion of the time, Marie d'Agoult, recalls their time by Lake Wallenstadt, writing: "Franz wrote for me there a melancholy harmony, imitative of the sigh of the waves and the cadence of oars, which I have never been able to hear without weeping."

Pastorale
A pastoral atmosphere (reminiscent of the finale of the Beethoven sonata we have just heard) is created by the quietly rocking bass line in 12/8 tempo with sustained pedal notes, supporting a flute-like melody in thirds and sixths in the right hand. This alternates with a more flowing section above a drone, hypnotically repetitive and eventually dying away to nothing.
Orage
Musical evocations of nature in the countryside, particularly in alpine regions, often include a storm – compare Rossini's *William Tell* Overture or Beethoven's 'Pastoral' Symphony. Liszt's caption to this ferociously virtuosic piece is again from *Childe Harold*.

*But where of ye, O tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?*

FRANZ SCHUBERT (1797-1828)
Sonata in G major D 894 (1826)
Molto moderato e cantabile
Andante
Menuetto: Allegro moderato – Trio
Allegretto

It is one of the ironies of history that much of Schubert's prodigious output languished unpublished for years after his untimely death. In fact his 'Great' C major Symphony was unknown until discovered among the composer's papers by Schumann during a short stay in Vienna in 1838.
Of Schubert's 12 complete solo piano sonatas (and almost as many incomplete sonata fragments), only three were published in the composer's lifetime, the Sonata in G major (D 894) being the last. (The trio of late sonatas, all composed around the same time in the summer and autumn of 1828, only weeks before his death, remained unpublished). Eclipsed by Beethoven's canon of 32, Schubert's sonatas fell into obscurity for nearly a century before being rediscovered by musicians and audiences.

The G major Sonata of October 1826 was hailed by Schumann as being Schubert's 'most perfect in form and conception'. Yet when it was published in 1827 the publisher chose to present it as a collection of individual pieces, with the titles *Fantasia*, *Andante*, *Menuetto* and *Allegretto*, rather than one large composition as the composer had conceived it. Perhaps the idea was to make the music more commercially appealing. Decades later it would still be referred to as the 'Fantasia' Sonata.
Although not as well known as some of Schubert's other sonatas, the G major is one of the most original that he ever wrote. It has been much praised by discerning pianists and critics. Imogen Cooper has described it as 'one of the rare completely serene sonatas that he wrote'; while Sviatoslav Richter said it was his favourite Schubert sonata.
The first movement is unusually static, the gentle 12/8 rhythm recalling (perhaps subconsciously on Schubert's part) the pastoral atmosphere of the orchestral interludes representing the shepherds in Handel's *Messiah* and Bach's *Christmas Oratorio*. The beautiful slow movement is quintessential Schubert; a yearning *cantabile* melody, warmly harmonised, is interspersed with moments of turbulence in its contrasting sections, tempered by a typically melting switch from the minor into the tonic major key, marked an ethereal *ppp*. The third movement is in the form of a German Dance, rather more rustic in character than is usually found in a sonata movement, with a delicate trio.
The last movement rounds off the sonata with pastoral cheerfulness and a delightful open-air freshness; the style is reminiscent of the dance tunes popular at the time in Vienna. The movement is full of humour and gentle passages of *perpetuum mobile*, but not without moments of characteristically poignant melancholy, as in the song-like central episode that switches from minor to major. The use of repeated chords, mostly in the left hand, while not very pianistic, achieves the evocative effect of outdoor folk music, as typically performed by a brass band or an ensemble with guitar or mandolin accompaniment.

Programme notes by Thomas and Simon Radice



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Programme:

Mozart	Sonata in B flat K454
	Chanson du Matin and short pieces by Elgar, Bridge and others
	INTERVAL
Franck	Violin sonata in A major

SUNDAY 11TH DECEMBER

ANNA HUNTLEY, MEZZO-SOPRANO
& JAMES BAILLIEU PIANO



Anna studied at the Royal Academy of Music and the Royal College of Music International Opera School. Over the last year Anna has sung in the English National Opera, covering the roles of Dorabella (Cosi fan tutte), Pauline (Queen of Spades) and the title role in The Way Back Home. In 2016 she takes the role of a Daughter in Philip Glass's Akhenaten in a new production at ENO.

Programme includes:

Rossini	La Regata Veneziana
Dvořák	Cigánské Melodie Op. 55
Howells	Come Sing and Dance
Ireland	I Have Twelve Oxen
Dunhill	How Soft Upon the Evening Air
Quilter	An Old Carol
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Flanders & Swann	The Warthog

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12.45pm TUESDAY 28 JUNE

HARP RECITAL

Supported by the Hampstead Garden Suburb Residents Association

For the third successive year, the lunchtime harp recital is given by the first prize winner of the Camac Competition, one of the major events at the annual April/May North London Festival of Music Dance and Drama. Sponsored by the French harp makers Camac, the 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. The 2016 winner was 23-year-old **Richard Allen**.

PROGRAMME

JOHANN SEBASTIAN BACH (1685-1750)

■ Fugue in D minor BWV 539

CARL PHILIPP EMANUEL BACH (1714-1788)

■ Solo für die Harfe – Adagio un poco

ROBERT FUCHS (1847-1927)

■ Phantasie Op 85

JEAN CRAS (1879-1932)

■ Premier Impromptu

HENRIETTE RENIÉ (1875-1956)

■ Légende d'après 'Les Elfes' de Leconte de Lisle



RICHARD ALLEN harp

Belfast-born Richard is currently a postgraduate student studying with Gabriella Dall'Olio and early harp specialist Frances Kelly at Trinity Laban Conservatoire of Music & Dance. Richard started clarinet and piano lessons at eight and at 13 started Irish harp, finally discovering the pedal harp at 17.

In May 2013, at the age of 20, Richard made his debut as a soloist with the Ulster Orchestra playing a commissioned work by Irish cellist and composer Neil Martin.

He is a passionate solo artist and an experienced orchestral harpist, having played with the Bergen Philharmonic Orchestra, the Ulster Orchestra, the Ulster Youth Orchestra, the City of Belfast Youth Orchestra and the Studio Symphony Orchestra, to name a few. He also was accepted as a reserve player by the Gustav Mahler Jugendorchester in 2014.

He has performed solo and chamber music works in recitals in the UK and abroad in venues, including the Royal Albert Hall and the Old Royal Naval College Chapel in London, l'Église de la Madeleine in Paris and the Teatro della Residenza in Monza.

Richard was the 2011 winner of the Catherine Judge Memorial Award, the 2013 recipient of the John Marson Harp Prize, winning a solo recital at St Martin-in-the-Fields and First Prize at this May's North London Camac Competition 2016. Richard is a Trinity College London scholar and is generously supported by the Countess of Munster Musical Trust and the Nicholas Berwin Charitable Trust.

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7.45pm TUESDAY 28 JUNE

BENJAMIN GROSVENOR WITH HYEYOON PARK PIANO AND VIOLIN RECITAL

Supported by Pamela Fulton & Kate Munday

Benjamin Grosvenor piano
Hyeyoon Park violin

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Violin Sonata No 8 in G major Op 30 No 3
 - Allegro assai
 - Tempo di menuetto, ma molto moderato e grazioso
 - Allegro vivace

MAURICE RAVEL (1875-1937)

- Violin Sonata No 2 in G major
 - Allegretto
 - Blues (moderato)
 - Perpetuum mobile (allegro)

INTERVAL

FRANCIS POULENC (1899-1963)

- Sonata for violin and piano
 - Allegro con fuoco
 - Intermezzo: Très lent et calme
 - Presto tragico

JOHANNES BRAHMS (1833-1897)

- Violin Sonata No 3 in D minor Op 108
 - Allegro
 - Adagio
 - Un poco presto e con sentimento
 - Presto agitato

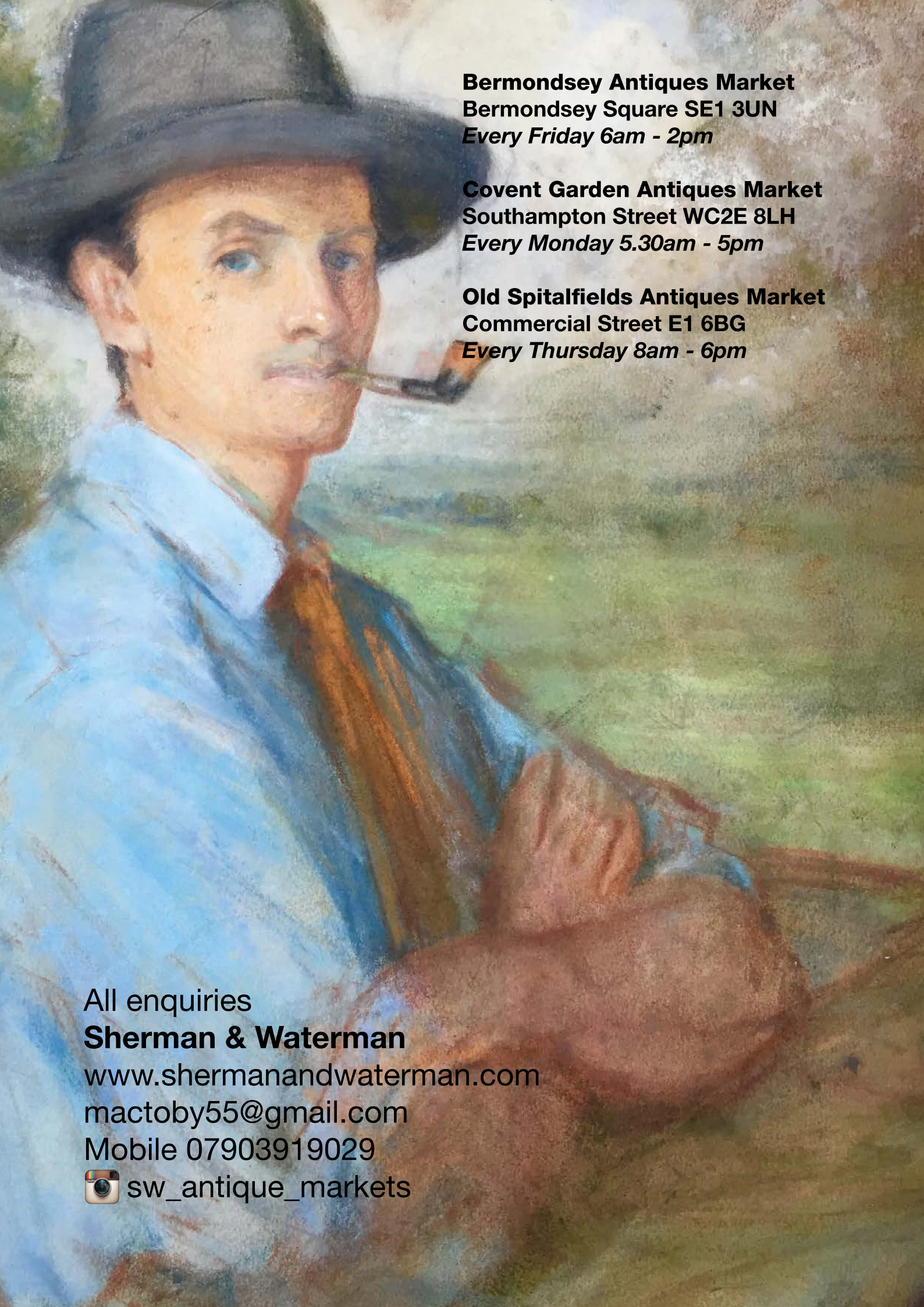
BENJAMIN GROSVENOR piano

Since winning the keyboard final of the 2004 BBC Young Musician Competition when he was 11, Benjamin has become an internationally regarded pianist performing with orchestras including the London Philharmonic, RAI Torino, New York Philharmonic, Leipzig Gewandhaus and Tokyo Symphony.

He has played in such venues as the Royal Festival Hall, Singapore's Victoria Hall and Carnegie Hall with world-renowned conductors.

At 19, Benjamin performed with the BBC Symphony Orchestra at the 2011 BBC's First Night of the Proms and last year made his debut at the Last Night of the Proms performing Shostakovich's Piano Concerto No 2 with the same orchestra conducted by Marin Alsop.





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7.45pm TUESDAY 28 JUNE

In the intervening years he gave performances with the Royal Philharmonic Orchestra and Charles Dutoit and played Chopin's Piano Concerto No 1 with the BBC Philharmonic and Gianandrea Nosedà.

Benjamin continues to incorporate chamber music collaborations into his schedule. He has given performances with the Escher String Quartet at Musée du Louvre and with the Endellion String Quartet at the Queen Elizabeth Hall's International Chamber Music Series as well as a chamber performance at the Montreal OSM Classical Spree.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician to do so and the first British pianist to sign to the label in almost 60 years. His most recent release – *Dances*, which presents a historically and stylistically varied offering of works influenced by dance – was described as 'breathtaking' by *The Guardian* and won the *BBC Music Magazine* Instrumental Award 2015.

Other awards included *Gramophone's* Young Artist of the Year and Instrumental Award, a Classic Brit Critics' Award, the UK Critics' Circle Award for Exceptional Young Talent and a *Diapason d'Or* Jeune Talent Award.

'...a skill and talent not heard since Kissin's teenage Russian debut... Benjamin Grosvenor may well be the most remarkable young pianist of our time.'
Gramophone Magazine

HYEYOON PARK *violin*

Hyeyoon Park is one of the most promising violinists of her generation. In 2012, aged 20, she received the London Music Masters Award which led to her performing at prominent venues in the UK and provided her with a platform to bring her music and performance into London's schools, many in underprivileged areas.

She was awarded the Borletti-Buitoni Trust Award in 2011 and was the youngest ever first prize winner of the ARD International Music Competition in Munich.

Hyeyoon made her orchestra debut at nine with the Seoul Philharmonic Orchestra.

© GIORGIA BERTAZZI



Since then, she has performed with the Bavarian Radio Symphony Orchestra, German Symphony Orchestra Berlin, NDR Symphony Orchestra Hamburg, Royal Liverpool Philharmonic Orchestra, Vienna Chamber Orchestra, Symphony Orchestra of Mariinsky Theatre St Petersburg, NHK Symphony Orchestra Tokyo, Yomiuri Nippon Symphony Tokyo and Hong Kong Sinfonietta.

