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at St Jude's

# MUSIC & LITERARY FESTIVAL

24 JUNE - 2 JULY 2023

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# CHAIR'S GREETING



Kate Webster

It is a huge pleasure to welcome everyone to Proms at St Jude's Music and Literary Festival this year. We again have a fabulous line-up of concerts, LitFest talks and Heritage Walks. This will be my first year as Chair and I am looking forward to meeting as many of you as possible.

Proms at St Jude's can proudly claim to be a world class arts festival in North London. As always, we welcome both well-known performers with a national and international profile, as well as those on their way up, such as the clutch of BBC Young Musician finalists who appear on various days. Everyone's pick of the programme will be different

and if your preference is jazz or something lighter, we have headline events for you too! The LitFest line-up is superlative, whilst our Heritage Walks continue to grow in number and geographic reach.

Over the winter, the Proms Board of Trustees has reflected on our progress as a festival. Recently, we have passed major milestones; we are now in our fourth decade and have exceeded £1 million donated to charity. However, we are not resting on our laurels. Over time, we have grown and innovated; this year brings our first ever Family Festival on 2 July.

Last year we raised £50,000 to support Toynbee Hall and the North London Hospice, both of which need our support more than ever in challenging times. We also support music making in schools and I hope you will read the article about the Proms-DaCapo partnership and its impacts.

For me, one of the great joys of Proms is that there is something for everyone. We could not put on our festival without every one of you – our Sponsors, Friends, Advertisers, audience, performers and our magnificent team of volunteers – thank you all so much for your support! And if you are not yet deeply involved in Proms at St Jude's, why not become a Friend or a Volunteer in 2024 – we would love to hear from you!

Kate Webster

CHAIR, PROMS AT ST JUDE'S

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### Please, no photography or recording

*Out of respect for the performers and your fellow concert-goers, the use of cameras or recording equipment including phones during performances is strictly prohibited. Only authorised photographers are permitted to take photographs during the Festival.*

*Your attendance at the Festival constitutes your consent to be photographed and for the pictures to be used for publicity purposes. If you are accompanied by a child and do not want your child to be included, please inform one of our stewards or photographers, otherwise consent will be assumed.*

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*LitFest: Doors open 15 minutes before scheduled start time • Concerts: Doors open 30 minutes before lunchtime performances and 45 minutes before evening performances. 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.*

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# SILENT FILMS AND THEIR MUSIC

By Tina Isaacs, Proms Trustee

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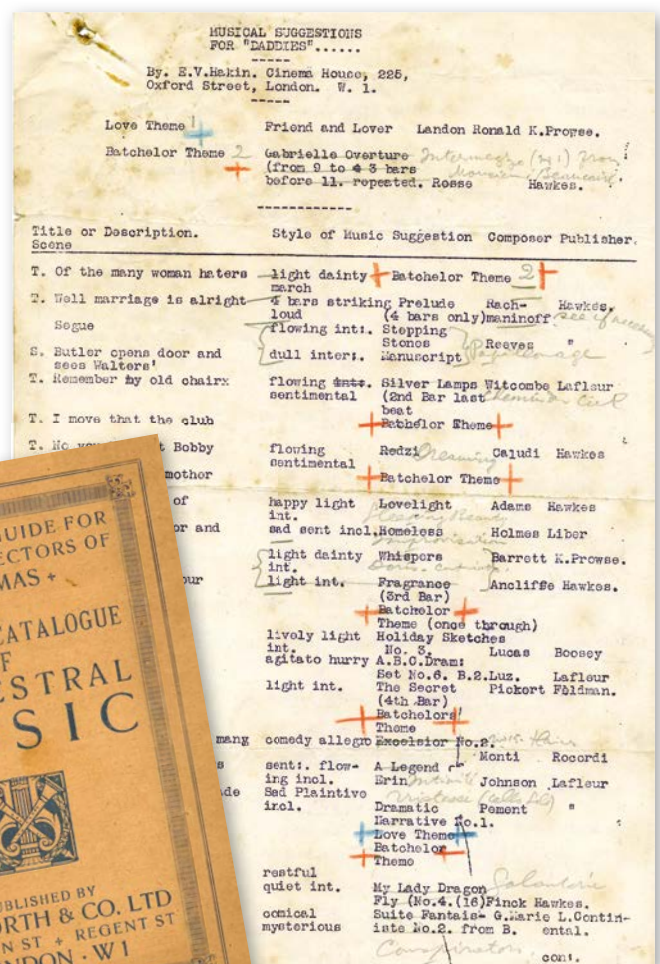
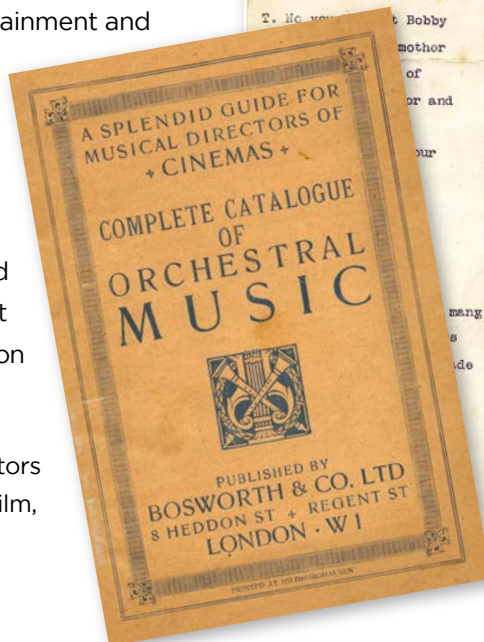


Orchestra members pose in front of the Princess Theater in Denver, Colorado (early 20th century)

Silent films were accompanied by music from their very beginning in the late 19th century. The original reason for the music was to drown out the noise of the projector and talkative viewers. Music also played an important role in setting the mood and enhancing the audiences' experience.

At first musicians – sometimes just a lone piano player – would play popular songs and music hall tunes and they had to improvise their performance in real time, reacting to a film's action and pacing. Once films became common entertainment and more sophisticated, so did the music. Movie studios began to create their own music cue sheets with detailed notes about effects and emotions to watch out for. The more complex cue sheets contained actual excerpts of music timed to fit each scene and cued to screen action to keep the musicians on track. >

Cover of a 1926 guide for music directors  
A marked-up cue sheet for the 1924 film, *Daddies*



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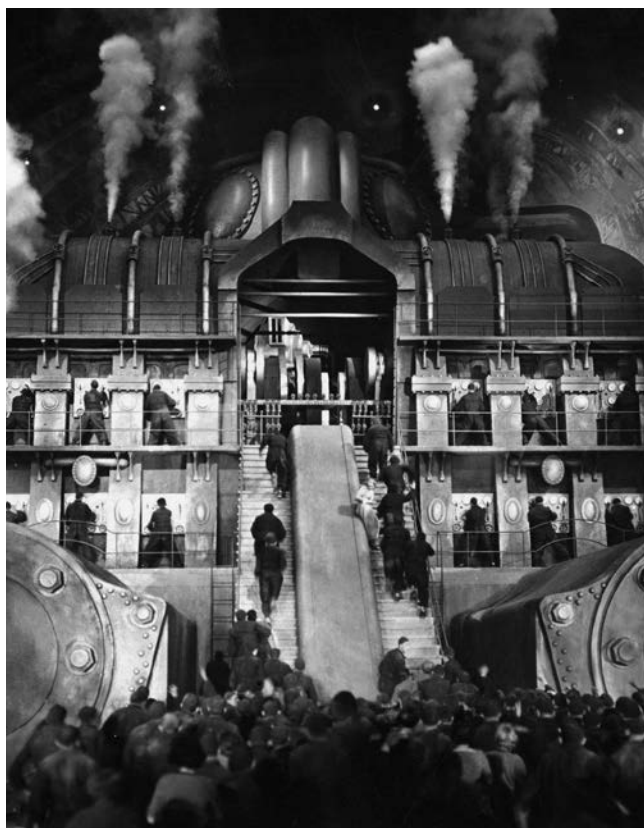
By the 1920s, full orchestras were employed to accompany films, playing music composed specifically for the movie. One of the very earliest scores was written by Camille Saint-Saëns for *The Assassination of the Duke of Guise* in 1908. Other notable examples include Erik Satie's *Entr'acte* (1924), Dmitri Shostakovich's *The New Babylon* (1929), Arthur Honegger's *Napoléon* (1927) and Edmund Meisel's *Battleship Potemkin* (1925) – which was blamed for causing riots at its German première and banned.

The 1920s also saw the advent of massive organs for theatre like the 'Mighty Wurlitzer', which could produce the sound of drums, cymbals, train and boat whistles, car horns, pistol shots, ringing phones, waves, horses' hooves, rain and thunder.

Recent years have definitely seen a resurgence of interest in silent film and silent film music, with musicians and composers such as Neil Brand, Carl Davis and Ben Palmer returning to the genre writing new scores and updating classics. This allows today's audiences to experience something akin to the original all-enveloping feeling of silent films. One exciting development has been the resurgence of silent screenings accompanied by live music at film festivals, in art museums, at universities, in renovated theatres – and at music festivals like Proms at St Jude's.

Probably the most famous composer of silent film music was Charlie Chaplin whose physical comedy often relied heavily on music to set the tone and enhance the humour. He composed many of the scores for his own films, and his music is still widely

recognised and celebrated today. In 2017 conductor Ben Palmer and the Orchestra of St Paul's accompanied three of Chaplin's silent shorts for Proms at St Jude's. Ben returns this year with the Covent Garden Sinfonia with a new edition of Gottfried Huppertz's score to accompany Fritz Lang's classic silent sci-fi film, *Metropolis* (see page 43). Whether you are a long-time fan of silent film music or are new to this genre, we guarantee that this concert will be an unforgettable experience.



*Metropolis: The workers' underground city*



# PROMS AT ST JUDE'S AND THE DACAPO MUSIC FOUNDATION

*Michelle Groves, Proms Trustee and Jane Cutler, co-founders of DaCapo Music Foundation*

**E**ducation and outreach work is an important part of the Proms at St Jude's festival and has always included a range of activities that take place in the run-up to and during the week of Proms.

Michelle Groves joined Proms in 2017 and chaired the education committee for two years, working with the committee in growing education for the Proms. New ideas were put in place, existing offerings were strengthened and new possibilities were explored. Michelle's day job is as CEO of The DaCapo Music Foundation (DaCapo), and her colleagues were supporting the involvement with Proms in the background, particularly DaCapo's Principal, Jane Cutler, who is now also an education committee member. A partnership between Proms and DaCapo was agreed, opening up opportunities to increase the musical offering in Hampstead

Garden Suburb and beyond and extend arts education opportunities for children and young people locally and in neighbouring boroughs.

Together, Proms and DaCapo decide on clear objectives and criteria for the education and outreach programme, research current provision and identify gaps within the local music education landscape. We build relationships with schools, organisations and individuals who are interested in Proms and its education work.

Working with DaCapo gives Proms the support of DaCapo's Board of Trustees, access to the DaCapo families, schools and others in the network, and the DaCapo programme and team of expert teachers. DaCapo shares some of the workload with the Proms committees and together we plan workshops and performance projects within and beyond the festival week. Specially commissioned pieces are >



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*Schools' Prom 2022*



an important part of this work, with content that has been planned and written for young voices and has an educational element over and above singing.

The current range of activities includes a Schools' Prom that includes over 400 children, a Fanfare Competition for two age groups and a Teeny Prom that offers an opportunity for the youngest music makers. This year we have added a new Family Festival, offering a variety of musical, literary and art activities for children and their families. A number of resources for schools and families are also made available through the Proms' website.

Working with Proms gives DaCapo a valuable vehicle for its charitable work, links to a wonderful family festival, fantastic music making and a relationship with a great bunch of people.



**T**he DaCapo Music Foundation, a registered charity, runs a Kodály-based Saturday Music Centre, based at Wren Academy in North Finchley. It also delivers classroom music in schools, runs projects and workshops and a teacher training programme. Recent initiatives include the development of an ambitious software programme for primary school classrooms.



MUSIC FOUNDATION

[www.dacapo.co.uk](http://www.dacapo.co.uk)

Registered Charity No: 1136051



*Michelle Groves and Jane Cutler*



*Teeny Prom 2022*



*Family concert 2022*

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# **WELCOME TO ST JUDE'S**

ON-THE-HILL

*'Welcome to St Jude on the Hill. My name is Emily Kolltveit and I am the new priest in charge. For many years I enjoyed a career as a professional singer and composer and I'm thrilled to welcome you to this year's Proms. I hope you will enjoy our magnificent sacred building and the beautiful music made in it. Along with a love of music, I have a deep interest in building community and spiritual development and you are welcome to join us at any of our services. I feel profoundly blessed to have been called to serve the wonderful people of this parish and beyond. Whoever you are, wherever you are from, whatever you believe, you are welcome here.'*



Photos by Michael Eleftheriades



## **OUR WORSHIP LIFE**

**TUESDAY TO THURSDAY - 9AM & 6PM MORNING & EVENING PRAYER**

**WEDNESDAY - 12 NOON EUCHARIST - FOLLOWED BY LIGHT LUNCH**

**THURSDAY - 6.30PM - EUCHARIST & STUDY GROUP (FROM SEPT)**

**SUNDAY 10.30AM - PARISH EUCHARIST**

**1ST SUNDAY - CHORAL EVENSONG - 7PM (FROM SEPT)**

**FOR MORE INFORMATION: [www.stjudeonthehill.com](http://www.stjudeonthehill.com)  
CONTACT REVD EMILY KOLLTVEIT [priest@stjudeonthehill.com](mailto:priest@stjudeonthehill.com) or  
07947792869**



# TOYNBEE HALL



*A young peer researcher presents the findings from a recent Toynbee Hall study*



© TOYNBEE HALL

*Children playing outdoors as part of the Toynbee Hall Play Programme*

## YOUNG PEOPLE AND CHILDREN PROGRAMME 2023

**T**oynbee Hall was founded by the creator of Hampstead Garden Suburb, Henrietta Barnett and her husband Samuel in 1884. It was a place for future leaders to live and work in London's East End and come face-to-face with poverty and the social issues of the day. Today we continue to strive for social change and provide vital services for communities who are some of the hardest hit, firstly by the Coronavirus pandemic and now the cost-of-living crisis.

Having emerged from the pandemic, families in East London are extremely vulnerable to cost-of-living pressures and are experiencing a lack of safety, security, happiness and joy as a result.

### The power of play

Near to Toynbee Hall many people live in flats with limited access to safe, outdoor space. Our ongoing consultation with local families revealed that because of this, there is a lack of play opportunities and little support for young parents.

Our play programme provides opportunities for children to play outdoors and indoors, whilst also supporting their parents. We make connections to nature for children living in a highly urban environment, supporting their development. Our programme also helps parents to learn about play and access paid opportunities to support play.

### Emotional support for young Londoners: impact of the cost-of-living crisis

From talking to young Londoners, we know that their lives have been severely disrupted by the

pandemic and now the cost-of-living crisis. We want to know what young people think can be done to help them and their families navigate the challenges and improve their well-being.

The best way to answer these questions is to ask them. We are starting to train young people to be researchers, designing and developing the research and then working together to develop recommendations. We think that better decisions are made when the people affected have a real say in them.

We have a longstanding connection to Proms at St Jude's and thanks to the consistency of support for young people, we continue to make meaningful change to the lives of young people and families in East London.

Thank you for your commitment and generosity.

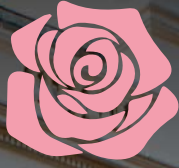
**P**lay at Toynbee Hall provides safe, accessible and affordable play opportunities and enables parents to learn about the principles of play. They will gain hands-on experience in developing play spaces and have ownership of outdoor spaces that benefit the whole community.

TOYNBEE  
HALL 

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# NORTH LONDON HOSPICE

***'My stay at the hospice was life-changing.'***

**Marion**

**M**arion spent three weeks in our Inpatient Unit, where our specialist team helped her with pain management.

'I didn't know so many wonderful people existed all in one place. It's been a life-changing experience for me,' says Marion. 'I've been a carer all my life, but I was worried when it was suggested I come into the hospice. But I needn't have been. They were truly wonderful, have got my pain under control and I've returned home. Every day was a good day while I was there. The staff and volunteers would come in and chat, and after a few days it was like seeing friends. I've never experienced care like it'.

***'The stay has changed my whole mindset, you could say it was life-changing, and I'm now making each day the best it can be.'***

## ABOUT NORTH LONDON HOSPICE

**N**orth London Hospice provides the highest standard of skilled, compassionate end-of-life care to more than 3,500 people in Barnet, Enfield and Haringey every year. Established in 1984, we provide specialist care to people at home, in the community, at our 18-bedroom inpatient unit in Finchley and our Outpatients and Wellbeing centre in Enfield. We also care for a patient's family and friends. As a charity, all our care is provided completely free of charge.