In the 2014/15 season Hyeyoon made her debut with Sweden's Malmö Symphony Orchestra, replacing an indisposed Nicola Benedetti. She opened her 2015/16 season returning to Sweden for her debut with the Norrköping Symphony under the baton of Eugene Tzigane. In February she made her concerto debut in London with the London Philharmonic Orchestra and Osmo Vänskä at the Royal Festival Hall.

She appears regularly as a recitalist and chamber musician at festivals and venues including a highly successful debut at the Newbury Spring Festival in duo with Huw Watkins, performing the world première of a work by Mark Bowden.

Hyeyoon also collaborates in duo with Benjamin Grosvenor, this season performing in Paris, Dundee, York and Harrogate.

'You have winners, and you have future stars. Hyeyoon Park is among the latter.'
Münchner Merkur

PROGRAMME NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Sonata No 8 in G major Op 30 No 3 (1802)

*Allegro assai**Tempo di menuetto, ma molto moderato e grazioso**Allegro vivace*

Beethoven was himself a violinist and viola player as well as a pianist. His ten sonatas for violin and piano span a period of 15 years, from 1797 to 1812, and while they do not provide such a comprehensive overview of how his art evolved as his five cello sonatas and (even more so) the 32 solo piano sonatas, they occupy an important place in Beethoven's compositions and include at least three masterpieces of their kind.

In his writing for violin and piano Beethoven built on traditions established during the 18th century and developed by Mozart in particular. Between January and May 1802, with seven sonatas already behind him, he sketched out a group of three new sonatas, to become his Opus 30. It was the year of the famous 'Heiligenstadt Testament' – the despairing document that Beethoven wrote when he discovered that he was going deaf and regarded early death as inevitable. The sonatas were published in Vienna by the Bureau des Arts et de l'Industrie in May 1803, with a dedication to Tsar Alexander I of Russia. Following 18th-century publishing practice the sonatas, like their predecessors, were described as being 'for the piano, with the accompaniment of a violin'. In fact by now the duo sonata in Beethoven's hands was much closer to an equal partnership than a solo player with accompaniment.

The third of the Opus 30 sonatas begins with a sturdy 6/8 *Allegro* full of busy semiquavers and quick changes of dynamic level (not without its lyrical moments) and ends with a witty Rondo that is almost a *moto perpetuo*. The most striking of the three movements is probably the second (in E flat), which is in the style of a minuet but avoids the somewhat inflexible tempo that tends to be associated with that most formal of dances.

MAURICE RAVEL (1875-1937)

Violin Sonata No 2 in G major (1923-27)

*Allegretto**Blues (moderato)**Perpetuum mobile (allegro)*

During the 1920s Ravel's music changed and the detached cool manner characteristic of earlier compositions such as his Piano Trio of 1914 became more ironic. This invited comparisons with both Chabrier, whom he had always admired, and Satie, for whom Ravel had developed a more recent enthusiasm. He also became interested in jazz and quite often visited Paris night clubs. Influences of these visits, as well as of a visit to the USA in 1928, can be found in the outer movements of his G major Piano Concerto (1928-30) but an earlier example is the central blues movement of his 2nd Sonata for Violin and Piano. In a 1927 interview with the American critic Olin Downes Ravel said "I take this 'blues' very seriously," adding that he was surprised that more US composers had not tried the idiom.

In fact among the guests at a party during Ravel's visit to New York was the 29-year-old George Gershwin, who thoroughly impressed Ravel with an impromptu performance of *Rhapsody in Blue* and *The Man I Love*. Ravel apparently had such deep respect for Gershwin's natural melodic gifts that he turned down his request for composition lessons, telling him "it is better to write good Gershwin than bad Ravel, which is what would happen if you worked with me."

The Violin Sonata – Ravel's last chamber work – was written slowly during 1923-27 and the two instrumental parts are very independent. The music is tightly organised, with ideas from the first two movements recurring in the third, strikingly transformed. The lyrical opening movement has four themes and the finale is a *perpetuum mobile*.

FRANCIS POULENC (1899-1963)

Sonata for Violin and Piano (1944 rev 1949)

*Allegro con fuoco**Intermezzo: Très lent et calme**Presto tragico*

Born into a wealthy family of pharmaceutical manufacturers (the present-day Rhône-Poulenc), Francis Poulenc began learning the piano with his mother; in his teens he studied with Ricardo Viñes, a friend and interpreter of Debussy and Ravel. Later, after military service, he studied composition in Paris with Charles Koechlin (1867-1950), a pupil of Fauré and himself a composer of some distinction, although since neglected. Before that, Poulenc had met Satie, Auric, Honegger and Milhaud; with the last three and others he found himself a member of *Les Six* – a group of younger composers somewhat artificially assembled in Paris in 1917 under the patronage of Satie and promoted by Jean Cocteau.

Poulenc's output ranged widely – it included works for the theatre, ballet, opera, the Catholic Church and chamber music – but above all it was his love of the piano, the human voice and French poetry that won him recognition as an heir to Fauré and Debussy. During much of his lifetime, and for a while after his death, the simplicity, directness and light-heartedness of much of his writing led critics to underrate him as a serious composer. He was aware of this, and wrote in a letter of 1942: "I know perfectly well that I'm not one of

those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for new music which doesn't mind using other people's chords. Wasn't that the case with Mozart [and] Schubert?"

The Sonata for violin and piano was composed in 1942/43 and first performed on 21 June 1943 at one of the Pléiade concert series organised in Paris during the German occupation by film-maker Denise Tual and musicologist André Schaeffner under the aegis of the *Nouvelle Revue française* (they ran from 1942 to 1947).

The Sonata was published in 1944 and (in a revised version) in 1949; it is dedicated to García Lorca.

Poulenc tried three times to compose a sonata for violin and piano. First, in 1919, for Hélène Jourdan-Morhange to play at a concert by *Les Six*, after which he destroyed the manuscript. Then, in 1924, he wrote a second sonata for Jelly d'Aranyi, the dedicatee of Ravel's *Tzigane*. "It met the same fate as my quartet. I wrung its neck rather than let the public see it", he recorded. Finally, during the War, Poulenc determined once again to compose a violin sonata, this time for Ginette Neveu.

In 1942, he wrote to André Schaeffner: "I've gone back to and completed the sketch for a *Sonata for piano and violin*. The monster is ready ... [It's] quite different from the everlasting line of violin-melody of 19th-century French sonatas. How beautiful Brahms's are! I was ill-acquainted with them. You can only get a good balance of sound between the two contrasting instruments – violin and piano – if you treat them both fairly. The prima donna violin over arpeggio piano makes me sick. Debussy, somewhat breathless in his *Sonata*, managed, however, to turn it into a masterpiece by dint of instrumental tact."

Elsewhere Poulenc explained that "having always wanted to dedicate a work to the memory of García Lorca ... taking inspiration from the famous line: 'The guitar makes dreams weep' ... I first composed a sort of vaguely Spanish *Andante-cantilena*. Then I imagined as a finale a *Presto tragico* whose lively rhythmic élan would suddenly be broken by a slow, tragic coda. A fiery first movement was to set the tone." After his reworking of the Sonata in 1949, Poulenc dismissed it with the comment: "Despite a few tasty violin tidbits due solely to Ginette Neveu ... this sonata is an utter failure." History has judged otherwise.

JOHANNES BRAHMS (1833-97)

Sonata No 3 in D minor for violin and piano Op 108 (1887)

*Allegro**Adagio**Un poco presto e con sentimento**Presto agitato*

Between 1879 and 1887, Brahms wrote his three numbered violin sonatas, all inspired by Joseph Joachim, the great Austro-Hungarian violinist, composer and teacher. Brahms and Joachim met while Brahms was on tour in Hanover in 1853. Both were in their early 20s, and they became fast friends. Brahms was still an unknown at this point, but Joachim was already a rising star, and the two men spent a lot of time together. By the time Brahms wrote the D minor Sonata, Joachim had introduced him to Robert and Clara Schumann, two more figures who would deeply affect Brahms' musical and personal life.

The D minor Sonata is the last of the three and is dedicated to Hans von Bülow, pianist, conductor, friend and champion of the composer; it was first performed in Budapest in December 1888 by the violinist Jenő Hubay with Brahms at the piano. It is the only one of the three sonatas to have four movements; its mood is also much more agitated than that of the other two.

The opening *Allegro* follows traditional sonata form. Starting quietly (marked *sotto voce ma espressivo*) the movement soon becomes stormy, relieved later by the second subject, a romantic, expressive melody in F major initially stated by the piano alone. As the movement develops the instruments frequently change places, the violin taking turns to accompany the piano. In the concluding bars there is a last statement of the theme by the violin, *sostenuto* and spread across three octaves, leading to a soft chord of D major.

The lyrical *Adagio* follows, comprising a lilting violin melody in 3/8 time with the piano accompanying throughout. The melody repeats itself an octave higher and with more strength. The two softly repeat a chord together at the cadence.

The short and bustling third movement (*un poco presto e con sentimento*) starts with the piano playing a halting, anxious theme while the violin accompanies. Violin and piano twist in and out of minor keys and the violin briefly interrupts the restless flow to rhapsodise for a moment. The piano returns with the main theme, and the movement ends abruptly with two short chords.

Furiously fast runs dominate the final *Presto agitato*; the frenzied tarantella-like rhythm in 6/8 time, interspersed with calmer episodes, has piano and violin spurring each other on and vying for attention, taking each other to new heights. The thunderous ending comes after a steady building up of tension.

Programme notes by Thomas Radice



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The songs are short and easy for adults to quickly learn how to sing. They will be sung several times with a build-up of activities for the children to enjoy.

Each one has a particular musical focus and there are varied accompaniments that have been carefully written to bring out the character of each song for Movement, Props, Sitting and Percussion.

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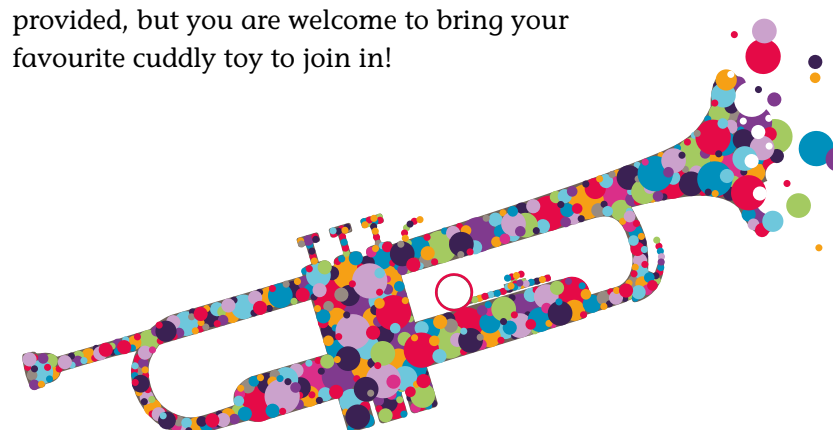
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12.45pm WEDNESDAY 29 JUNE

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PIANO RECITAL

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Beau Pluto *piano*

PROGRAMME

ROBERT SCHUMANN (1810-1856)

■ *Étude* Op 3/2

OLIVIER MESSIAEN (1908-1992)

■ *Première communion de la Vierge*

FELIX MENDELSSOHN (1809-1847)

■ *Rondo capriccioso* Op 14

JOHANNES BRAHMS (1833-1897)

■ *Ballade* Op 10/1

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

■ *Nocturne* Op 19/4

FRÉDÉRIC CHOPIN (1810-1849)

■ *Fantaisie Impromptu* Op 66

GABRIEL FAURÉ (1845-1924)

■ *Romance sans paroles*

MANOS HATZIDAKIS (1925-1994)

■ *Grand Sousta*

CLAUDE DEBUSSY (1862-1918)

■ *L'Isle Joyeuse*



BEAU PLUTO *piano*

Beau Pluto has won more than 30 awards in competitions including Jugend musiziert and the Steinway-Competition Berlin.

He studied with Professor Claude-France Journès Hochschule für Musik & Theater München) and Professor Christopher Elton (Royal Academy of Music in London).



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A FIVE NIGHT HOLIDAY | 21 AUGUST 2016

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Concerts are held in the beautiful 13th century church of St. Mary's in the village of South Creak, a few miles from the stunning Norfolk coastline. We include visits to Houghton Hall and HM The Queen's country retreat at Sandringham as well as private tours of Holkham Hall, seat of the Earl of Leicester, and Raynham Hall, home of Marquess and Marchioness Townshend.

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Alfriston is fast becoming a favourite destination with our clients and in 2016 we will be presenting our sixth consecutive season of chamber music concerts. This year the concerts will each be preceded by one of a series of open workshops hosted by Simon Rowland-Jones. We stay at Deans Place Hotel in the heart of this historic and picturesque Sussex village.

Price from £798 per person for three nights including accommodation with breakfast, three dinners, three concerts and talks, all gratuities and the service of the Kirker Tour Leader.



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Sailing to the northwest corner of Spain we will visit Santiago de Compostela, before continuing to Morocco's Imperial Cities and later Cádiz, the sherry bodegas of Jerez, Sintra in the hills above Lisbon and Oporto. Each evening Kirker clients will enjoy exclusive concerts and talks in the onboard theatre.

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A SEVEN NIGHT HOLIDAY | 21 JANUARY 2017

Returning to Tenerife in January for our second exclusive music festival on the island, we will present a series of six concerts featuring the Leonore Piano Trio, flamenco guitarist Juan Martin, and violist and composer Simon Rowland-Jones.

Staying at the 5* Hotel Botanico, surrounded by lush tropical gardens in an unspoilt part of this volcanic island, we shall also enjoy a programme of fascinating excursions. Highlights include the Sitio Litro Orchid Garden, a cable car journey to the peak of Mount Teide and a visit to the primeval cloud forest of the Anaga Mountains. We will also visit historic and picturesque villages along the spectacular north coast, including Garachico with its 17th century convent.