We not only care for people at the very end of their lives but also support many, like Marion, on



© NORTH LONDON HOSPICE

*Marion was cared for by a dedicated team of specialists on the hospice's Inpatient Unit*

their journey, helping them live their lives the best they can for the time they have left. Our expert team of doctors, nurses, physios, occupational therapists and emotional, spiritual and social support workers provide a range of physical, emotional, spiritual, practical and wellbeing support, tailored to each individual.

We would not be able to do this without the support of our community, individuals, companies and events like Proms at St Jude's. Without your support, we simply could not meet our ambition to provide *the best of life, at the end of life, for everyone.*

There are many ways you can support our work. Please visit [www.northlondonhospice.org](http://www.northlondonhospice.org) to find out more.



© NORTH LONDON HOSPICE

*More than 100 doctors, nurses and therapists provide patient and family support*

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Registered Charity No. 285300





# Play your part in keeping our Suburb special

The Hampstead Garden Suburb Residents Association was formed over 110 years ago. With nearly 1,900 members, it has become a strong, enthusiastic community in the Suburb. It:

- organises social events including the Summer Fair and Hallowe'en/New Year's Eve festivities •
  - maintains and enhances the greenery in the Suburb by funding the planting of street trees and setting up of a community orchard •
  - supports residents to prepare for environmental challenges •
- works with LB Barnet to keep the Suburb clean and supports local litter picking volunteers •
- supports local community groups and donates to local charities, including Proms at St Jude's •
  - produces the quarterly Suburb News and annual Suburb Directory delivered by volunteers to all households in the Suburb •
  - produces the monthly Suburb eNews with local information and events circulated by email to members only •
- provides access to the Master Tradespeople List with recommendations from fellow Suburb members and the HGS List email group: both available to RA members only •

**Join the Hampstead Garden Suburb Residents Association online at [hgsra.uk/join](https://hgsra.uk/join) or call 020 3488 9131**



# LITFEST

**SATURDAY 24 JUNE AND SUNDAY 25 JUNE**

**Supported by the Hampstead Garden Suburb Residents Association**

In association with The Henrietta Barnett School

A very warm welcome to our 12th LitFest. As ever, we are delighted to bring you a stimulating line-up of top-notch authors on a wide range of thought-provoking themes – the stark reality of a leading cancer consultant now facing his own personal battle with the disease; the unimaginable experiences of two families caught up in Hitler and Stalin’s dictatorships; an exposé of Stalin’s propaganda machine; and a look at the role of royal courtiers within the British monarchy – a timely discussion just as our new King accedes to the throne.

We also have a true life coming of age story set against 1970s Britain and its attitudes towards mental illness, parenting and masculinity; a behind the scenes look at the food industry that is leading us into disaster; the guilt of privilege among the British left-wing

upper classes; and, finally, understanding England football and why it means so much to so many.

We hope you will agree there is something for all tastes and interests.

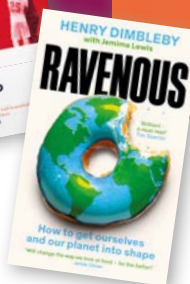
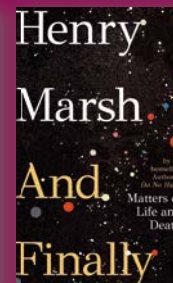
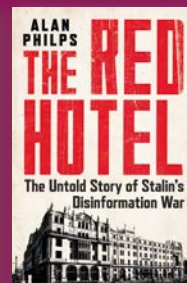
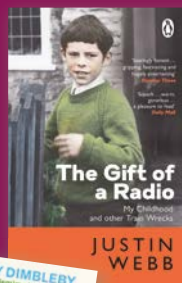
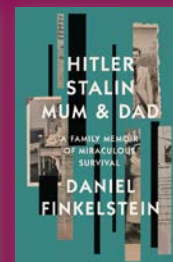
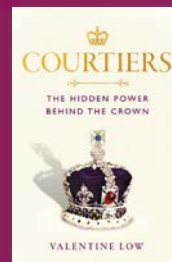
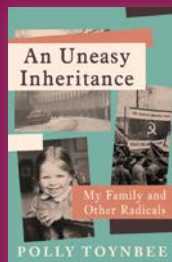
And speaking of tastes, the LitFest café will be offering teas, coffees and delicious refreshments. *Free tea or coffee and cake when you buy three or more LitFest event tickets.* Books will be sold and signed by authors outside the café after each event.

Our thanks, as always, go to the authors and interviewers who have given up their time to participate, to our friends at West End Lane Books for organising book sales, to The Henrietta Barnett School for once again sharing its facilities and to the Hampstead Garden Suburb Residents Association for its sponsorship.▶

## Books, Books, Books

Copies will be on sale from West End Lane Books. All of our authors and interviewers have agreed to take part without a fee so that as much ticket money as possible can go to Toynbee Hall and the North London Hospice. Please help us to thank them by buying as many books as possible.

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SATURDAY 24 JUNE

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Daniel Finkelstein



Claire Berliner

11.00-12.00

## Daniel Finkelstein

Claire Berliner

### *Hitler, Stalin, Mum & Dad*

**D**aniel Finkelstein's family experience at the hands of the two genocidal dictators of the 20th century is one of survival. His maternal grandfather, Alfred Wiener, a decorated war hero, is now acknowledged to have been the first person to recognise the existential danger Hitler posed to the Jews. In 1933, Alfred began to catalogue Nazi crimes. After moving his family to Amsterdam, he was preparing to bring his family over to London when Germany invaded Holland. The family was rounded up and sent to Bergen-Belsen. Daniel's father Ludwik was born in Lviv. In 1939, after Hitler and Stalin carved up Poland, his family was rounded up by the communists and sent to do hard labour in a Siberian gulag.

Lord Daniel Finkelstein OBE is a British journalist and opinion writer. A former executive editor of *The Times*, for whom he continues to write, he has been Political Columnist of the Year four times.

Finkelstein is in conversation with Claire Berliner, who is a writer, editor and head of programmes at The London Library.



Alan Philps



Michael Binyon

13.15-14.15

## Alan Philps

with Michael Binyon

### *The Red Hotel*

**I**n this book, Philps sets out the way Stalin created his own reality by silencing foreign reporters during WWII, forcing them to reproduce Kremlin propaganda. War correspondents were both bullied and pampered in the gilded cage of the Metropol Hotel. They enjoyed lavish supplies of caviar and a choice of young women to employ as translators – and to share their beds. Some of these women were brave secret dissenters whispering the reality of Soviet life to reporters and were punished. *The Red Hotel* reveals the story of the women of the Metropol Hotel and the foreign reporters they worked with, and finally lifts the lid on Stalin's operations to control what the West knew of his regime's policies.

Alan Philps has worked as a reporter in Moscow on and off since he was a Reuters trainee there in 1979, when the system of isolating correspondents was very much still in place.

Philps is in conversation with Michael Binyon OBE, an award winning journalist. He was *The Times* Moscow correspondent in the 1970s and also covered the fall of the Berlin Wall and numerous conflicts in the Middle East. He retired in 2009, but still writes editorials regularly for *The Times*. >



© RICHARD POHLE



Simon Lewis



© PATRICK SHERLOCK

Henry Marsh



Hugh Pym

15.00-16.00

## Valentine Low

with Simon Lewis

### *Courtiers*

Throughout history, the British monarchy has relied on its courtiers to ensure its survival. Today, as ever, a vast team steers the royal family's path between public duty and private life. As King Charles seeks to define what his future as monarch will be, the question of who is entrusted to guide the royals has never been more vital. With a cloud hanging over Prince Andrew as well as Harry and Meghan's departure from royal life, the complex relationship between modern courtiers and royal principals has been exposed to global scrutiny. *Courtiers* reveals an ever-changing system of complex characters, shifting values and ideas over what the future of the institution should be.

Valentine Low is a journalist on *The Times* who has been writing about the royal family for over a quarter of a century. He is known for his insight and his scrupulously fair coverage, and makes regular appearances on international television as a royal commentator.

Low is in conversation with Simon Lewis OBE, Director of Communications during Gordon Brown's time as Prime Minister. Simon was also Communications Secretary to the late Queen in the 1990s.

16.45-17.45

## Henry Marsh

with Hugh Pym

### *And Finally*

As a retired brain surgeon, Henry Marsh thought he understood illness, but he was unprepared for the impact of his diagnosis of advanced cancer. *And Finally* explores what happens when someone who has spent a lifetime on the frontline of life and death finds himself contemplating his own possible death sentence. As he navigates the transition from doctor to patient, Marsh is haunted by past failures and uncompleted projects, and describes his frustration with illness and old age. But he is also still entranced by the mysteries of science and the brain, the beauty of the natural world and speaks of his love for his family. Candid and poignant, *And Finally* is ultimately not so much a book about death, but a book about life and what matters in the end.