Price from £2,395 per person for seven nights including return flights, transfers, accommodation with breakfast, six dinners, six private concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



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7.45pm WEDNESDAY 29 JUNE

GOULD PIANO TRIO

Supported by the Jacqueline & Michael Gee Charitable Trust

Lucy Gould violin
Alice Neary cello
Benjamin Frith piano

PROGRAMME

WOLFGANG AMADEUS MOZART
(1756-1791)

■ Piano trio in G major K 564

- *Allegro*
- *Andante*
- *Allegretto*

FELIX MENDELSSOHN (1809-1847)

■ Piano Trio No 2 in C minor Op 66

- *Allegro energico e con fuoco*
- *Andante espressivo*
- *Scherzo: Molto allegro quasi presto*
- *Finale: Allegro appassionato*

INTERVAL

JOHANNES BRAHMS (1833-1897)

■ Piano Trio No 1 in B major Op 8 (revised version)

- *Allegro con brio – Tranquillo – In tempo ma sempre sostenuto*
- *Scherzo: Allegro molto – Meno allegro – Tempo primo*
- *Adagio*
- *Finale: Allegro*



Alice Neary, Lucy Gould and Benjamin Frith

GOULD PIANO TRIO

Since winning the first prizes at the Premio Vittorio Gui in Florence and the Melbourne Chamber Music Competition in the first years of their association, the Gould Piano Trio is now considered one of the finest of its kind. *The Washington Post* commented that "after 20 years of playing together, what they produce is truly extraordinary".

Their widely diverse repertoire and ever-expanding discography display a strong stylistic conviction appreciated by audiences and critics alike. Concerts at major venues such as the Wigmore and Carnegie Halls and the Amsterdam Concertgebouw and tours of North and South America, Europe and the Far East have introduced them to a wide and varied public.

Having established their own annual festival with clarinettist Robert Plane in Corbridge, Northumberland, Gould Piano Trio enjoy exploring contrasting chamber music genres with their musical peers.

First-hand experience working with contemporary composers has led to the commissioning of many new works, the most recent being a second piano trio from James MacMillan, premièred in 2014 at the Bath International Festival. It is featured on an all-contemporary CD, along with trios by Peter Maxwell Davies and Sally Beamish (Champs Hill Records).

The Trio is the first ensemble to record all seven trios by Brahms (adding Kirchner's arrangements for trio of the two String Sextets). The recording was reissued in 2015 by Champs Hill, for whom the trio also recorded a Dvořák cycle.



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7.45pm WEDNESDAY 29 JUNE

The musicians' recently completed major project to record live all the Beethoven trios marks their first recordings for SOMM. Their two-disc survey of Hummel's seven Piano Trios on Naxos brings a more classical perspective to their discography.

During the 2014-15 season, Lucy, Alice and Benjamin performed MacMillan's new trio more than 30 times at venues including at Wigmore Hall and the European premières in Germany and Portugal. They will celebrate their 25th anniversary in 2017 with performances of a new commission from the young British composer Mark Simpson, supported through Beyond Borders and the PRS for Music Foundation.

LUCY GOULD *violin*



© JAKE MORLEY

Lucy Gould founded the Gould Piano Trio in 1992 while studying at the Royal Academy of Music. Today it is one of the UK's best-known ensembles

She regularly appears as guest leader of orchestras such as the City of Birmingham

Symphony Orchestra, the BBC Philharmonic and the BBC Scottish Symphony Orchestra.

A much sought-after chamber musician, Lucy is principal 2nd violin of the Chamber Orchestra of Europe and has collaborated with many artists, including Roger Vignoles and Leon McCawley.

Her recordings include John Ireland's Violin Sonatas with Benjamin Frith for Naxos, the première performance of violin works by Stanford for Naxos and the Mendelssohn Octet with Daniel Hope and colleagues from the Chamber Orchestra of Europe (Deutsche Grammophon).

ALICE NEARY *cello*



© JAKE MORLEY

Alice's early career included winning the Pierre Fournier Award, the Leonard Rose Competition, USA and the Adam International Cello Competition, New Zealand.

She has performed concertos with, among others, the Ulster

Orchestra, Scottish Chamber Orchestra, Royal Liverpool Philharmonic and Israel Symphony and has given recitals at the Wigmore Hall, Purcell Room and Bridgewater Hall. Festival appearances include Santa Fe, Bath and City of London.

She has broadcast extensively on BBC Radio 3 and NPR (USA) and recordings include the Tovey Cello concerto with the Ulster Orchestra, John Ireland's cello sonata and Paul Patterson's cello concerto.

A passionate chamber musician, Alice joined the Gould Piano trio in 2001 and has appeared as guest cellist with the Nash Ensemble, Endellion and Elias string quartets.

BENJAMIN FRITH *piano*



© JAKE MORLEY

Having won national piano competitions since the age of 14, today Benjamin Frith tours all over the world and is frequently heard at festivals and on the competition circuit, though these days usually not as an entrant.

Benjamin is renowned for his depth and sensitivity. In 1992 he made a big impression at the Edinburgh Festival with Beethoven's Diabelli Variations leading to his first recording made for ASV. It is in the recording studio that his work has had the most extensive reach and visibility. He has since recorded one-off projects for Black Box Classics and Koch but most of Benjamin's work has been for the Naxos label,



including the music of Bax and Schumann, the complete piano concertos of John Field and the complete piano music of Mendelssohn. Benjamin is also greatly interested in chamber music with piano and in 1998 he joined the Gould Piano Trio as its resident pianist.

PROGRAMME NOTES

WOLFGANG AMADEUS MOZART (1756-91)
Piano Trio in G major K 564 (1788)

Allegro
Andante
Allegretto

If we were to hear this work with the keyboard part played on an 18th-century fortepiano it would be obvious why in many passages the cello simply doubles the keyboard's bass line. The fortepiano's sound was relatively weak, particularly in its lower registers, so it could be drowned quite easily by the violin.

For that reason the true piano trio was a latecomer to the chamber music repertoire, being descended from the baroque 'trio sonata' – usually formed of one or two violins, a keyboard and an obligatory *basso continuo* on the cello. From that configuration the true piano trio emerged as technical advances in pianoforte design made possible a balanced partnership between the three instruments.

Mozart wrote only seven piano trios, mostly early works. Many scholars of chamber music barely mention them. Yet the later ones deserve to be heard.

The Piano Trio in G major K 564 was his last work in this genre (1788) and was first published in England. It is a sign of the conservative tastes of publishers and public that when it was finally issued in Vienna the following year it was still advertised, like its predecessors, as being 'for harpsichord or forte piano with the accompaniment of a violin and violoncello'. This suggests that the work was aimed primarily at the amateur market and this is borne out by a notable simplicity of style and writing compared with Mozart's solo piano sonatas and concertos written for performance by himself.

Even so, the work is significant as one of the earliest examples of a piano trio in which both the violin and cello are given have passages independent of and in contrast to the keyboard. Mozart therefore deserves credit for helping to create a form that Haydn would carry forward in his piano trios of the 1790s for amateur players in London, followed by Beethoven's for the Viennese salon, and then by major Romantic composers of the 19th century.

The first movement is a fluent and rippling *Allegro*, with a second theme that is very closely related to the first. A middle section introduces an entirely new theme rather than simply developing the earlier material. The *Andante* is a set of variations on a minuet-like melody, with a touch of pathos in the last few bars. The finale opens with a naive little tune in the dotted rhythm of a siciliano. The movement concludes with the instruments answering each other in expressive counterpoint.

FELIX MENDELSSOHN (1809-1847)
Piano Trio No 2 in C minor Op 66 (1845)
Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

In January 1832 Felix Mendelssohn wrote to his sister Fanny from Paris: "I would like to compose a couple of good piano trios." It was not surprising that he should want to write for the combination of piano, violin and cello. Following its earlier development by Haydn and Mozart, the piano trio had by the 1800s become a very popular medium, particularly among amateur musicians, since it allowed pianists to get together with string-playing friends in domestic music-making. Moreover there were some distinguished examples to follow. When Mendelssohn's first trio (Op 49 in D minor) appeared in 1839, Schumann (himself the composer of three piano trios) greeted it as "the master trio of the age, like the B flat [i.e. the 'Archduke'] and D minor Trios of Beethoven and the E flat Trio of Schubert."

Mendelssohn's second trio was written in 1845 and published the following year, shortly before the composer's death from a stroke at the age of 38. It is dedicated to Spohr, who had by then recently published three out of his eventual five trios. For all the well-deserved praise from Schumann, the later work is more serious and dignified than its predecessor and reveals improved mastery of a medium that can pose problems of balance for composers and performers alike.

The powerful first movement is based on an idea that suits the medium perfectly. The piano states the opening theme in octaves, softly but marked 'with fire and energy' and supported by chords in the strings. Almost immediately the role is reversed, with the strings in octaves with piano chords in support. Throughout the movement there is a constant interplay between the piano on the one hand and the strings on the other, generally playing together as a pair. The *Andante espressivo* second movement is noteworthy for an intoxicatingly fine melody. It is followed by one of Mendelssohn's deftest scherzos; the tune of its trio section is marked by so-called 'Scotch snaps' on octave leaps. The finale's graceful main theme leads into a chorale-like second subject. Like so many of his countrymen, Mendelssohn had a deep affection for the traditional Lutheran chorale and towards the end of the movement the two themes are brought together in the most powerful statement of the entire work.

JOHANNES BRAHMS (1833-1897)
Piano Trio No 1 in B major Op 8 (1854 rev 1889)
Allegro con brio – Tranquillo – In tempo ma sempre sostenuto
Scherzo: Allegro molto – Meno allegro – Tempo primo
Adagio
Finale: Allegro

Brahms's Piano Trio in B major is a work that is both young and old. Brahms was only 19 when he published it in 1854 but more than 30 years later, when the Simrock publishing house acquired the rights from Breitkopf & Härtel, he was offered the chance to make revisions. He accepted, and in 1889 made substantial cuts and some significant revisions in every movement apart from the Scherzo, to correct what he considered the 'youthful excesses' of the original version. The result is a revealing view of the composer both at the very start of his career and in his mature years. What emerges clearly is that the mature composer's taste for rich, low piano textures was present from the very beginning.

From his holiday retreat at Bad Ischl in the Austrian Salzkammergut, Brahms wrote to Clara Schumann in September 1889: "With what childish amusement I whiled away the beautiful summer days you will never guess. I have rewritten my B major Trio... It will not be as wild as before – but will it be better?" Simrock issued the revised score in February 1891 but Brahms did not formally withdraw the original, allowing both versions to exist, thereby providing a rare glimpse into the compositional workshop of one of the most secretive of all the great composers.

A broad and stately piano melody opens the first movement. As this lyrical inspiration unfolds, the cello and then the violin are drawn in and the music builds up to an almost orchestral climax before giving way to the second theme, played by the strings in unison. A triplet motive, introduced as the transition linking the two themes, underpins much of the development section. Recapitulation of the earlier thematic material rounds off the movement.

The second movement is shadowy and mysterious, dramatic at times: a spiritual descendant of the Scherzo in Beethoven's Fifth Symphony. A central trio in warm, close harmonies provides contrast. In the *Adagio* movement a hymn-like dialogue between piano and strings serves as the main material for the outer sections, while the middle section is more intense and animated in expression with more complex counterpoint.

The Finale juxtaposes a sombre main theme, begun by the cello above the agitated accompaniment of the piano, with a brighter subsidiary subject, played by the piano with off-beat punctuations from the cello. It is the unsettled B minor main theme rather than the more optimistic second subject that draws the work to its restless close.

Programme notes by Thomas Radice

“
Why do I volunteer for the Proms?
Because of the lovely atmosphere at St Jude's
during Prom time, the music, the church,
but mainly the volunteers themselves –
what a great bunch of people!
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PROMS VOLUNTEER



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12.45pm THURSDAY 30 JUNE

SCHOOLS CONCERT

Supported by the Hampstead Garden Suburb Residents Association

Clare Stewart *soprano*

Charlotte Brosnan *soprano*

Alex Haigh *tenor*

Ciarán Kelly *tenor*

Greg Link *bass*

The *a cappella* ensemble Apollo5 brings together pupils from five local schools – Brooklands, Garden Suburb and Wessex Gardens Junior Schools, Archer Academy and The Henrietta Barnett School – after holding workshops with them. This is a fantastic opportunity for several hundred children to work towards a quality performance and take part in music-making at a high level with experienced, dedicated musicians and performers.

APOLLO5

Apollo5 has been praised for its engaging and entertaining *a cappella* performances, drawing on a repertoire that ranges from retro jazz to pop and to classical arrangements.

Apollo5 is part of the VCM Foundation and is involved in its innovative education programme, aiming to inspire creativity through music.

The programme, led by Voces8, reaches 40,000 young people annually, working in more than 300 schools in the UK, France, Sweden, the USA and Asia.

As Ensemble in Residence with Surrey Arts, the group works with children and adults with special needs. At the VCM Foundation's London base Apollo5 leads regular workshops, master classes and a children's concert series and also oversees an extensive outreach project in Hackney, Tower Hamlets and Newham.

The five outstanding vocalists, who released a debut studio album *With a Song in my Heart* in 2015, have given London performances at the Royal Albert Hall, the Houses of Parliament, St Martin in the Fields, Pizza Express Jazz Club Soho and Kings Place. Recent UK festivals include The City of London Festival, The London A Cappella Festival and the Petworth Festival.

Apollo5 recently toured the USA for the first time before singing at the Festival La Folle Journée, France. The ensemble has broadcast live on Resonance FM and BBC Radio 2 and has recently worked in partnership with The Sixteen, The National Portrait Gallery and St Martin in the Fields, presenting an exciting new festival, Sounds Sublime.

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7.45pm THURSDAY 30 JUNE

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COUNTERPOISE AN AMERICAN DREAM

Supported by Godfrey & Barr

Fenella Humphreys violin
Deborah Calland trumpet
Kyle Horch saxophone
Iain Farrington piano
with
Robert Winslade Anderson bass/speaker

Music of the old and new Americas including Copland's *Old American Songs*, Piazzolla tangos, Gershwin's *Porgy and Bess* and Dizzy Gillespie interspersed with poems by Walt Whitman and Langston Hughes.