Henry Marsh CBE is a retired neurosurgeon and the bestselling author of *Do No Harm* and *Admissions*.

Marsh is in conversation with BBC Health Editor Hugh Pym, who has been reporting on politics, economics and NHS finances for more than two decades. Pym was the recipient of the 2020 *British Journalism Review* Charles Wheeler award in recognition of his coverage of the COVID-19 pandemic. >





SUNDAY 25 JUNE

© BBC



Justin Webb



Dame Jenni Murray

11.30-12.30

## Justin Webb

with Dame Jenni Murray

### *The Gift of a Radio*

**W**ebb's childhood was far from ordinary. Between his mother's undiagnosed psychological problems and his step-father's untreated ones, life at home was dysfunctional at best. His Quaker boarding school wasn't much better. This coming of age story is set against Britain in the 1970s, a time when attitudes towards mental illness, parenting and masculinity were worlds apart from the attitudes we have today. *The Gift of a Radio* is a portrait of personal and national dysfunction.

Justin Webb is a presenter on BBC Radio 4's flagship news and current affairs programme *Today*. Since joining the BBC in 1984, he has reported from around the world, as a war correspondent in the Gulf and in Bosnia, on the break-up of the former Soviet Union and the first democratic elections in South Africa. He was named Political Journalist of the Year for his coverage of the Obama presidential campaign. Webb is a regular columnist for *The Times*.

Webb is in conversation with Dame Jenni Murray, journalist, author and broadcaster, best known for presenting BBC Radio 4's *Woman's Hour* from 1987 to 2020.

© SAM ROBINSON



Henry Dimbleby



Sheila Dillon

13.30-14.30

## Henry Dimbleby

with Sheila Dillon

### *Ravenous*

**T**he food system is no longer simply a means of sustenance. It is one of the most successful, most innovative and most destructive industries on earth. Diet-related disease is now the biggest cause of preventable illness and death in the developed world. The environmental damage done by the food system is also changing climate patterns and degrading the earth, risking our food security. In *Ravenous*, Dimbleby takes us behind the scenes to reveal the mechanisms shaping the modern diet - and therefore the world. He explains not just why the food system is leading us into disaster, but what can be done about it.

Henry Dimbleby MBE is the co-founder of LEON and the Director of The Sustainable Restaurant Association. His work with DEFRA culminated in the widely praised National Food Strategy. In 2013 he co-authored *The School Food Plan*, which set out actions to transform what children eat in schools and how they learn about food.

Dimbleby is in conversation with Sheila Dillon, a British food journalist known to listeners of BBC Radio 4 as presenter of *The Food Programme*, on which she has appeared for more than 20 years. ▶

**SUNDAY 25 JUNE**



Paul Hayward



Daniel Gallan



Polly Toynbee



Georgina Godwin

**15.15-16.15**

## Paul Hayward

with Daniel Gallan

### *England Football*

In Hayward's brilliant biography of the England team, based on interviews with players and coaches, including Gary Lineker, Alan Shearer and Gareth Southgate, we get a vivid portrait of the team's story, reliving highlights such as the World Cup victory in 1966, as well as the low points such as when the players were obliged to give the Nazi salute in 1938. From Stanley Matthews and Bobby Moore through to David Beckham and Harry Kane, Hayward brings a large cast of characters to life. To understand England football, and why it means so much to so many, this book is an essential read.

Paul Hayward was the *Daily Telegraph's* Chief Sports Writer for over 20 years. He has been named Sports Writer of the Year by the Sports Journalists' Association five times and Sports Journalist of the Year twice in the British Press Awards. He is a regular contributor to television and radio.

Hayward is in conversation with Daniel Gallan, an award-winning freelance journalist whose work regularly features in the *Guardian* and the BBC as well as the *Telegraph*, CNN, ESPN and other leading global publications. Daniel also lectures in Sports Journalism at St Mary's University, Twickenham.

**17.00-18.00**

## Polly Toynbee

with Georgina Godwin

### *An Uneasy Inheritance*

While for generations Polly Toynbee's ancestors have been committed left-wing rabble-rousers railing against injustice, they could never claim to be working class, settling instead for the prosperous life of academia or journalism enjoyed by their own forebears. So where does that leave their ideals of class equality? Through a colourful, entertaining examination of her own family, containing everyone from Jessica Mitford to Bertrand Russell and featuring ancestral home Castle Howard as a backdrop, Toynbee explores the myth of mobility, the guilt of privilege, and asks for a truly honest conversation about class in Britain.

Polly Toynbee is a journalist, author, and broadcaster. A *Guardian* columnist and broadcaster, she was formerly the BBC's social affairs editor. She has written for the *Observer*, the *Independent* and *Radio Times* and been an editor at the *Washington Monthly*. She has won numerous awards including a National Press Award and the Orwell Prize for Journalism.

Toynbee is in conversation with Georgina Godwin, Books Editor for *Monocle 24*, host of the flagship literary show *Meet the Writers* and current affairs programme *The Globalist*. She chairs events worldwide and hosts a number of commercial podcasts. She is on the boards of the charities English PEN and Developing Artists.



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## Marilyn Greene

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## IAN FAGELSON

LONDON TOUR GUIDE

Wishing  
Proms at St Jude's  
every success



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# HERITAGE WALKS

Tickets for guided walks must be booked in advance.

A reminder with final joining arrangements will be sent the day before each walk. Please see our website [promsatstjudes.org.uk](http://promsatstjudes.org.uk) for more information.

**MONDAY 26 JUNE • 10.30**

## The Jews Of London – 1000 Years Of History



**Ian Fagelson** (Top 10 guide on *Tripadvisor*) leads a journey through the streets and alleys of the City to discover the thousand-year history of the Jews in England. Ever since the arrival of a Jewish

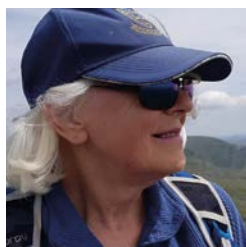
community from Normandy in 1066-67 Jews have played important roles in the unfolding drama of British history.

**NB: This tour focuses specifically on Jewish history in the City of London, rather than the East End – more detail on our website.**

*Meet at Bank Underground station (precise joining instructions will be provided to participants before the walk)*

**MONDAY 26 JUNE • 14.00**

## Geology of The Heath and Kenwood (for non-specialists)



**Alison Barraclough**, Education lead at the Geologists' Association of London, leads a layperson's tour to explain how geology has shaped the Hampstead Heath and Kenwood

landscapes as well as finding and identifying fossils hiding in plain sight.

*Meet at the front entrance of Kenwood House, Hampstead Lane, NW3 7JR*

**TUESDAY 27 JUNE • 10.30**

## Golders Green and The Suburb



**T**he extension of the Underground was instrumental in the growth of Golders Green and the creation of Hampstead Garden Suburb, resulting in similarities and differences.

**Mark King**, London Blue Badge tourist guide and author of *The Blue Badge Guide's London Quiz Book*, leads an exploration of major features of the Heath Extension and closely related areas.

*Meet at Golders Green Station, NW11 7RN (on the green opposite the H2 bus lay-by between the bus station and Finchley Road)*

**TUESDAY 27 JUNE • 14.00**

## Suburb Radicals



**Joe Mathieson**, Assistant Architectural Adviser at The Hampstead Garden Suburb Trust, leads this walk, which introduces the progressive intelligentsia who were drawn to the Suburb in

the interwar years, including notable artists, academics and campaigners.

*Meet outside Arcade House, corner of Finchley Road and Hampstead Way, NW11 7TJ >*





**WEDNESDAY 28 JUNE • 10.30****Bog, Heath and Remarkable Trees**

**S**o you think you know the Heath? Join us on a walk with **Richard Payne**, the Corporation of London's Hampstead Heath Conservation Supervisor, who will share his knowledge and enthusiasm

about the Heath and conservation, show us some of its rarer environments, as well as some remarkable trees along the way. Sensible shoes advised.

*Meet at Golders Hill Park (near the café), North End Way, NW3 7HE*

**WEDNESDAY 28 JUNE • 14.00****On Location - The Suburb on TV and in the Cinema**

**P**aul Capewell of The Hampstead Garden Suburb Trust leads an exploration of some of the places in the Suburb that have appeared on the large and small screen over the last century. Why are producers

and location scouts drawn to the Suburb, and how has it been represented in different productions?

*Meet in the car park of St Jude's church, NW11 7AH*

**THURSDAY 29 JUNE • 10.30****Kenwood - Repton and Landscapes**

**A** gentle walk led by **Tamara Rabin**, English Heritage volunteer guide, who is passionate about Kenwood. We will examine Humphrey Repton's influence on the acclaimed landscape,

as well as looking at a number of the paintings inside the house.

*Meet in the car park at Kenwood House, Hampstead Lane, NW3 7JR*

**THURSDAY 29 JUNE • 14.00****Unwin's Oaks**

**T**his walk led by **Luke Boyle**, Assistant Estates Manager, The Hampstead Garden Suburb Trust, will take in a number of venerable trees in the Artisan Quarter of the Suburb. It will show how these

influenced the planning of the houses around them, explore their individual characters as trees and consider their future in a changing world.

*Meet at the West doors of St Jude's church, NW11 7AH >*



**FRIDAY 30 JUNE • 10.30****Constable's Hampstead***(10 places only – £15)*

**J**oin **Estelle Lovatt** FRSA, acclaimed art historian, critic and author on this exclusive walk in the footsteps of Constable. See where he lived and worked, hear about his dislike of

JMW Turner, his relationship with the Royal Academy and more. Estelle will bring alive Constable and his time in Hampstead.

*Meet at Whitestone Pond by the traffic lights, junction of West Heath Road and Heath Street*

**FRIDAY 30 JUNE • 14.00****'Laugh, I Thought I'd Never Start'**

**A**ccredited guide and lecturer **Lester Hillman** leads a light-hearted exploration of the Suburb's comedy heritage, centred around Wyldes and North End. Learn about Charles Dickens, Joseph

Grimaldi, George Bernard Shaw, Evelyn Waugh, clowns, birds, cartoons, science, radio, TV and more.

*Meet outside the Old Bull and Bush, North End Way, NW3 7HE*

**FRIDAY 30 JUNE • 18.00****The Suburb's Central Square**

**H**ampstead Garden Suburb is renowned as 'the most nearly perfect ...garden suburb'. This short pre-concert walk around Central Square covers the Suburb's creation and the Square's notable

buildings. Led by Proms Chair **Kate Webster**.

*Meet at the Box Office tent at the rear of St Jude's church, NW11 7AH*

**SATURDAY 1 JULY • 10.30****Highgate - Experiments in Urban Living**

**M**arilyn Greene, professional guide and frequent leader of Proms' heritage walks, offers a mix of some of Highgate's 20th century housing developments and the historic centre. We

pass Lubetkin's iconic Highpoint flats and hear about Highgate's early history. At Waterlow Park we learn about its conception, before passing Highgate Cemetery, to discover the Holly Lodge Estate and Segal's 1950s St Anne's Close.

*Meet on the green opposite the Woodman Pub, corner of Archway Road and Muswell Hill Road, N6 5UA*

**SUNDAY 2 JULY • 10.30****'A Nest of Gentle Artists' - Creative Belsize Park**

**J**oin **Rachel Kolsky** to explore quiet streets where a community of artists and designers, including Marcel Breuer and Walter Gropius, lived and worked during the 1930s and 40s at the famous

Isokon flats alongside author Agatha Christie. Nearby at Mall Studios, residents and their neighbours included Henry Moore, Ben Nicholson, Barbara Hepworth, Piet Mondrian and the Free German League of Culture.

*Meet at Belsize Park Underground station, NW3 2AL*





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# CONCERTS

Please note: Evening concerts, except for 26 June, begin at 19.30.  
Lunchtime concerts are free, and begin at 12.00 noon.

**SATURDAY 24 JUNE • 19.30**

## Fantasia Orchestra

Supported by The John S Cohen Foundation

Tom Fetherstonhaugh *conductor*  
Jennifer Pike *violin*

We are delighted to present specially composed fanfares by **Nemunis Jusionis** from The Purcell School (to be played on 29 June) and **Joseph Sainsbury** from University College School (to be played this evening), winners of our fifth annual Fantastic Fanfare competition, sponsored by Dorico.

The winner of our first Junior Fanfare Competition is **Ava Clark**, age 8, a pupil at DaCapo Saturday Centre. Her teacher is Rocío Bolaños.

### PROGRAMME

#### LUDWIG VAN BEETHOVEN (1770–1827)

- *Coriolan Overture* Op 62

#### FELIX MENDELSSOHN (1809–47)

- *Violin Concerto in E minor* Op 64
  - *Allegro molto appassionato*
  - *Andante*
  - *Allegretto non troppo*

#### INTERVAL

#### VALENTIN SILVESTROV (born 1937)

- *Hymn-2001*

#### BEETHOVEN

- *Symphony No 8 in F major* Op 93
  - *Allegro vivace e con brio*
  - *Allegretto scherzando*
  - *Tempo di menuetto*
  - *Allegro vivace*



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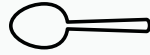
*Fantasia Orchestra*

#### TOM FETHERSTONHAUGH

Tom Fetherstonhaugh is the Artistic Director of Fantasia Orchestra and Assistant Conductor of the Bournemouth Symphony Orchestra. Described as ‘a spark to watch’ by BBC Radio 3, he has conducted concerto performances with some of the country’s leading soloists including Alim Beisembayev, Julian Bliss, Jess Gillam, Thomas Gould, Clare Hammond, Richard Hosford, Isata Kanneh-Mason, Sheku Kanneh-Mason, Vadym Kholodenko and Tasmin Little. He has appeared at Proms at St Jude’s several times. >



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**Fantastic  
Fanfares  
2023**

**Proms at St Jude's Fantastic Fanfare Competition is now in its sixth year.**

**T**his year's challenge was to compose a fanfare for the coronation of King Charles III. The winners are **Joseph Sainsbury** from University College School, whose fanfare will be played on 24 June and **Nemunis Jusionis** from The Purcell School, whose fanfare will be played on 29 June. They will each receive 'fantastic' music notation software from the competition's sponsor, Dorico. If you're around for one of the concerts, please give them a

round of applause. The winner of our first Junior Fanfare Competition is **Ava Clark**, age 8, a pupil at DaCapo Saturday Centre. Once again our judges included last year's winner, **Nicholas Delargy Crawley** alongside music professionals **Louis d'Heudières** and **Caroline Welsh**.



© MICHAEL ELEFTHERIADES

*Fantastic Fanfares 2022 winner  
Nicholas Delargy Crawley*

SATURDAY 24 JUNE • 19.30



© FRANK NOON

Tom Featherstonhaugh



© ARNO

Jennifer Pike

Tom has recently made guest conducting appearances with a number of orchestras, including his German début with the Brandenburger Symphoniker. At the invitation of the Kanneh-Mason family, Tom conducted the Antigua and Barbuda Youth Symphony Orchestra in 2022 and is delighted to be working with the orchestra on an ongoing basis. He has recently been a member of The Grange Festival's music staff, where he worked on productions of Britten's *A Midsummer Night's Dream*, Puccini's *Manon Lescaut* and Verdi's *Macbeth*.

Tom started his musical journey with the Suzuki method of violin playing, and was a chorister of Westminster Abbey. He trained with conductor Roland Melia, of Ilya Musin's school. Tom read music at Merton College, Oxford, where he held organ and academic scholarships and graduated with a First. He then studied conducting with Sian Edwards at the Royal Academy of Music, where he held the Julien Award. Tom graduated in 2021 with Distinction, winning the Norma Simpson award for his contribution to the Academy and a DipRAM prize for an outstanding final performance.

## JENNIFER PIKE

**R**enowned for her artistry and compelling insight into music from the Baroque to the present, Jennifer Pike has firmly established herself as one of today's most exciting instrumentalists.

Her career was launched, aged 12, when she won BBC Young Musician of the Year and became the youngest major prize winner in the Menuhin International Violin Competition.

She has appeared as a soloist in the world's top concert halls, performed with eminent conductors including Sir Andrew Davis, Jiří Bělohlávek, Sir Mark Elder, Juanjo Mena, Andris Nelsons, Sir Roger Norrington, Alondra de la Parra, Jukka-Pekka Saraste, Leif Segerstam, Tugan Sokhiev, Mark Wigglesworth and Vladimir Fedoseyev.

Her broad repertoire includes performances of Dvořák with the Royal Stockholm Philharmonic, Sibelius with Tokyo Symphony, Bergen Philharmonic and Oslo Philharmonic, Mozart with Rheinische Philharmonie, Zurich Chamber Orchestra and Singapore Symphony, Brahms with the Nagoya Philharmonic, Tchaikovsky with Moscow's Tchaikovsky Symphony, Hallgrímsson with the Iceland Symphony and *The Lark Ascending* at New York's Carnegie Hall. She appears regularly with BBC orchestras as well as the Royal Philharmonic, City of Birmingham Symphony, London Philharmonic, Philharmonia, Royal Scottish National, Bournemouth Symphony and Royal Liverpool Philharmonic. As a guest director her credits include the BBC Philharmonic, Manchester Camerata and English Chamber.