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PROMS VOLUNTEER

”

PROGRAMME

BENJAMIN BRITTEN (1913-1976)
(arr Iain Farrington)

- Cabaret Suite
 - The Spider and the Fly
 - Funeral Blues
 - Boogie-Woogie
 - When You're Feeling like Expressing Your Affection

WALT WHITMAN (1819-1892)

- *Mannahatta* (poem)

AARON COPLAND (1900-1990)

- Old American Songs
 - The Dodger
 - Simple Gifts
 - The Boatmen's Dance

DIZZY GILLESPIE (1917-1993)
& FRANK PAPARELLI (1917-1973)
LANGSTON HUGHES (1902-1967)

- *Lights and Shadows/Trumpet Player* (poem)

GEORGE GERSHWIN (1898-1937)
(arr Iain Farrington)

- *I got Rhythm*
- *Bess, Oh Where's my Bess?*
- *It Ain't Necessarily So*
- *Someone to Watch over me*
- *I got Plenty o' Nuttin'*

INTERVAL

Programme continued overleaf



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7.45pm THURSDAY 30 JUNE

Programme continued from page 85

SCOTT JOPLIN (1867/8-1917)

■ *Maple Leaf Rag*

TRADITIONAL
(arr Carl Davis)

- *Spirituals*
- *Deep River*
 - *This Little Light of Mine*

ART TATUM (1909-1956)

■ *Tiger Rag*

LANGSTON HUGHES (1902-1967)

■ *Love Again Blues* (poem)

DIZZY GILLESPIE

■ *Hollywood and Vine*

JACOB GADE (1879-1963)

■ *Jealousy* (*Tango Jalousie*)

ASTOR PIAZZOLLA (1921-1992)

■ *Oblivion*

ASTOR PIAZZOLLA (arr Iain Farrington)/
LANGSTON HUGHES

- *Devil Suite/Havana Dreams* (poem)
- *Tango del Diablo*
 - *Romance del Diablo*
 - *Vayamos al Diablo*

COUNTERPOISE

Counterpoise is a highly acclaimed ensemble consisting of some of the most sought-after instrumentalists in the UK. It was formed in 2008 to give the first performances of a new work, *On the Edge*, commissioned from the young English composer Edward Rushton.

Its programmes cross musical genres and explore the relationship between music, poetry and visual elements, seeking also to develop aspects of narrative and other extra-musical influences. The unconventional line-up of violin, trumpet, saxophone and piano enables composers to create new soundworlds and to experiment with challenging fusions of music, text and visuals.

In the relatively short time since Counterpoise was formed, the ensemble has worked with several leading composers in addition to Edward Rushton, notably John Casken, David Matthews, Charlotte Bray and Jean Hasse.

Counterpoise has appeared at the City of London, Cheltenham, Buxton and Newbury Festivals, as well as other significant venues up and down the country including Kings Place and St George's Brandon Hill.

Future plans include concerts with Willard White and a new commission, *Kokoschka's Doll*, from John Casken, to be performed at the Cheltenham, Buxton, Harrogate and other festivals in 2017/18 with John Tomlinson.

'...delivered by Counterpoise with aplomb.'
The Times

'...crisply narrated and deftly played.'
The Independent on Sunday

'Counterpoise's performance is strikingly dynamic... an ensemble at the top of their game.'
Gramophone

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ROBERT WINSLADE ANDERSON *bass/speaker*



Born in Kingston, Jamaica, Robert Winslade Anderson was an ABRSM international Scholar at the Royal Academy of Music, where his many prizes and awards included the Tom Hammond Opera Prize and the Vice Principal's Award for Excellence.

As a freelance soloist he has enjoyed much success in appearances at many of the UK's major opera houses and companies such as Scottish Opera, Opera North, English National Opera, Glyndebourne, English Touring Opera, Raymond Gubbay Productions and Birmingham Opera Company as well as appearances at the Bregenz and Buxton festivals.

Concert highlights include appearances at the Edinburgh International Festival and at the Bridgewater Hall as guest soloist with the Hallé Orchestra and, most recently, the BBC Proms with the John Wilson Orchestra.

FENELLA HUMPHREYS *violin*



With her playing described in the press as 'unforgettable' and 'a wonder', violinist Fenella Humphreys enjoys a busy career combining chamber music and solo work. Her first concerto recording with the Royal Scottish National Orchestra was released

to great critical acclaim, including selection as 'Orchestral Choice CD' in a five-star review in the *BBC Music Magazine*. She has recently premiered a set of six new solo violin works by leading British composers with performances at prestigious

venues including the Aldeburgh Festival as well as a two-CD recording for Champs Hill. Concertmaster of the Deutsche Kammerakademie, Fenella also enjoys guest leading and directing.

DEBORAH CALLAND *trumpet*



Deborah has given trumpet and organ recitals in the USA, France, Germany, Denmark, Finland and Iceland, as well as venues throughout the United Kingdom, and has performed concertos with among others the Singapore Symphony Orchestra,

the Virtuosi di Kuhmo (Finland) and the Britten Sinfonia. She has also appeared as a recitalist at many of the major festivals in England, such as Cheltenham, Buxton and City of London. Compositions have been written for her by a number of composers including Hugh Wood, Robin Holloway, Huw Watkins, Sally Beamish, Einojuhani Rautavaara, Rhian Samuel and Diana Burrell. *North Star*, a CD of contemporary British music for trumpet and organ, was released in 2006 to critical acclaim.

KYLE HORCH *saxophone*



A prizewinner at many competitions in Britain, Europe and the USA, Kyle has given recitals at many venues in Britain and abroad. His two CD recordings on the Clarinet Classics label, *ChamberSax* and *AngloSax*, have received international praise from reviewers, as has

the recent CD of his chamber music project, *Flotilla* (Big Shed Music). He has also recorded as a soloist and chamber musician for the Music Chamber, Herald and ABC Classics labels. Apart

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7.45pm THURSDAY 30 JUNE

from his own projects he works as a freelance saxophonist with many British orchestras and other ensembles, and is saxophone professor at the Royal College of Music in London.

IAIN FARRINGTON *piano*



Iain has an exceptionally busy career as a pianist, organist, composer and arranger. He has performed at all the major UK venues as well as abroad and played at the Opening Ceremony of the London 2012 Olympics. He has worked with

many of the country's leading musicians, including Bryn Terfel, Lesley Garrett and Sir Mark Elder, and performs regularly as a soloist, accompanist and chamber musician. His compositions and arrangements have been performed at the BBC Proms, the Royal Wedding 2011 and across the world.

PROGRAMME NOTES

Rooted in the optimism of the Founding Fathers, the American Dream was a vision of happiness and prosperity for all, to be realised by upward social mobility achieved by hard work and the spirit of enterprise. It was a vision that nourished cultural as well as political forms and today's programme reflects aspects of that dream, including the bitterness expressed by the excluded and oppressed.

If Walt Whitman (1819-1889) was the idealist, pioneering American poet *par excellence*, no one articulated the rage and despair of the dispossessed more eloquently than the poet Langston Hughes (1902-1967). The latter's verses represent the authentic voice of the Afro-American condition: the beauty and the ugliness of ordinary Black people, their struggles and triumphs, their pain and their laughter. Three of his poems are threaded through this programme as a counterpoise to the generally more upbeat spirit.

BENJAMIN BRITTEN (1913-1976)

arr Iain Farrington

Cabaret Suite

The Spider and the Fly

Funeral Blues

Boogie-Woogie

When You're Feeling like Expressing Your Affection

As international tension and economic depression intensified in the years leading up to the Second World War, Benjamin Britten and his partner Peter Pears felt increasingly alienated as homosexual artists outside mainstream society. They decided to emigrate to America and although they only stayed there for three years, this was long enough to get a taste of American style and values. Even before the move, Britten had demonstrated a facility for imitating jazz style and his American folk opera *Paul Bunyan* (to a libretto by W.H. Auden) might – he later said – have been followed by works more specifically designed for Broadway had things turned out differently.

The Cabaret Suite was devised by Iain Farrington from various pieces of the period. *The Spider and the Fly* is from Britten's incidental music to J.B. Priestley's 1939 play *Johnson over Jordan*. *Funeral Blues*, from the Auden/Isherwood play *The Ascent of F6* (1937), was set to music by Britten for the extraordinary cabaret artist Heidi Anderson. *Boogie Woogie* is from the incidental music for Ronald Duncan's *This way to the Tomb* (1945). *When You're Feeling like Expressing your Affection* was a poem written (possibly by Auden) for the GPO Film Unit to encourage people to make use of public telephone boxes.

AARON COPLAND (1900-1990)

Old American Song

The Dodger

Simple Gifts

The Boatmen's Dance

Aaron Copland's first set of five traditional American songs for voice and piano was given its première by none other than Pears and Britten at the Aldeburgh Festival in 1950. A second set of five songs followed immediately. The songs (of which the three heard here are representative examples) vary considerably in style. *The Dodger*, with its evocation of banjo playing, satirises a political candidate, a preacher and a lover. *Simple Gifts*, a Shaker tune, is one of three religious numbers. The minstrel's song *The Boatman's Dance* is a celebration of the Ohio rivermen, who 'dance all night 'til broad daylight,/And go home with the gals in the mornin'.

DIZZY GILLESPIE (1917-1993) & FRANK PAPARELLI (1917-1973)

LANGSTON HUGHES (1902-1967)

Lights and Shadows/Trumpet Player

Lights and Shadows is one of the most elegiac and evocative compositions of the great jazz trumpeter Dizzy Gillespie who wrote it with his band's pianist Frank Paparelli. Langston Hughes's *Trumpet Player*, heard alongside *Lights and Shadows*, is a fine example of the genre known as jazz poetry, a fusion of the two forms that attempted to endow poetry with the improvisatory quality and rhythms of jazz.

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One of the more interesting things about this café is its name – derived not from any suggestion of French cuisine but from the fact that the building used to house some public conveniences – one for men and another, of course, for women – two loos, in other words. Apocryphal or otherwise, it's a fun story to relate to fellow diners – so long as you wait until you've finished eating." (www.qype.co.uk)

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GEORGE GERSHWIN (1898-1937)
(arr Iain Farrington)

I got Rhythm
Bess, Oh Where's my Bess?
It Ain't Necessarily So
Someone to Watch over me
I got Plenty o' Nuttin'

The great songwriter George Gershwin needs no introduction except to say that his music embodied the American Dream in all its variety. *I got Rhythm* comes from *Girl Crazy*, and *Someone to Watch over me* from *Oh, Kay!* *It Ain't Necessarily So* and *I got Plenty o' Nuttin'* are from *Porgy and Bess*, an American folk opera that famously features the lives and loves of the poor, black and dispossessed.

SCOTT JOPLIN (1867/8-1917)
Maple Leaf Rag

The African-American composer Scott Joplin was a key figure in the development in the late 19th century of a form known as 'ragtime': essentially a fusion of African-American and European styles. Best known for his ragtime compositions, he was styled as the 'King of Ragtime Writers'. In addition to 44 original ragtime pieces, he also wrote in his relatively short career a ragtime ballet and two operas. The *Maple Leaf Rag*, one of his earliest compositions, was a huge commercial success and is often described as the archetypal rag.

TRADITIONAL
(arr Carl Davis)
Spirituals

Deep River
This Little Light of Mine

Black spirituals (formerly known as negro spirituals) were a form of American folksong principally associated with African-American church congregations of the Deep South. Some were originally lullabies, others play songs or work songs, but the genre became indelibly identified with the black slave experience. The anonymous 19th-century song *Deep River* was made famous in the 20th century by Paul Robeson. The gospel children's song *This Little Light of Mine*, written by Harry Dixon Loes c.1920, is a relatively late addition to the canon.

ART TATUM (1909-1956)
Tiger Rag

Tiger Rag is a jazz standard, first recorded by the Original Dixieland Jazz Band. Of the many versions of it subsequently made, that by the great jazz pianist Art Tatum recorded in 1933 is one of the most famous. Tatum's legendary technique as an improviser (using the so-called 'stride' style) is amply demonstrated in the formidable virtuosity of this number.

DIZZY GILLESPIE/FRANK PAPARELLI
Hollywood and Vine

Hollywood and Vine refers to the intersection of Hollywood Boulevard and Vine Street in Los Angeles, famous in the 1920s for its concentration of radio and movie-related businesses. The intersection marks the site of the Hollywood Walk of Fame, consisting of more than 2,400 five-pointed stars embedded in the pavement. One of those stars commemorates the great jazz trumpeter and composer Dizzy Gillespie.

JACOB GADE (1879-1963)
Jealousy (Tango Jalousie)

The tango, which originated in South America in the 1880s, migrated to Europe in the early years of the 20th century and there were soon tango crazes in Paris, London, Berlin and other capitals. Jacob Thune Hansen Gade was a Danish violinist and composer, remembered today for a single tune, known variously as *Jalousie* 'Tango Tzigane', *Tango Jalousie*, *Jalousie* or *Jealousy*. The tango was written to accompany a silent film and became an instant international hit, after which it was featured in over 100 films.

ASTOR PIAZZOLLA (1921-1992)
Oblivion
Devil Suite/Havana Dreams (poem)

Tango del Diablo
Romance del Diablo
Vayamos al Diablo

A child prodigy on the bandoneón (the square-built button accordion used in Latin American tango orchestras and ensembles), the Argentinian Astor Piazzolla became its most famous exponent. During a period of study in Paris with the influential teacher Nadia Boulanger, Piazzolla was encouraged to compose tangos himself. This training in classical music gave him the technical means to experiment with the traditional form and instrumentation of the tango, to the extent that other Argentinian tango composers and bandleaders of the time at first deemed his works sacrilegious; it was only after acclaim abroad that Piazzolla finally found acceptance at home. In total he composed about 750 works including two film scores. *Oblivion* is one of Piazzolla's most seductive and evocative tangos. *The Devil Suite* contains three of Piazzolla's best-known tangos, culminating with *Vayamos al Diablo* – 'Let's go to the devil'.

Programme notes by Barry Millington © 2016



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THE APOLLON DUO:
Dora Chatzigeorgiou violin
Alexander Binns organ

PROGRAMME

DAVID LOXLEY-BLOUNT (b. 1989)

- Hampstead Suite (world première,
commissioned by Proms at St Jude's)
Five movements

OTTO OLSSON (1879-1964)

- *Romance* Op 24

JOSEF RHEINBERGER (1839-1901)

- From Six Pieces for Violin and Organ
Op 150
 - i. Prelude, Passacaglia and Prance
 - ii. Greensleeves / Bacca Pipes Jig
 - iii. Lumps of Plum Pudding Jig
 - iv. Six Reel (Country Dance)
 - v. Onward



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THE APOLLON DUO

The Apollon Duo was formed in 2015 by violinist Dora Chatzigeorgiou and organist Alexander Binns. Together they perform a unique and seldom played area of repertoire.