She has collaborated with artists including Anne-Sophie Mutter, Nikolaj Znaider, Nicolas Altstaedt, Maxim Rysanov, Igor Levit, Martin Roscoe and Mahan Esfahani and has curated concert series at LSO St Luke's for BBC Radio 3 and Wigmore Hall, where she celebrated her Polish heritage with three recitals of Polish music, including several UK and world premières.

Jennifer is an ambassador for The Prince's Trust, Foundation for Children and the Arts, and patron of the Lord Mayor's City Music Foundation. She was awarded an MBE for services to classical music. She plays a 1708 violin by Matteo Goffriller. >





# GLORIOUS GARDENS OF BURGUNDY & PROVENCE



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From Chalon-sur-Saône there's the chance to learn about Roman influenced garden design at Chateau des Couches. Visit Tournus and its magnificent Benedictine Abbey of Saint Philibert, or the moated Château de Cormatin. In Lyon, France's mouth-watering culinary capital, explore the Botanical Garden of Lyon in the Parc de la Tête d'Or, France's largest botanical garden, and in Avignon, aptly named the "City of Popes," visit the Papal Palace.

The magic of the Rhône-Saône valley lies in its variety; in addition to the history, you can indulge in the glorious wines of the region, learn more about the food, and experience the vibrant light and intense colours that inspired artists including Cézanne and Van Gogh.

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SATURDAY 24 JUNE • 19.30

## FANTASIA ORCHESTRA

**F**ounded in 2016 by conductor Tom Fetherstonhaugh, Fantasia Orchestra comprises some of the country's most exciting young musicians. Its thrilling and varied concerts showcasing classical and contemporary music-making and performances have drawn great acclaim, with Fantasia's recent concerts being described as 'the most directly emotional music to be experienced live post-lockdown' (*The Arts Desk*). Fantasia Orchestra tackles a broad and eclectic repertoire with fresh, youthful and energetic vigour, breathing new life into old works and celebrating new ones.

Recent projects have included concerts with saxophonist Jess Gillam in Wells Cathedral, clarinettist Richard Hosford in London, Sheku Kanneh-Mason in Norwich, a partnership with the Sotheby's Jubilee Arts Festival and débuts at the Guiting Music Festival and Newbury Spring Festival.

Education is central to Fantasia's ethos, and 2020 saw the launch of its partnership with music education charity, The DaCapo Music Foundation. As DaCapo's orchestra-in-residence, Fantasia musicians work closely with students from across London and beyond to deliver high quality training and exciting musical experiences. Fantasia provides the instrumental elements of DaCapo's new music education software, which is being extended into primary schools across the country.

Everyone at Fantasia Orchestra is delighted to be returning to Proms at St Jude's in 2023 for another very special festival.

## PROGRAMME NOTES

## LUDWIG VAN BEETHOVEN (1770-1827)

- *Coriolan* Overture Opus 62 (1807)

**B**eethoven wrote his *Coriolan* Overture to preface a play by Heinrich Joseph von Collin, and not for Shakespeare's *Coriolanus*. However, both plays tell of the Roman patrician who became a consul after defeating the Volscians, and was then banished when his contempt for the people precipitated a revolt. Coriolanus then turned traitor and assumed command of the enemy forces in an attack on Rome. The pleading of his mother and son brought about another change of allegiance, only to result in his death for treason at the hands of his former Volscian friends.

The Overture places the whole drama within a miniature tone poem, with an astounding compression and economy of material. Opening with three loud unison Cs in the strings, each interrupted by a staccato chord from the full orchestra, we immediately feel the fierce pride of Coriolanus. There follows an agitated subject for strings, suggesting the hero in action, and a second subject, a lyrical tune from the first violins, pictures the pleading mother. After a dynamic development and recapitulation, a coda, dominated by the second theme, ends with the same forceful chords heard in the opening bars, heralding the tragic destruction of Coriolanus.

The *Coriolan* Overture was first heard in a concert performance in 1807, and this remains its usual role today.

*Programme note by John Dalton  
(courtesy of Making Music) >*

## FANTASIA ORCHESTRA

**1st Violins** Samuel Staples, Hana Mizuta-Spencer, Anthony Poon, Isobel Howard, Jeff Wu, Jelena Horvat

**2nd Violins** Sofia Kolupov, Jack Greed, Viviane Plekhotkine, Violetta Suvini • **Violas** Kate De Campos, James Flannery, Matt Johnstone • **Cellos** Toby White, Silvestrs Kalniņš, Yurie Lee • **Double Basses** Kai Kim, Emma Prince • **Oboes** Tim Keasley, Francesca Cox • **Horns** Kristina Yumerska, Eleanor Blakeney

**Trumpets** James Nash, Nick Budd • **Timpani** Iolo Edwards • **Clarinets** Lewis Graham, Alina Vorobyeva

**Bassoon** William Gough, Hugh Woolley • **Flutes** Daniel Swani, Mina Middleton

**Concert Manager** Lisa Quilter

*List correct at time of going to print*



## SATURDAY 24 JUNE • 19.30

**FELIX MENDELSSOHN (1809–47)**

- Violin Concerto in E minor Op 64
  - *Allegro molto appassionato*
  - *Andante*
  - *Allegretto non troppo*

Following his appointment as director of the Leipzig Gewandhaus Orchestra in 1835, Mendelssohn invited his childhood friend Ferdinand David, one of the leading violin virtuosi of the day, to join the orchestra as concertmaster. Mendelssohn first mentioned his idea of composing a violin concerto in a letter to David in July 1838: 'I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace'.

Much care was taken in the concerto's composition and the first performance was not given until March 1845 in Leipzig, with David as soloist. The work met with immediate and lasting success and has become one of the best-loved and best known of all concertos. In many ways it broke away from the usual classical mould and had a great influence on succeeding generations of composers.

We hear something of this unconventionality immediately, as the usual orchestral opening is dispensed with and the soloist proclaims the passionate and intense theme upon which the movement is built. After an orchestral repeat of this theme, the soloist enters again with arching arpeggios and repeated notes. These lead to low sustained notes above which the poignant second theme is heard, first in the woodwind and then taken up by the pleading tones of the solo violin. It is interesting to note the unusual position of the cadenza in this opening movement, just before the recapitulation of the main theme. Indeed, the soloist is still weaving an intricate web of arpeggios around the opening theme as it is heard again in the orchestra.

A sustained note in the bassoon links the slow movement with the opening allegro, and the soloist introduces the beautifully lyrical melody. There is a more agitated middle section before the poignant opening theme returns. The finale, which is also designed to follow without a break, has a short introductory section before the playfulness of its

main theme bursts upon the listener. The mood is transformed, the movement dominated by the sparkle and brilliance of the solo violin.

*Thomas Radice*

**VALENTIN SILVESTROV (born 1937)**

- *Hymn-2001*

Valentin Silvestrov is a Ukrainian composer, born in Kyiv. Self-taught at first, he enrolled at 18 to study piano at the Kyiv Evening Music School, whilst at the same time studying to become a civil engineer. Later he studied composition at the Kyiv Conservatoire, after which he taught at a music studio in the city. A stream of published works started to emerge from 1960 and from 1970 onwards Silvestrov established a reputation as a freelance composer, moving gradually away from his earlier modernist style (particularly after the fall of the Soviet Union) towards a style influenced by traditional Russian and Ukrainian Orthodox liturgical music. Following the Russian invasion of Ukraine in February 2022 he fled to Berlin, where he now lives.

Valentin Silvestrov's *Hymn-2001* is scored for string orchestra and works with textures and atmospheres to create a cohesive piece of music. At the top of the score he has written:

My Hymn is enveloped in silence although it appears like a customary string setting on the outside. The paradox of Cage's 4'33" is also present in latent form, but this is the 'silence of new music'. All melodic content from my other compositions can also be found here. A rest does not only constitute a lack of sound, but is also a state of retardation and paralysis or a suspension of time. In early music, there was an occasional need for silence, but here it is a fundamental feature.

Silvestrov's rich and sonorous string writing is at the heart of *Hymn-2001*. The lower strings and viola theme at the beginning create a deep timbre, accentuated by the cello lines. The slow-moving theme begins to unravel and the nobility of the piece emerges. The piece fans out its texture through Silvestrov's harmonic language, which uses nuanced dissonances to keep the music moving along. >

## SATURDAY 24 JUNE • 19.30

As the upper strings enter the mix, a solo violin begins to emerge. Here, the soloist accentuates and further develops the main melody, this time playing it an octave up. There is a sense of melancholy in the piece and this is further accentuated by this emotional violin solo. After a return to the opening material in reworked form the piece comes to a conclusion. The dissonant ending is supported by a drone in the lower strings, which adds a sense of foreboding. The work ends quietly and peacefully.

*Programme note from Schott Music Group (2023) and a blog by Alex Burns (2020)*

## BEETHOVEN

- Symphony No 8 in F major Op 93
  - *Allegro vivace e con brio*
  - *Allegretto scherzando*
  - *Tempo di menuetto*
  - *Allegro vivace*

**B**eethoven's Eighth Symphony (which the composer sometimes referred to as his 'little' symphony, to distinguish it from his 'great' symphony, No 7) had its first performance on 27 February 1814 in the Grosse Redoutensaal, Vienna, at a concert that also included the Seventh Symphony and the occasional piece 'Wellington's Victory' or the 'Battle of Vittoria' – a pot-boiler but a commercial success for the composer. This piece (otherwise known as the 'Battle Symphony') had originally been written for the Panharmonicon, a mechanical device rather like a barrel organ invented by Johann Maelzel, better known for his invention of the metronome.

The new symphony was coolly received by the audience; they felt it was not a patch on the Seventh, the *Allegretto* second movement of which had been encored at its première the previous year. In fact, so popular did that movement become that during the later 19th century it was often used in substitution for the less substantial *Allegretto scherzando* written for the Eighth. This practice showed little appreciation of Beethoven's genius. In fact Beethoven himself preferred the Eighth to the Seventh. When told that its more compact scale had disappointed its first audience, he replied that that was because it was 'so much better'.

The tempo direction *Allegro vivace e con brio* ('brisk and lively, with spirit') is the key to the opening movement's humorous and light-hearted mood; indeed it sets the tone for the whole symphony. There is no slow movement; instead the humour continues with the *Allegretto scherzando*, one of Beethoven's shortest movements. Here he pays playful tribute to the inventor of the metronome: the relentless tick-tocking of the wind recalls a canon based on Maelzel's name that Beethoven once improvised over supper in honour of that useful device. One of the symphony's later nicknames was 'The Metronome'.

In place of the usual *scherzo*, Beethoven provided a movement marked *Tempo di menuetto*. But this third movement is more like a parody of the stately 18th-century minuet. In some respects it is an anti-minuet, perhaps in deliberate contrast to the massive *scherzo* of the Seventh Symphony. The scoring of the trio section is notable for the prominent role given to the horns, accompanied by busy arpeggios in the cellos – an effect admired by Stravinsky. Above them floats the solo clarinet, rising at the end to what was at the time the extreme limit of its range and a challenge to play *pianissimo*.

The finale – the most substantial movement – starts delicately before the main theme explodes *fortissimo* (after a discordant unison C sharp) in the full orchestra. Vigorous momentum is maintained throughout the movement, including the lyrical second subject on the woodwind. Twice more the clashing C sharp interrupts proceedings, and the work ends with a substantial coda. The closing bars contain one of Beethoven's typically rousing passages of repeated tonic chords (as at the end of the Fifth Symphony), disrespectfully parodied by Dudley Moore and others.

For this movement Beethoven has the timpani tuned in octave Fs (as he was to do in the *scherzo* of the Ninth); this has the effect of considerably enhancing the F-major *tutti* passages, as well as being used to create unusual effects in unison with the bassoons.

*Thomas Radice*



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SUNDAY 25 JUNE • 19.30

# Echoes Of Ellington Jazz Orchestra

Jazz Planets – Holst Reimagined Through  
the Music Of Ellington

Supported by The Diana & Allan Morgenthau Charitable Trust



Peter Long

**Peter Long** *musical director and clarinet*  
**Andy Flaxman** *lead trombone*  
**Nathan Bray** *lead trumpet*  
**Colin Skinner** *lead alto saxophone*  
**Callum Au** *trombone*  
**Louis Dowdeswell, Ryan Quigley,**  
**James Davison** *trumpets*  
**Mike Hall,**  
**Father Paul Nathaniel** *tenor saxophones*  
**Simon Marsh** *alto saxophone and clarinet*  
**Jay Craig** *baritone saxophone*  
**Colin Good** *piano*  
**Richard Pite** *drums*  
**Joe Pettitt** *bass*  
**Chris Traves** *plunger trombone/production*

## PROGRAMME

**JAZZ PLANETS: A TRIBUTE TO GUSTAV HOLST  
AND DUKE ELLINGTON (arr Peter Long)**

- *Blues in Orbit*
- *Mercury*
- *Venus*
- *Mars*
- *The Asteroids*
- *Jupiter*
- *Saturn*
- *Uranus*
- *Neptune*
- *Pluto, the Uncertain*

## INTERVAL

**DUKE ELLINGTON (1899–1974)**

Programme to be selected from:

- *Caravan*
- *It Don't Mean a Thing*
- *Satin Doll*
- *Sophisticated Lady*
- *Take the A Train*
- *Mood Indigo*
- *In a Mellow Tone* >



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Top row: Andy Flaxman, Nathan Bray, Colin Skinner, Callum Au, Louis Dowdeswell  
 Middle row: Ryan Quigley, James Davison, Mike Hall, Father Paul Nathaniel, Simon Marsh  
 Bottom row: Jay Craig, Colin Good, Richard Pite, Joe Pettitt, Chris Traves

**PETER LONG**

Pete’s career began fairly inauspiciously at the age of 18 at the NatWest bank in Marble Arch. After a re-think, Pete enrolled at the London College of Music and after a couple of years of hard study, ruthless self-denial and curry, Pete was out on the road with the National Youth Jazz Orchestra (NYJO), and during his time there, got to play all five saxophone parts, the solo flute part, the bass guitar, and on one rather messy occasion, the fourth trumpet. Having the unusual inclination to play modern jazz on the rather ‘old-fashioned’ clarinet led to several works for clarinet and big band being commissioned during his stay, and established a tradition of clarinet solos in NYJO that has plagued the saxophone section ever since.

After decades of work in West End theatres, with Jools Holland and in assembling his award-winning Echoes of Ellington Jazz Orchestra, Pete is currently involved in live and studio work with the Ronnie Scott’s Jazz Orchestra, which he directs.

**ECHOES OF ELLINGTON JAZZ ORCHESTRA**

In 1914, a young man called Edward Ellington wrote a simple piano piece entitled *Soda Fountain Rag*. Over the next sixty years, he composed a canon of work that would have him recognised as the foremost American composer of any genre. Nicknamed Duke by his schoolfriends because of his regal bearing, Ellington’s music contains a unique blend of contrasts and contradictions. At once visceral and elegant, intimate and shouting, traditional and progressive, the music is unique, exciting, earthy and refined.

Echoes of Ellington was first formed in 1994 to celebrate the Duke’s music, and to bring it through live performance to a modern audience. Jazz enthusiasts the length and breadth of the nation, and later on in Europe and the United States, were amazed by the group’s ability to get inside the scores and really bring out the Ellington flavour.

Today, the orchestra has highly specialised virtuoso players on all the instruments who understand >

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**SUNDAY 25 JUNE • 19.30**

intimately the nuances put on the page by the Duke. Whether a familiar standard such as *Satin Doll*, or a rare marvel from one of the suites, you can be sure of a sonic big band journey.

The show is conducted and presented by clarinettist Peter Long, who over the years has built a reputation as the pre-eminent big band frontman in the United Kingdom today. As well as keeping you entertained with the music, he will ensure that you will leave the show with a little more background information than you were expecting, heightening the experience of hearing the music by understanding.

**PROGRAMME NOTE**

**W**hile driving in the car, 'Venus' from Holst's *The Planets* came on the radio. It suddenly struck me how Ellingtonian the curves of the melody were, and how Holst's warped, flowing harmonic symmetry was so redolent of that of Ellington's composing partner, Billy Strayhorn. By the time I'd reached my destination, the broad idea of re-orchestrating the whole suite for an Ellington-style orchestra had coalesced.

Ellington playing the classics is not without precedent. In 1960, he recorded two suites of pieces: Tchaikovsky's *Nutcracker* and Grieg's *Peer Gynt*. Ellington and Strayhorn left the original themes recognisable, but adapted them to sound like convincing jazz compositions. *The Planets* is also full of well-known melodies, and consists of short pieces linked only by their inspiration and excellence.

The first stage was fixing how Holst's melodies were going to receive a jazz treatment. In the classical setting, there is embellishment and extension sewn into the orchestration. In the jazz orchestra, this is often done by the musicians' improvisations, so essentially this was a process of reduction.