DORA CHATZIGEORGIOU violin

Greek violinist Dora Chatzigeorgiou graduated with distinction from the Guildhall School of Music and Drama's Orchestral Artistry programme in November 2015, having previously studied at the Oberlin College Conservatory of Music (USA) and the Kodály Conservatory of Music (Greece). Her teachers have included Jacqueline Ross, Milan Vitek, George Demertzis and Apollon Grammatikopoulos.

As an orchestral musician, Dora toured Europe and the Middle East with the European Union Youth Orchestra and has since played with the London Symphony Orchestra, Philharmonia Orchestra and Bournemouth Symphony Orchestra.

As a soloist she has performed concertos with the Greek National Orchestra and the Volos Symphony Orchestra in the Athens Concert Hall and with the Rostov Symphony Orchestra in Russia.

As a solo recitalist, she has performed in Greece, Cyprus, Denmark, UK, USA, Czech Republic, Italy and Turkey.



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ALEXANDER BINNS *organ*

Alexander Binns is the Organ Scholar at Southwark Cathedral, accompanist of East London Chorus and Barnet Choral Society and piano tutor at St Marylebone School.

Last year he graduated with distinction from the Royal Academy of Music where he studied with Susan Landale and David Titterington and was the recipient of numerous prizes. Highlights of his Academy years include playing with the National Youth Choir at the Royal Festival Hall on Remembrance Sunday 2014 and two commercial recordings on the harmonium with the Academy Soloists Ensemble.

Alexander has performed at many prestigious venues in the UK including Westminster Abbey, the Royal Festival Hall, Wigmore Hall and in cathedrals across England. He has also performed in Italy, Germany, Iceland, France and Holland.

He is also in regular demand as a conductor, having previously held the position of Principal Conductor of the Halifax Chamber Choir. Alexander moves to Bury St Edmunds in the autumn to take up the post of Assistant Director of Music at St Edmundsbury Cathedral.

DAVID LOXLEY-BLOUNT

Music by David Loxley-Blount has been heard in many UK churches and cathedrals, the Palace of Westminster and Trafalgar Square. His early musical talent was nurtured in the Hampstead Garden Suburb Youth Music Centre. He won several composition and performance awards at the North London Music Festival. Three of his folk-inspired carols were featured in St Jude's carol services 2012-14. In 2013 *Sonus Repercussus* (*In memoriam* Robert Luckham) won the Choir & Organ St Albans International Organ Festival Composition Competition and was later broadcast on BBC Radio 3.

He graduated in 2015 from Middlesex University with first class honours and the Dean's Prize for Outstanding Achievement in Performing Arts. He is the inaugural recipient of the Eric Thompson Charitable Trust's Annual Award, enabling him to study with Professor Paul Patterson (Royal Academy of Music). The resultant works will be premiered at St Lawrence Jewry in October.

Major performances include: *Liberate te ex inferis* (Durham Cathedral), *Love came down at Christmas* (St Bride's Fleet Street & Southwark Cathedral), *Inflexus* (St Lawrence Jewry), *Simul certaminis invicem accidit* (London Firebird Orchestra), *Truro Triptyque* (Truro & Brentwood Cathedrals), *The Morning River Glideth* (Allegri String Quartet).

On 10th July his latest work will be sung during Evensong to commemorate the Centenary of the Battle of the Somme at Rochester Cathedral.

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THE TALLIS SCHOLARS

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PROGRAMME

THOMAS TALLIS (c.1505-1585)

■ *Loquebantur variis linguis*

JOHN TAVERNER (c.1490-1545)

■ *Leroy Kyrie*

JEAN MOUTON (c. 1459-1522)

■ *Nesciens mater*

JOHN TAVENER (1944-2013)

■ *Funeral Ikos*

■ *Song for Athene*

WILLIAM BYRD (1539/40-1623)

■ *Laudibus in sanctis*

INTERVAL

GREGORIO ALLEGRI (c.1582-1652)

■ *Miserere*

ALEXANDER CAMPKIN (b. 1984)

■ *Miserere* – world première of a new commission

THOMAS TALLIS

■ *Miserere Nostri*

ARVO PÄRT (b.1935)

■ *Tribute to Caesar*

WILLIAM BYRD

■ *Tribue Domine*

THE TALLIS SCHOLARS

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances they have established themselves as the leading exponents of Renaissance sacred music throughout the world, renowned for the purity, clarity and beauty of their sound.

They perform in both sacred and secular venues, usually giving around 70 concerts each year across the globe. Highlights have included performing in the Sistine Chapel in 1994 at a ceremony to mark the restoration of Michelangelo's frescoes and marking the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome. In 1998 they celebrated their 25th anniversary with a special concert in



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7.45pm FRIDAY 1 JULY

the National Gallery, premièring a Sir John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York in 2000. In 2013 the group celebrated their 40th anniversary with a World Tour, performing 99 events in 80 venues in 16 countries. Their recording of the *Missa Gloria tibi Trinitas* by John Tavener was released on the exact anniversary of their first concert in 1973 and enjoyed six weeks at number one in the UK Specialist Classical Album Chart.

Over the 2015/2016 season the group are touring the world extensively and will give their 2,000th concert at St John's Smith Square this September.

In spring 2015, in a departure for the group, they released a disc of music by Arvo Pärt called *Tintinnabuli* which has received great praise across the board.

The Tallis Scholars have commissioned many works from contemporary composers over the years. Composers with whom they have worked recently include Eric Whitacre, Nico Muhly, Gabriel Jackson, Matthew Martin and Alexander Campkin, whose *Miserere* they are premièring this evening.

The Tallis Scholars are broadcast regularly on radio (including eight performances from the BBC Proms at the Royal Albert Hall from 2001 to 2014) and have also been featured on ITV's *The South Bank Show*.

Much of The Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1980 solely to record the group. Since then their recordings have regularly won awards, including *Gramophone* magazine's Record of the Year award for Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* in 1987, *Gramophone*'s Early Music Award in 1991, 1994 and 2005 and *Diapason* magazine's d'Or de l'Année in 1989 and 2012.

In their 40th anniversary year they were welcomed into the Gramophone Hall of Fame by public vote.

PETER PHILLIPS *director*



Since winning a scholarship to Oxford in 1972, Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of

Renaissance polyphony. In 1973 he founded the Tallis Scholars with whom he has now appeared in more than 2,000 concerts and made more than 60 discs. As a result of his work, through concerts, recordings, magazine awards and publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Peter also continues to work with other specialist ensembles. He has appeared with the BBC Singers, the Collegium Vocale of Ghent and the Netherlands Chamber Choir and is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona and El León de Oro of Orviedo. In 2014 he launched the London International A Cappella Choir Competition in St John's Smith Square, attracting choirs from all over the world.

In addition to conducting, Peter Phillips is well-known as a writer and broadcaster. Apart from broadcasts with the Tallis Scholars, including eight appearances at the BBC Proms, he has appeared several times on the BBC World Service, on Radio 4's *Kaleidoscope*, on National Public Radio in the US and on German, French, Italian, Spanish and Canadian radio, where he has enjoyed deploying his love of languages. In 1990 ITV's *The South Bank Show* featured Peter's 'personal odyssey' with the Tallis Scholars and in 2002 a special television documentary was made for the BBC about the life of William Byrd.

Peter has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford where the new choral foundation he helped to establish began singing services in October 2008. They gave their first live broadcast on Radio 3's Choral Evensong in October 2011. In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture.

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PROGRAMME NOTES

THOMAS TALLIS (c. 1505-1585)
Loquebantur variis linguis

Loquebantur variis linguis apostoli, alleluia.
Magnalia Dei, alleluia.
Repleti sunt omnes Spiritu Sancto,
et ceperunt loqui magnalia Dei, alleluia.
Gloria Patri et Filio et Spiritu Sancto. Alleluia.

*The apostles were speaking in different tongues, alleluia.
Of the mighty works of God, alleluia.
They were all filled with the Holy Spirit,
and they began to speak of the mighty works of
God, alleluia.
Glory be to the Father and to the Son and to the Holy
Spirit. Alleluia.*

Few motets capture the ecstatic urgency of Pentecost as vividly as Tallis's responsory *Loquebantur variis linguis*. The seven-part texture (grounded by the slower-moving plainsong in the tenor) delights in its chattering complexity – a joyous musical Babel, dominated by the peeling imitation of the two soprano parts, its harmony coloured by exuberant false-relations.

The motet adheres strictly to liturgical form, involving a complex series of repeats each prefaced by a section of chanted plainsong. “The apostles spoke in different tongues – alleluia!” Tallis's punchy series of imitative entries pronounce with almost trumpet-like clarity the energy of their Pentecostal text.

JOHN TAVERNER (c. 1490-1545)
Leroy Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

*Lord, have mercy. Christ, have mercy. Lord,
have mercy.*

Arguably the most influential composer of his generation, John Taverner transformed a tradition of florid musical intricacy into the long-limbed clarity and sweetness which would typify English music for a century. The *Leroy Kyrie* dates from the latter end of Taverner's career. It was not until after the English Reformation that the Kyrie was adopted as part of the Ordinary of the Mass.

Prior to this, the movement was treated separately, and developed its own unique set of associated chant melodies. The non-liturgical ‘Leroy’ melody on which Taverner's stand-alone Kyrie is based can be heard – unusually – in the soprano part, distinguished by its sustained and slower-moving line that anchors the underlying polyphonic movement. The imitation and extensive melisma are typical of the English contrapuntal style of the time, yet texturally this four-part work is far less characteristic of its composer, lacking the distinctive sonority created by his high (often split) soprano lines and broad spacing between the lower voices that have become Taverner's hallmark.

JEAN MOUTON (c. 1459-1522)
Nesciens mater

Nesciens mater virgo virum
peperit sine dolore salvatorem saeculorum.
Ipsum regem angelorum,
Sola virgo lactabat ubere de caelo pleno.

*Knowing no man, the Virgin mother
bore, without pain,
the Saviour of the world.
Him, the king of angels,
only the Virgin suckled,
breasts filled by heaven.*

Although he never became head of the Chapelle Royale, Jean Mouton served at the French court for most of his adult life, employed by three successive monarchs. Described by a contemporary as “the most humble man that one could find”, Mouton's reputation has latterly been obscured by his pupil Adrian Willaert, who would go on to shape the Venetian style of the High Renaissance. Few works offer more substantial testimony to Mouton's own compositional legacy, however, than his *Nesciens mater*. Blending supreme technical accomplishment with sensitivity to text, the motet is characterised by a calm that even Mouton's contemporary musicians recognised as distinctive.

JOHN TAVENER (1944-2013)
Funeral Ikos

*Why these bitter words of the dying, O brethren, which
they utter as they go hence?*

*I am parted from my brethren. All my friends do I
abandon and go hence. But whither I go, that
understand I not, neither what shall become of me
yonder; only God who hath summoned me knoweth.
But make commemoration of me with the song: alleluia.*

*But whither now go the souls? How dwell they now
together there? This mystery have I desired to learn, but
none can impart aright. Do they call to mind their own
people, as we do them? Or have they forgotten all those
who mourn them and make the song: alleluia.*

*We go forth on the path eternal, and as condemned,
with downcast faces, present ourselves before the only
God eternal. Where then is comeliness? Where then is
wealth? Where then is the glory of this world? There
shall none of these things aid us, but only to say oft the
psalm: alleluia.*

*If thou hast shown mercy unto man, O man, that same
mercy shall be shown thee there; and if on an orphan
thou hast shown compassion, the same shall there
deliver thee from want. If in this life the naked thou
hast clothed, the same shall give thee shelter there, and
sing the psalm: alleluia.*

*Youth and the beauty of the body fade at the hour of
death, and the tongue then burneth fiercely, and the
parched throat is inflamed. The beauty of the eyes is
quenched then, the comeliness of the face all altered,
the shapeliness of the neck destroyed; and all other
partshave become numb, nor often say: alleluia.*

*With ecstasy are we inflamed if we but hear that there
is light eternal yonder, that there is paradise, wherein
every soul of righteous ones rejoiceth. Let us all, also,
enter into Christ, that all we may cry aloud thus unto
God: alleluia.*

Composed in the 1980s, *Funeral Ikos* typifies the glowing simplicity of Tavener's early style. Alternating chant-inspired verses with thickly-harmonised refrains of “Alleluia” inflected with the distinctive colouring of Byzantine church modes, the work offers a meditation on the Greek church's funeral sentences, at once reassuring and strangely transcendent.

Song for Athene

Alleluia. May flights of angels sing thee to thy rest.
*Alleluia. Remember me O Lord, when you come into
your kingdom.*
*Alleluia. Give rest O Lord to your hand-maid, who
has fallen asleep.*
*Alleluia. The Choir of Saints have found the well-
spring of life, and door of paradise.*
Alleluia. Life: a shadow and a dream.
*Alleluia. Weeping at the grave creates the song:
Alleluia.*
*Alleluia. Come, enjoy rewards and crowns I have
prepared for you.*

John Tavener's English origins only tell half the story of his distinctive choral writing, which often takes both text and idiom from the East, shaped in large part by his Russian Orthodox faith. This faith, and its associated music, is clearly evident in the composer's *Hymn to Athene* – a choral elegy inspired by the death of a young woman, Athene Harides, in a cycling accident. A constant low drone runs through the whole work, anchoring the free-flowing chant and its sometimes ambiguous harmonies above. Only at the very end does Tavener allow solemnity and a stark beauty to flower into something richer and more affirmative.

WILLIAM BYRD (1539/40-1623)
Laudibus in sanctis

Laudibus in sanctis Dominum celebrate supremum:
firmamenta sonent inclyta facta Dei
cantate sacraque potentis,
voce potestatem saepe sonate manus.
Magnificum Domini cantet tuba martia nomen:
pieria Domino concelebrate lyra.

*Celebrate the Lord most high in holy praises:
let the firmament echo the glorious deeds of God.
Sing ye the glorious deeds of God, and with holy voice
sound forth oft the power of his mighty hand.
Let the warlike trumpet sing the great name of the Lord:
celebrate the Lord with Pierian lyre.*

Laude Dei resonent resonantia tympana summi:
alta sacri resonent organa, laude Dei.

*Let resounding timbrels ring to the praise of the most-high
God, lofty organs peal to the praise of the holy God.*

Hunc arguta canant tenui psalteria corda,
hunc agili laudet, laeta chorea pede.
Concava divinas effundant cymbala laudes,
cymbala dulce sona laude repleta Dei.

*Him let melodious psalteries sing with fine string,
him let joyful dance praise with nimble foot.
Let hollow cymbals pour forth divine praises,
sweet-sounding cymbals filled with the praise of God.*

Omne quod aethereis in mundo vescitur auris,
halleluia canat, tempus in omne Deo.

*Let everything in the world that feeds upon the air
of heaven sing Alleluia to God for evermore.*

Lively with syncopation and rhythmic energy, William Byrd's *Laudibus in Sanctis* is frankly madrigalian in its approach to its sacred text – a Latin paraphrase of Psalm 150, Praise God in his holiness. The composer delights in word-painting, offering up clashing cymbals, declamatory trumpets and a mighty organ in his dextrous textural manipulation of his five voices. Dance is never far away in this musical act of praise, energising even the simplest homophony with syncopation and culminating in pealing cries of “alleluia” that echo contrapuntally through all the parts.

GREGORIO ALLEGRI (c. 1582-1652)
Miserere

Miserere mei Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem
miserationum tuarum dele iniquitatem meam.
Amplius lava me ab iniquitate mea
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco
et peccatum meum contra me est semper.

*Have mercy upon me, O God,
according to your great mercy
and according to the abundance
of your compassion blot out my transgressions.
Wash me thoroughly from my iniquity
and cleanse me from my sin.
For I acknowledge my offence
and my sin is ever before me.*

Tibi soli peccavi
et malum coram te feci,
ut justificeris in sermonibus tuis
et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus sum
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.
Asperges me hyssopo et mundabor;
lavabis me et super nivem dealbabor.

*Against you only have I sinned,
and done what is evil in your sight
that you may be justified in your sentence
and vindicated when you judge.
Behold, in guilt was I conceived
and in sin did my mother conceive me.
Behold, your delight in sincerity of heart
and in my inmost being
you teach me wisdom.
Cleanse me with hyssop and I shall be purified;
wash me and I shall be whiter than snow.*

Auditui meo dabis gaudium et laetitiam
et exultabunt ossa humiliata. Averte faciem tuam
a peccatis meis
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

*Let me hear the sounds of joy and gladness;
the bones which you have crushed shall rejoice.
Avert your face from my sins,
and blot out all my iniquity.
Create in me a clean heart, O God,
And renew in me a righteous spirit.
Cast me not out from your presence,
and take not your Holy Spirit from me.*

Redde mihi laetitiam salutaris tui
et spiritu principali confirma me.
Docebo iniquos vias tuas
et impii ad te convertentur.
Libera me de sanguinibus,
Deus, Deus salutis meae,
et exultabit lingua mea iustitiam tuam.
Domine labia mea aperies,
et os meum annuntiabit laudem tuam.

*Give me the joy of your salvation
and sustain in me a willing spirit.
I shall teach transgressors your ways,
and sinners shall return to you.
Deliver me from blood-guiltiness,
O God, God of my salvation,
and my tongue shall exalt your justice.
O Lord, open my lips,
and my mouth shall proclaim your praise.*

Quoniam si voluisses sacrificium
dedissem utique; holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum,
Deus, non despicies.
Benigne fac, Domine,
in bona voluntate tua Sion,
ut aedificentur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae,
oblaciones, et holocausta:
tunc imponent super altare tuum vitulos.

*For you are not pleased with sacrifices,
else would I give them to you;
neither do you delight in burnt offerings.
The sacrifice of God is a contrite heart:
a broken and contrite heart,
O God, you will not despise.
Be favourable and gracious,
unto Sion, O Lord,
build again the walls of Jerusalem.
Then you shall be pleased
with the sacrifice of righteousness
oblations and burnt offerings;
they shall offer young bulls upon your altar.*

Of the many settings of Psalm 51 it is Allegri's that casts the longest shadow. Said to date from 1638, the *Miserere* was the papal choir's greatest musical triumph, its status and mystique heightened out of all proportion by a papal ban preventing any copy from leaving the Sistine Chapel. Composed in traditional *fauxbourdon* style, it alternates its Holy Week psalm text between a full SSATB choir, a solo SSAB group, and a third ensemble of unison male voices. While all three vocal groups sing what is essentially a harmonised psalm chant, the music of the solo quartet is embellished with melodic ornaments, including the famous top C in the treble part – a 19th century addition only adopted as standard as late as the 1930s.

ALEXANDER CAMPKIN (b. 1984)

Miserere – new commission by the Tallis Scholars (world première)

A note on this piece, with text and translation, will be available at the concert

THOMAS TALLIS

Miserere nostri

Miserere nostri Domine.

Lord, have mercy upon us.

The *Miserere* formed as much a part of the Elizabethan musical tradition in England as the liturgy. It became common practice for composers to use its texts as the basis for canonic settings, settings specifically designed to showcase their technical skills and polyphonic mastery. Though short and deceptively lyrical, Tallis's seven-part *Miserere Nostri* is a double canon of incredibly lightly-worn complexity. The single tenor part provides a freely composed *cantus firmus* around which the other voices spin their polyphony. Most obvious to the ear is the close canon at the unison between the two soprano parts, but the most interesting writing is found in the lower four parts, who follow the Alto I theme at increasingly elaborate canonic removes from the original.

ARVO PÄRT (b.1935)

Tribute to Caesar

Then went the Pharisees, and took counsel how they might entangle him in his talk.

And they sent out unto him their disciples with the Herodians, saying, Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men.

Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Caesar, or not?

But Jesus perceived their wickedness, and said, Why tempt ye me, ye hypocrites?

Shew me the tribute money. And they brought unto him a penny.

And he saith unto them, Whose is this image and superscription?

They say unto him, Caesar's. Then saith he unto them, Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's.

When they had heard these words, they marvelled, and left him, and went their way.

A *Tribute to Caesar* is typical of Pärt's choral writing, using the relationships and tensions between consonance and dissonance to paint an allusive, monochromatic musical canvas. This narrative account of Jesus's encounter with the Pharisees sees Pärt's anti-dramatic approach used to paradoxically dramatic ends. Denied more conventional developmental structures, Pärt instead uses voice pairings and ensembles to dramatise the story, deploying his forces with expressive care. As ever with the composer, there is little spare musical flesh here. Nothing extraneous or bulging deforms the pure musical silhouette that Pärt so deftly sculpts.

WILLIAM BYRD

Tribue Domine

Tribue Domine, ut donec in hoc fragili corpore positus sum laudet te cor meum, laudet te lingua mea, et omnia ossa mea dicant: Domine, quis similis tui? Tu es Deus omnipotens, quem trinum in personis, et unum in substantia deitatis colimus et adoramus: Patrem unigenitum Filium de Patre unigenitum, Spiritum Sanctum de utroque procedentem et in utroque permanentem, sanctam et individuum Trinitatem, unum Deum omnipotentem.

Grant, O Lord, that so long as I am put in this fragile body, my heart shall praise thee, my tongue shall praise thee, and all my bones shall say: "Lord, who is like unto thee?" Thou art God almighty, whom we cherish and adore, three persons and one divine essence. The Father unbegotten, the only-begotten son of the Father, the Holy Ghost, proceeding from both and abiding in both, the holy and undivided Trinity, one God omnipotent.

Te deprecor, supplico et rogo, auge fidem, auge spem, auge caritatem: fac nos per ipsam gratiam tuam semper in fide stabiles, et in opere efficaces, ut per fidem rectam, et condigna fidei opera, ad vitam, te miserante, perveniamus aeternam.

I pray, entreat and beseech thee, increase my faith, increase my hope, increase my charity: through grace, make us always steadfast in faith, and successful in works, that through true faith and through works worthy of faith, we may come by thy mercy, to eternal life.

Gloria Patri qui creavit nos, Gloria Filio, qui redemit nos; Gloria Spiritui Sancto qui sanctificavit nos: Gloria summae et individuae Trinitati, cuius opera inseparabilia sunt, cuius imperium sine fine manet. Te decet laus, te decet hymnus, tibi debetur omnis honor, tibi benedictio et claritas, tibi gratiarum actio, tibi honor, virtus et fortitudo, Deo nostro, in saecula saeculorum. Amen

Glory be to the Father who created us: glory be to the Son who redeemed us: glory be to the Holy Ghost who sanctified us: glory be to the highest and undivided Trinity, whose works are inseparable, whose reign abides for ever. Praise is due thee, to thee be all honour, blessing and glory, to thee be thanksgiving, honour, power and might, our God throughout all ages. Amen.

Tribue Domine has been described as "the most ambitious composition written by Byrd in his early years". It sees the young composer harking back to the outmoded genre of the votive antiphon, eager to prove his mastery. Divided into three sections – *Tribue Domine*/Te deprecor/Gloria Patri – the work is unified by shared motivic material. A gamut of technical processes (both advanced and rather more naive), the work juxtaposes sections of homophony, polyphony (from two to six voices) and antiphonal sections, all deployed in the service of the lengthy text – a heartfelt plea for faith to shore up mortal weakness.

Programme notes © Alexandra Coghlan, 2014




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12.45pm SATURDAY 2 JULY

FAMILY CONCERT THE BBC ELSTREE CONCERT BAND

Supported by the Hampstead Garden Suburb Residents Association

Jimmy Perry OBE *hon president*
Andrew Morley *musical director*
Mike Crisp *principal guest conductor*
Lisa Walker *leader*
Robert Benton *presenter*
Catherine Davies *band co-ordinator*

Are you ready to cheer for your favourite hero? Or will you be booing a notorious villain? The ever-popular BBC Elstree Concert Band is back again for another family concert full of characters and stories from some of your favourite films and TV programmes. Spies, robots, wizards, science fiction and superheroes – this lunchtime programme has it all. Specifically designed for children of all ages to enjoy, as well as those young at heart, this concert will appeal to both goodies and baddies alike! (Lightsabers and wands optional...)

PROGRAMME

JOHN WILLIAMS (b.1932)
(arr Johan de Meij)

■ *Star Wars Saga*

ALAN MENKEN (b.1949)
(arr John Moss)

■ *Highlights from Beauty And The Beast*

ARRANGED BY JOHAN DE MEIJ (b.1953)

■ *James Bond 007 Selection*



JOHN WILLIAMS
(arr Robert W. Smith)

■ *Harry Potter Symphonic Suite*
• *Hedwig's Theme*
• *Nimbus 2000*
• *Harry's Wondrous World*

ALAN SILVESTRI (b.1950)
(arr Frank Bernaerts)

■ *Back To The Future*

ARRANGED BY JOHN MOSS (b.1948)

■ *Disney At The Oscars*

ARRANGED BY MICHAEL BROWN

■ *Star Trek Into Darkness*

ARRANGED BY STEPHEN BULLA (b.1959)

■ *Symphonic Highlights from Frozen*

THE BBC ELSTREE CONCERT BAND

The band was founded by flautist Ian Marshall and gave its first public concert at the BBC's Elstree Studios in July 1986. Under the musical direction of, first, Mike Crisp and his successor Andrew Morley, the band has gone from strength to strength.

It has played at venues across London including performances in aid of charities including the North London Hospice and has given concerts in Belgium, Germany and France. Performances have been broadcast nationally as well as globally through the BBC World Service. The band has made several recordings, the most recent of which was for a Radio 3 programme on the music of Charles Ives, as part of the *Discovering Music* series.

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12.45pm SATURDAY 2 JULY

CONCERT BAND

Piccolo
Al Booth

Flutes
Kate Sheerin
Jessamy Robinson
Deborah Fether
Philippa Hood

Oboes
Henry Bettinson
Felicity Eleri Cliffe

E-flat Clarinets
Kara Settle

B-flat Clarinets
Lisa Walker
Steve Clark
Anne Butcher
Juliet Cole
Charles Rowe
Clare Tichborne
Caroline Tye
Lucy Hall
Lesley McAlpine

Bass Clarinet
Justin Wakefield

Saxophones
Adam Jobson
Richard Coultas
Steph Hovey
Sam Duffy

Horns
Tim Costen
Catherine Davies
Simon Fraiss
Dave Claydon

Trumpets
Mark Farrar
Ben Wong
Andrew Holford
Matthew Gibbs
Rob Ford
Francesca Treadaway

Trombones
Stuart Cannon
Mike Tucker
Phil Crossland

Euphonium
Charley Brighton

Tubas
Paul Clark
Kevin Spicer

Double bass
Andrew Richards

Percussion
Tracy Price
General Manager
Georgina Benton

ANDREW MORLEY

conductor/musical director



Andrew Morley studied conducting and orchestration at Lancaster University and Trinity College of Music, graduating with distinction and winning the Ricordi Conducting Prize.

Notable work has included Stockhausen's rarely performed *Gruppen* for three orchestras and the critically acclaimed *Medousa: A Miniature Opera* for which he was composer and musical supervisor.

He has prepared music for renowned film composer Debbie Wiseman and for conductors Barry Wordsworth and Ed Gardner.

'What we heard was a marvel...the most convincing, gripping, sheerly beautiful realisation of Gruppen that I've heard'.

The Sunday Times

LISA WALKER leader



Lisa is leader and principal clarinet with the BBC Elstree Concert Band which she joined seven years ago. She is also principal clarinet with Oxford Chamber Orchestra, plays wind chamber music and does the odd solo recital.

A member of the National Youth Orchestra for six years, Lisa still finds time for her music as well as carrying out her duties as Medical Tutor at Balliol College, Oxford and Consultant in Cancer Genetics at Oxford University Hospitals

ROBERT BENTON presenter



His day job involves derivatives law but Rob has much more fun in his spare time working in amateur theatre. He has been involved in more than 100 productions, usually in some technical capacity. He has

written three pantomimes, one of which he also directed. He has also managed a venue and produced award-winning shows at the Edinburgh Festival Fringe. He is delighted to be presenting again for the BBC Elstree Concert Band.

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7.45pm SATURDAY 2 JULY

JAZZ NIGHT CLAIRE MARTIN AND JOE STILGOE SOMETHING OLD, SOMETHING NEW

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Two of the UK's finest performers, award-winning singer Claire Martin OBE and singer-pianist Joe Stilgoe, come together for songs, duets and anecdotes in this wonderful evening. Typically in the world of jazz, there's an extempore aspect to the programme. Noted here are all the right songs but not necessarily in the right order...

PROGRAMME

Claire's songs will include:

- *I Love Being Here with You*
(Peggy Lee/Bill Schluger, 1952)
- *People Will Say We're In Love*
(Richard Rogers/
Oscar Hammerstein II, 1943)
- *Lost for Words*
(Dave Gilmour/Polly Samson, 1993)
- *Do Wrong Shoes*
(Marvin Sease, 1991)
- *Easy to Remember*
(Richard Rogers/Lorenz Hart, 1935)
- *April in Paris*
(Vernon Duke/E.Y. Harburg, 1932)
- *I Love Paris*
(Cole Porter, 1953)
- *What are you doing the rest of your life?*
(Alan Bergman/Marilyn Bergman/
Michel Legrand, 1969)

Joe's songs will include:

- *Totally*
(Joe Stilgoe)
- *Boum*
(Charles Trenet)
- *Nobody Cares Like Me*
(Joe Stilgoe)
- *Old Devil Moon*
(Burton Lane/E.Y. Harburg, 1947)
- *Moondance*
(Van Morrison, 1969)
- *I'll Be Seeing You*
(Sammy Fain/Irving Kahal)
- *I Wasn't Expecting That*
(Jamie Lawson)
- *Seaside*
(Joe Stilgoe)
- *Who Said Gay Paree?*
(Cole Porter)
- *Come Together/Fool On The Hill*
(Lennon/McCartney)

Duets by Claire and Joe will include:

- *They all Laughed*
(George & Ira Gershwin)
- *Watch What Happens*
(Norman Gimbel/Michael Legrand)
- *Our Love is Here to Stay*
(George & Ira Gershwin)



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7.45pm SATURDAY 2 JULY

CLAIRE MARTIN OBE

Thanks to her jazz-loving parents, Claire grew up in a household full of music. She became a professional singer at 19 and two years later realised her dream of singing at Ronnie Scott's legendary jazz club.

Signed to Linn Records since 1991, she has released 17 CDs on the label, collaborating with musical luminaries including Martin Taylor, John Martyn, Stéphane Grappelli, Mark Nightingale, Richard Rodney Bennett, Jim Mullen and Nigel Hitchcock on many of the recordings. Her 2009 CD *A Modern Art* prompted *Jazz Times USA* to say: 'She ranks among the four or five finest female jazz vocalists on the planet'.

Claire has performed all over Europe and Asia with her trio and, until his death in 2012, with Richard Rodney Bennett in an intimate cabaret duo both in the UK and in North America where they played regularly at New York's Algonquin Hotel. Their CD *Witchcraft* gained much critical acclaim and was 'unequivocally recommended' by *Jazzwise* magazine. In 2011 Claire made her debut at the Lincoln Center in New York with pianist Bill Charlap.

Claire has been a featured soloist with the City of Birmingham Symphony, the Hallé, the Royal Liverpool Philharmonic, the BBC Concert Orchestra, the RTÉ Concert Orchestra and the BBC Big Band.

She recently embarked on a musical adventure with the Montpellier Cello Quartet performing new arrangements especially written for her by Richard Rodney Bennett, Mark Anthony Turnage and Django Bates. At the same time, Joe Stilgoe became Claire's new cabaret partner and their performances together have included a sold-out Wigmore Hall concert in December 2014. Claire sang at the 2015 BBC Proms with the John Wilson Orchestra and Seth McFarlane.

© JOHN HAXBY PRESS



Claire won both the 2009 and 2010 'Best Vocalist' category at the British Jazz Awards. She has co-presented BBC Radio 3's *Jazz Line Up* since 2000 and has interviewed many of her musical heroes such as Pat Metheny, Michael Brecker, Brad Mehldau and André Previn. She was awarded the OBE for Services to Jazz in the Queen's Birthday Honours of 2011.



I joined as a volunteer earlier this year and have thoroughly enjoyed my time. Having just retired, I've found it has been a great way to meet new friends, get involved and have some fun.

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7.45pm SATURDAY 2 JULY

JOE STILGOE

Joe Stilgoe is an internationally acclaimed singer, pianist and songwriter with a rich musical heritage (his father is lyricist and entertainer Richard; his mother the opera singer Annabel Hunt).

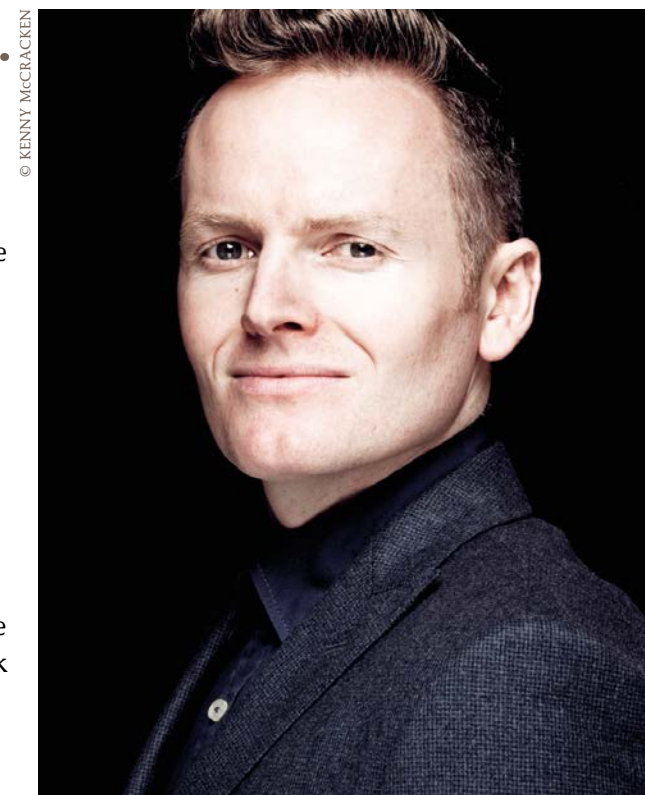
His live shows are a mixture of virtuosic musicianship, breathtaking theatricality and witty interaction with the audience, combining on-the-spot improvisation and the quickest of wits.

He has appeared at such London venues as Ronnie Scott's and the Royal Albert Hall and all around the world at jazz festivals from Melbourne to Montreux to Dubai and in clubs from New York to Berlin to Kuala Lumpur.

He has appeared as featured soloist with orchestras including BBC Concert Orchestra, the Royal Liverpool Philharmonic, and the RTÉ Orchestra in Dublin.

Last year Joe's UK tour included sell-out nights at London's Old Vic and his return to the Edinburgh Festival where the sell-out run of his one-man show *Songs On Film*, won a clutch of top reviews. *Songs On Film* first originated at the London Jazz Festival in 2013 and, recorded live for Linn Records, is part of an impressive discography. Having signed first to Candid Records in 2008 where he released his first album, *I Like this One*, he self-funded his second in 2012, *We Look to the Stars*, which topped the jazz charts on the day of its release. His latest album for Linn, *New Songs for Old Souls*, is rated his best yet.

Joe's many talents include acting – he played the role of pianist Joey Powell which was given a high-profile slot in last year's hit production of *High Society* at the Old Vic. He has worked extensively on radio, appearing on *The Now Show* and *The Horne Section* for Radio 4, *Friday Night Is Music Night* and presenting shows on Jazz FM. He is currently working on a new series for Radio 2.



'Claire Martin is a relaxed, funny and charismatic occupant of a spotlight's beam.'

The Guardian

'Joe Stilgoe is dapper, handsome and quick witted and gifted with dazzling digits.'

The Times

'He writes the songs, sings them, plays them and creates the arrangements – all with a panache that leaves the rest of us bug-eyed... it's a delight.'

The Observer

'These two are simply world class.'

Sir Richard Rodney Bennett



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Orion Orchestra

Toby Purser conductor

Darragh Morgan leader

Elena Urioste violin

David Butt Philip tenor

PROGRAMME

WOLFGANG AMADEUS MOZART
(1756-1791)

■ Overture *The Marriage of Figaro*

LUDWIG VAN BEETHOVEN (1770-1827)

■ Violin Concerto in D Major Op 61

INTERVAL

ENRIQUE GRANADOS (1867-1916)

■ Intermezzo from *Goyescas*

GIACOMO PUCCINI (1858-1924)

■ E lucevan le stelle (*Tosca*)

■ Nessun dorma (*Turandot*)

■ Intermezzo from *Suor Angelica*

ERNESTO DE CURTIS (1875-1937)

■ *Non ti scordar di me*

EDUARDO DI CAPUA (1865-1917)

■ *'O sole mio*



SIR HENRY WOOD (1869-1944)

■ Fantasia on British Sea Songs

• *The Saucy Arethusa*

• *Tom Bowling*

• *Hornpipe (Jack's the lad)*

• *Rule, Britannia!*

SIR HUBERT PARRY (1848-1918)

■ *Jerusalem*

Words by William Blake (1757-1827)

SIR EDWARD ELGAR (1857-1934)

■ *Pomp and Circumstance March in D Op 39 No 1*

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Since the orchestra's formation ten years ago, notable soloists have included Joanna MacGregor, Miloš Karadaglić, Julian Lloyd Webber, Tasmin Little, Nicola Benedetti, Valeriy Sokolov, Jack Liebeck, Charlie Siem, Tom Poster and Guy Johnston. The orchestra has been conducted by Edward Gardner in two concerts at the Royal Festival Hall.



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One of the key initiatives is the special concert series for children, *Noisy Notes*, presented and conducted by Sue Perkins, and aimed at inspiring the next generation of young musicians,

The orchestra has recorded an acclaimed CD of Rachmaninov's Piano Concerto No 3 with the young virtuoso Panos Karan and a live recording of British music was released by Cameo Classics in 2012. Aside from classical repertoire, the orchestra has recently toured and recorded Rick Wakeman's *Journey to the Centre of the Earth*, a CD of Pink Floyd music and a DVD released last year of music by John Lord, recorded live at the Royal Albert Hall.

ORION ORCHESTRA

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Percussion
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Dan Robinson

Orchestra list correct at time of going to print



TOBY PURSER *conductor*

Toby Purser first came to prominence following recognition in the 2002 Leeds Conducting Competition. From 2002 until 2011 he was principal conductor of the London International Orchestra.

He was appointed assistant conductor of L'Ensemble Orchestral de Paris for 2007 following his participation in the Vendôme Academy with János Furst and John Nelson.

Orchestras he has conducted include the Royal Philharmonic Orchestra, English Chamber Orchestra, Royal Liverpool Philharmonic, Kotorart Chamber Orchestra, the Orchestra of Opera North and the St Petersburg Festival Orchestra.

In November 2014 he made his company debut at ENO conducting two performances of *The Marriage of Figaro*. He is a regular guest at Grange Park Opera where he has conducted *Madama Butterfly*, *Eugene Onegin*, *Rigoletto* and *Fortunio* which was also performed at the Buxton Festival.

Recent engagements also include Donizetti's *The Daughter of the Regiment* for Opera Della Luna at Iford Arts, Haydn's *La Canterina* for Bampton Classical Opera, *Sister Act* for Pimlico Opera, and concerts at Cadogan Hall, the Queen Elizabeth Hall, the Royal Festival Hall and Symphony Hall, Birmingham.

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Golden Charter

7.45pm SUNDAY 3 JULY

Working for Pimlico Opera each winter since 2008, he has conducted productions in various prisons, with a cast of inmates performing alongside.

Having studied at the Royal Academy of Music with Colin Metters, he was invited in 2010 by the Aberystwyth International MusicFest to direct its first conductors' class, following which the class is now established as an annual event.

Recording work includes a CD of Bel Canto arias recorded with Mexican tenor Jesús León and the Royal Liverpool Philharmonic which has just been released.

ELENA URIOSTE violin

Elena Urioste been hailed by critics and audiences alike for her lush tone, the nuanced lyricism of her playing and her commanding stage presence. A graduate of the Curtis Institute of Music and the Juilliard, she was recently selected as a BBC New Generation Artist.

Since first appearing with the Philadelphia Orchestra at the age of 13, she has made acclaimed debuts with major orchestras throughout the United States. In Europe she has appeared with, among others, the London Philharmonic Orchestra, BBC Symphony, BBC National Orchestra of Wales, Würzburg Philharmonic and Hungary's Orchestra Dohnányi Budafok.

She has given recitals at the Wigmore Hall, Carnegie Hall's Weill Recital Hall, Konzerthaus Berlin and the Sage Gateshead. Recent engagements have included return performances with the Chicago Symphony and Detroit Symphony Orchestras, the BBC Philharmonic and the BBC National Orchestra of Wales.

Elena's 2015/16 season highlights include debuts with the Hallé, the San Francisco and Des Moines Symphony Orchestras.

An avid chamber musician as well as soloist, Elena frequently performs in recital with pianist Michael Brown and cellist Nicholas Canellakis. She has been a featured artist at the Marlboro, Ravinia and Ravinia's Steans Music Institute, La Jolla, and Sarasota Music Festivals, as well as Switzerland's Sion Valais International Music Festival.



Elena's awards include the inaugural Sphinx Medal of Excellence, a Salon de Virtuosi career grant and first prize in the Sion International Violin Competition.

Her first CD was released on the White Pine label, and her second recording – with pianist Michael Brown – was released in 2015.

DAVID BUTT PHILIP tenor

David was born and brought up in Wells in Somerset. He trained at the Royal Northern College of Music, the Royal Academy of Music and the National Opera Studio.

In 2014 David made his English National Opera debut as Rodolfo (*La Bohème*) to huge critical acclaim. He reprised the role in 2015 for the Zorlu Centre in Istanbul and for English Touring Opera. He sang his first Don José (*Carmen*) for Nevill Holt Opera in the summer of 2015. Plans for this season include Laca (*Jenůfa*) for Opera North, Grigory (*Boris Godunov*) for the Royal Opera House, Covent



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Garden and Pinkerton (*Madama Butterfly*) for
English National Opera.

From 2012 to 2014 David was a member of the
Jette Parker Young Artists Programme at the Royal
Opera House where his roles included Abdallo
(*Nabucco* with Plácido Domingo), Master of
Ceremonies (*Gloriana*), Pang (*Turandot*), First Knight
(*Parsifal*), Apparition of a Youth (*Die Frau ohne
Schatten*) and Commissaire (*Dialogues des Carmélites*).
He made his debut in 2011 as Rodolfo (*La Bohème*)
for Glyndebourne On Tour and is a former member
of the Glyndebourne Chorus and winner of the
John Christie prize.

*'David Butt Philip has a rounded and attractive lyrical
tenor... a rare and proper tenor.'*

The Brighton Argus

*'David Butt Philip has a voice of rare clarity, which is
absolutely secure... Two duets and one solo gave just a
brief sampling of his quality – I would have liked more.'*

Serena Fenwick, Musical Pointers

'David Butt Philip (Calchas) knocked the rest for six.'
Roderic Dunnett, The Independent

PROGRAMME NOTES

WOLFGANG AMADEUS MOZART (1756-91)

Overture to *The Marriage of Figaro* K492 (1786)

Unlike the overtures to *Don Giovanni*, *Così fan tutte* and
The Magic Flute, the overture to Mozart's comic opera *Le
Nozze di Figaro* does not contain any themes from the
opera itself. Instead it is a free-standing piece, bustling
with joy and vitality, written to put the audience in the
right mood for the comedy that follows.

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Concerto in D major Op 61 (1806)

Allegro, ma non troppo

Larghetto

Rondo

No work opens in a more original way than Beethoven's
Violin Concerto. But on the occasion of its first performance,
on 23 December 1806 at the Theater an der Wien, those
four solo timpani beats on the tonic note heralded
disaster. Beethoven finished writing the concerto only a
few hours before the performance and although the
soloist, Franz Clement, was an accomplished violinist,
he had to play more or less at sight, with the inevitable
consequences. Partly because of this disastrous première
and partly because of failure by the public to understand
a work that seemed bizarre, long-winded and lacking in
continuity, the concerto failed to win any support during
Beethoven's lifetime. It was not until Joseph Joachim
played the work in London, with Mendelssohn
conducting, that it was recognized as one of the greatest
concertos written for the violin.

The Violin Concerto is a work filled with unexpected
strokes of genius. One of the more remarkable examples
occurs shortly after the opening. Although the piece
begins in D major, after the second phrase the violins
then play a D sharp. This note, completely unrelated to
the key of the work or the preceding music – or even to
what is to follow – is placed in such a way that it sounds
absolutely natural. It is one of the many delights of a
masterpiece full of surprises.

The second movement, *Larghetto*, is a beautifully radiant
and sentimental set of variations. Beethoven seems to
have reached the sublime in the hymn-like opening – so
simple, so pure, so breathtaking – which allows the
soloist to daydream in the Elysian fields.

After the variations, the third movement, a Rondo, sets
off without a pause – energetically but showing respect
for the meditation that preceded it. However, bar by bar,
it gathers momentum and exuberance. About half way
through the movement the orchestra has an almost
tipsy dialogue with the soloist. The mood does not stray
too far from the Concerto's overall tranquillity, but it
has some charming moments of energy and off-beat
rhythms. The jubilant ending rounds off the work with
cheerful good humour.

ENRIQUE GRANADOS (1867-1916)

Intermezzo from Goyescas (1916)

Goyescas is an opera in one act and three tableaux, written in 1915 by the Spanish composer Enrique Granados basing it on melodies taken from his 1911 piano suite of the same name. Prevented by the First World War from being presented at the Paris Opéra, the opera had its première at the Metropolitan Opera New York in January 1916 in a double bill with Leoncavallo's Pagliacci. Although it was well received at the time, the short opera has never found a permanent place in the repertoire, although the *Intermezzo* from it has remained a popular independent concert piece.

GIACOMO PUCCINI (1858-1924)

Tenor: 'E lucevan le stelle' from Tosca (1900)

E lucevan le stelle ('And the stars were shining') is an aria from the third act of Puccini's *Tosca*, composed to a libretto by Luigi Illica and Giuseppe Giacosa. It is sung by the painter Mario Cavaradossi, in love with the singer Floria Tosca, while he awaits his execution on the roof of Castel Sant'Angelo in Rome.

The aria is introduced by a sombre clarinet solo. The opening phrase of the melody is repeated with the lines 'O dolci baci, o languide carezze' It reappears with the full orchestra in the closing bars of the opera as Tosca throws herself from the ramparts.

E lucevan le stelle ...
ed olezzava la terra
stridea l'uscio dell'orto ...
e un passo sfiorava la rena ...
Entrava ella fragrante,
mi cadea fra le braccia.

*And the stars were shining,
And the earth was scented.
The gate of the garden creaked
And a footstep grazed the sand...
Fragrant, she entered
And fell into my arms.*

O dolci baci, o languide carezze,
mentr'io fremente le belle forme
disciogliea dai veli!
Svanì per sempre il sogno mio d'amore.
L'ora è fuggita, e muoio disperato!
E muoio disperato!
E non ho amato mai tanto la vita,
tanto la vita!

*Oh, sweet kisses and languorous caresses,
While I feverishly stripped the beautiful form of
its veils!
My dream of love has vanished forever.
That moment has fled, and I die in despair!
And I die in despair!
And I never before loved life so much,
Loved life so much!*

Translation by Jennifer Radice

PUCCINI

Tenor: 'Nessun dorma' from Turandot (1926 posth)

Puccini's last opera had its origins in a satirical fairy tale by the 18th-century Venetian playwright Carlo Gozzi, set in a mythical ancient China. Gozzi's play (1762) made all sorts of satirical references to injustices in Venice at the time – especially the poor way in which women were treated. But while Gozzi wrote in a light, sarcastic tone, Puccini's librettists depicted the principal character, the Princess Turandot, as barbarian and cruel, with little lightness to her story.

Turandot is the product of early 20th-century Orientalism – the fascination that successive generations in the West had with the 'exotic' cultures of the Eastern hemisphere. Events such as the Boxer Rebellion of 1900, when hundreds of thousands of Chinese rebels slaughtered foreigners and missionaries, led many Europeans to consider China a barbarian land. At the time that *Turandot* was being composed, China's constant political unrest, its struggles to become a modern nation and its ever-shifting relationship with the European powers captured the world's attention.

Nessun dorma ('None shall sleep') – the aria which became unimaginably famous with non-opera goers when BBC Television used Pavarotti's recording of it as the theme tune for its coverage of the 1990 FIFA World Cup in Italy – is sung by Calaf, the unknown prince who falls in love at first sight with the beautiful but cold Princess Turandot. Any man who wishes to marry Turandot must first answer three riddles put to all prospective suitors; if he fails, he will be beheaded. Calaf has correctly answered the riddles, but Turandot still recoils at the thought of marriage to him. Calaf offers her another chance by challenging her to guess his name by dawn. If she does so, she can execute him; but if she does not, she must marry him. The cruel and emotionally cold princess then decrees that none of her subjects shall sleep that night until his name is discovered. If they fail, all will be killed.

As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance, he hears Turandot's heralds proclaiming her command. His aria begins with an echo of their cry and a reflection on the Princess herself.

Nessun dorma! Nessun dorma!
Tu pure, o, Principessa,
nella tua fredda stanza,
guardi le stelle che tremano d'amore
e di speranza.

*None may sleep now! None may sleep now!
In your cold room, O Princess,
you too are awake and gazing
up at the starlight that throbs with love
and yearning!*

Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò
quando la luce splenderà!
Ed il mio bacio scioglierà
il silenzio che ti fa mia!

*But locked within me lies my name,
its mystery none shall ever know!
No, no, till with my kisses on your lips
I'll speak my name when morning shines!
Yes, with a kiss that makes you mine
the silence will be broken!*

Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!
vincerò! vincerò!

*Dissolve, O darkness!
Fade away, O starlight!
Let the night be ended,
that I may win her love!
Win her love! Win her love!*

Giuseppe Adami and Renato Simoni
Translation by William Radice
(from his performing version for ENO)

PUCCINI

Intermezzo from Suor Angelica (1918)

Suor Angelica ('Sister Angelica') is the second opera of Puccini's trio of operas known as *Il trittico* (Triptych). It received its world première at the Metropolitan Opera New York in December 1918.

ERNESTO DE CURTIS (1875-1937)

Tenor: 'Non ti scordar di me' (1912)

Ernesto De Curtis was born in Naples, where he studied at the Conservatory of San Pietro a Maiella. He was a great-grandson of composer Saverio Mercadante. He wrote more than 100 songs, including the famous Neapolitan dialect song *Torna a Surriento*.

Non ti scordar di me ('Don't forget me') was written in 1912 and later immortalised by Beniamino Gigli in his 1935 film of the same name. Although thoroughly Neapolitan in spirit, the words are in standard Italian.

Partirono le rondini dal mio
Paese freddo e senza sole
Cercando primavera di viole
Nidi d'amore e di felicità.

*The swallows went away
From my cold and sunless country,
Searching for springs full of violets
And happy love-nests.*

La mia piccola rondine parte
Senza lasciarmi un bacio
Senza un addio parte
Non ti scordar di me.

*My little swallow left
Without giving me a kiss
She left without a goodbye
Don't forget me.*

La vita mia legata a te
Io t'amo sempre più
Nel sogno mio rimani tu
Non ti scordar di me.

*My life is joined to you
I love you more and more
In my dream you stay
Don't forget me.*

La vita mia legata a te
C' sempre un nido
Nel mio cor per te
Non ti scordar di me.

*My life is tied to you
There's always a nest
In my heart for you
Don't forget about me.*

Domenico Furno
(Translation Anon)

EDUARDO DI CAPUA (1865-1917)

Tenor: 'O sole mio (1898)

This song, by an older Neapolitan contemporary of the previous composer, also became an all-time hit. It is written in Neapolitan dialect (incomprehensible to most Italians). 'O sole mio is the Neapolitan equivalent of *Il sole mio* in standard Italian and translates literally as 'my sun' (not 'Oh, my sun', as it might erroneously be thought).

Che bella cosa na jurnata 'e sole
n'aria serena dopo na tempesta!
Pe' ll'aria fresca
pare già na festa
Che bella cosa na jurnata 'e sole.

*What a beautiful thing is a sunny day!
The air is serene after a storm,
The air is so fresh that
it already feels like a celebration.
What a beautiful thing is a sunny day!*

Ma 'n'atu sole,
cchiù bello, oje nè
'O sole mio
sta 'nfronte a te!
'o sole, 'o sole mio,
sta 'nfronte a te!



But another sun,
that's brighter still,
It's my own sun
that's upon your face!
The sun, my own sun,
it's upon your face!

Quanno fa notte e 'o sole
se ne scene,
me vene quase 'na malincunia;
sotto 'a fenesta toja restarria;
quanno fa notte e 'o sole
se ne scene.

When night comes and the sun
has gone down,
I almost start feeling melancholy;
I'd stay below your window;
when night comes and the sun
has gone down.

Ma 'n'atu sole, ecc.

But another sun, etc.

Giovanni Capurro
Wikipedia translation

SIR HENRY WOOD (1869-1944)
Selection from *Fantasia on British Sea Songs* (1905)
The Saucy Arethusa
Tom Bowling
Hornpipe (Jack's the lad)
Rule, Britannia!

In 1905 Sir Henry Wood, the 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*, which he had hastily put together in the three weeks before the concert. He included it in the final night of the next season of Proms and by the 1930s it had become an annual Last Night fixture. Wood provided several of his most distinguished players with important solos. The final number, *Rule, Britannia!*, based on the original setting by Arne, brought down the house at early performances.

Chorus

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

SIR HUBERT PARRY (1848-1918)
Jerusalem
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.

SIR EDWARD ELGAR (1857-1934)
Pomp and Circumstance March in D Opus 39 No 1

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 two more times.

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 by 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

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CONTACT INFORMATION

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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: Aoife Corbett, Edward Gibbins, Ellie Gibbins, Will Knox, David Loxley-Blount, Helen Loxley-Blount, Luke McWatters, Alex Mediol, Rebeca Mediol, Holly Price, Nicholas Roberts, Aishwarya Swaminathan Saravanan, Maria Shepard, Sabrina Silverman, Tabitha Tucker, Robert Veld
Junior crew: Jocasta Bird, Katie Elbalawi, Charlotte Eng, Sophie Lewis, Lily Price, Katerina Psyllides, Sophia Psyllides, Jonathen Veld, Leo Yagioka, Harriet Yap

Venues: The Reverend Alan Walker & the congregation of St Jude's; The Reverend Dr Ian Tutton & the congregation of the Free Church; Mrs Del Cooke & the staff and pupils of The Henrietta Barnett School

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

Advisory: Margaret Harris

Beer: Fullers London Pride

Box Office: Katie Allam, Paul Gregson, Simon Tesh, Spektrix

Catering (Friends & sponsors): Le Bon Coin, Chilli n' Chocolate, COOK, Michael & Penny Fulberg, Monica Prebble, Gill Roberts, Fabienne Viner-Luzzato, Waitrose

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Telephone booking at the Box Office
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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

Facilities for People with Disabilities

 All venues are **wheelchair** accessible. A person using a wheelchair who requires assistance must be accompanied by a companion.

There are a number of reserved **parking** spaces for wheelchair users. These must be pre-booked.

 A **hearing loop** is available in both churches and in The Henrietta Barnett School Hall to help hearing aid users receive a clear sound without background noise. There is no hearing loop for the LitFest talks held in the upstairs Drama Studio which is a smaller room.

 **Parking** in St Jude's car park is very limited. It is strictly for people with disabilities and **MUST** be pre-booked. Please let us know your requirements when booking.

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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 events.

For a snack, sandwich or drink at a lunchtime or evening concert, try our licensed refreshment marquee beside St Jude's church. Wine and beer, Pimm's, prosecco, hot and cold drinks and a tempting range of food are available from noon to 2pm, from 7pm until the concert begins and in the interval.

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