The next task was to produce a song copy style lead sheet with the themes contracted or expanded to fit this template, the process Billy Strayhorn used in many parts of the *Nutcracker*. One of the great joys of brewing Holst's harmonies down from his orchestral score into lead sheet style chord symbols

was that I quickly learned that Holst was speaking the same harmonic language as cutting-edge jazz artists of the 1960s, but in 1918!

Next I took these lead sheets out to small band jazz gigs and played them as if they were ordinary jazz standards. This enabled me to see how these tunes sat in a jazz context and make small adjustments. Secondly, I was able to gauge public reaction, delighted that the reception was universally warm and enthusiastic. Now I had my *Planets* functioning as jazz melodies, the last stage was to produce the Ellingtonian arrangements. As well as incorporating as many of his compositional and orchestrational devices as I could, I re-cycled some pre-existing material. Therefore, Duke Ellington's *Planets* begins with the title track from his 1958 album *Blues In Orbit*, as orbit seems a perfectly logical place from which to start a journey around the solar system. I merged two unrecorded Billy Strayhorn compositions to form 'Pluto, The Uncertain' to conclude our journey. It has revealed an enormous amount about both Ellington and Holst, and I hope that the result is exciting, illuminating and humorous in equal parts.

Both Ellington and Holst use a very high degree of sophisticated harmony and rhythm, but have the ability to infuse the whole thing with a high level of humanity, with their incredible abilities as melodists. If you root around inside the music, you find that the technical similarities between the two composers far outweigh the differences.

Ellington tried to distance himself from having his work referred to as 'Jazz', trying instead to have it referred to as 'Music'. Of all the jazz composers, it is Ellington who has to the greatest extent become a formal concert artist. Thus he is best equipped to stand at the junction between the two worlds of classical and jazz.

*Peter Long*



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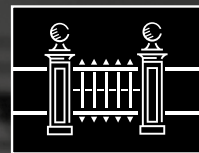
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**MONDAY 26 JUNE • 12.00**

# When Classics Met Jazz at St Jude's

## Ramat Gan Chamber Choir

Supported by The Hampstead Garden Suburb Trust

Hanna Tzur *conductor* • Eyal Bat *composer/arranger*

### PROGRAMME

#### TRADITIONAL

- *Deep River* (arr Harry T Burleigh)

#### FRANZ SCHUBERT (1797-1828)

- *Ave Maria* D 839 Op 52 No 6  
(arr John McCarthy)

#### GIACOMO PUCCINI (1858-1924)

- *Kyrie* from *Messa di Gloria*

#### NAOMI SHEMER (1930-2004)

- *The Song of the Grass* (arr Eyal Bat)

#### EYAL BAT (born 1966)

- *Fusion Cantata* (Bach, Morales, Jazz, Israeli)
  - Ahavat hadassa
  - Dror yikera
  - Bachiana Zeira
  - Ki tavou

#### PIANO INTERLUDE

#### DAVID ZEHAVI (1910-77)

- *Eli, Eli* (arr Gil Aldema)

#### TRADITIONAL

- *Three Ladino Songs* (arr Eyal Bat)

#### MORDECHAI ZEIRA (1905-68)

- *Traveling in Israeli Roads* (arr Eyal Bat)



Hanna Tzur

### HANNA TZUR

**H**anna Tzur is a conductor, vocal soloist, musicologist and ethno-musicologist. As a soloist she has appeared with leading orchestras and conductors in works that included operas, oratorios, recitals, radio and television. Her repertoire covers renaissance and baroque music, as well as 19th and 20th century compositions and lieder. Her singing roles include pieces by British composers, including Benjamin Britten, Alexander Goehr and Ann Toler. Ms Tzur served as the musical director of the renowned Abu Gosh Vocal Festival for 25 years, for which she created 700 different musical programmes. Among the foreign performers whom she invited to appear were the British artists Michael Chance, James Bowman and VOCE8. >



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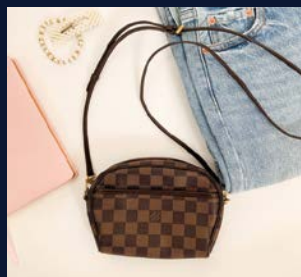
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Ramat Gan Chamber Choir

**EYAL BAT**

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**M**ore than 200 of Eyal Bat's vocal works and arrangements are performed worldwide by prominent Israeli choirs. His works are often included in major international competitions and festivals such as the

Tolosa Choral Competition in Spain, the Arnhem competition in Holland and the Abu Gosh festival in Israel. Celebrated Maestro Gábor Hollerung has conducted Eyal's Ladino arrangements in Tel Aviv. Eyal composes music for chamber ensembles,

orchestras and the theatre. Much of his work is dedicated to children – two such works were performed by the Israel Philharmonic Orchestra and the Israel Chamber Orchestra.

**RAMAT GAN CHAMBER CHOIR**

**T**he Ramat Gan Chamber Choir is currently celebrating 30 years of musical achievements. Its rich repertoire ranges from baroque and classical up to more modern works. The choir has performed works by Bach, Mozart, Schubert, Brahms, Dvořák, Rossini, Felix and Fanny Mendelssohn, Robert and Clara Schumann, Respighi, Fauré, Poulenc and Israeli composers. The choir can be heard in Steven Spielberg's *Schindler's List*. The city of Ramat Gan is twinned with the London Borough of Barnet.





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FOR DISCERNING TRAVELLERS



**MONDAY 26 JUNE • 19.00**  
*Please note earlier start time*

## **Metropolis (1927)**

**Ben Palmer** *conductor and arranger*

**Fritz Lang** *director*

**Gottfried Huppertz** *composer (edited and arranged by Ben Palmer and Hans Brandner)*

**Covent Garden Sinfonia**

### **PROGRAMME**

**S**et in a futuristic urban dystopia, Fritz Lang's German Expressionist silent film *Metropolis* is widely regarded as one of the most entertaining and influential sci-fi movies of all time. Made with an extraordinary budget of five million Reichsmarks, the film was shot over 310 days, with 36,000 extras and 200,000 costumes. Shortly after its première, however, the film was heavily altered and cut, and more than a quarter was considered lost. In 2008 an almost complete but heavily damaged copy was discovered in Buenos Aires, enabling the Murnau Stiftung's 2010 restoration, the version shown tonight, to reinstate much of the missing film.

Though many composers have subsequently rescored *Metropolis*, the film's original 1927 soundtrack by Gottfried Huppertz (1887-1937), remains simply astonishing, both for its ambition and scope, and the influence it undoubtedly had on what was to become the Hollywood sound. Each character is given his or her own theme (or leitmotif), subjected to the most elaborate and subtle symphonic developments as the story unfolds. Scored for full orchestra and intended to be played live to picture, unusually it was Huppertz himself who made the version for 'salon orchestra', which would have been played in cinemas throughout Germany in the years after the film's release. >



*Metropolis: Alfred Abel, left, as Fredersen and Rudolph Klein-Rogge as Rotwang the inventor; The robot Maria*

**MONDAY 26 JUNE • 19.00**

Tonight features the UK première of a new edition of that salon orchestra score, based on the composer's manuscript and the printed instrumental parts, by Ben Palmer and Hans Brandner, respectively Chief Conductor and Artistic Director of Babylon Orchester Berlin. This new Babylon Edition restores some of Huppertz's music, unheard for almost 100 years, improving the synchronisation of music and film – in live performance, of course, this responsibility lies with the conductor – and refining Huppertz's somewhat 'everyone-all-the-time' reduced orchestration, designed for 1920s cinema bands where all the specified instruments might not necessarily be available for every performance.

### SYNOPSIS

**T**he population of Metropolis lives in a strict two-class society. The rich and privileged live above ground. In his 'New Tower of Babel', Joh Fredersen pulls all the strings and controls the heart of the system: the underground 'Moloch' of machines and exploited workers. Fredersen's son Freder is the only privileged person to question the prevailing inequality and sets off for the workers' city to find the angelic Maria, who gives hope to the workers with sermons of love and classlessness. His own father, however, does everything in his power to stop Maria and the impending uprisings, and commissions the inventor Rotwang to build a robot who, as a double of Maria, is to plunge the workers into ruin.

*Programme notes by Ben Palmer © 2023*

### BEN PALMER

**B**en Palmer is Chief Conductor of the Deutsche Philharmonie Merck (2017-24) and Babylon Orchester Berlin, Principal Conductor of the Orchestra San Marco di Pordenone, and Founder and Artistic Director of Covent Garden Sinfonia. Recently there have been débuts with the BBC Scottish Symphony Orchestra at the BBC Proms (televised on BBC Two), the Aalborg, Antwerp, Hof, London and Montreal Symphony Orchestras, the Arctic Philharmonic, and Zurich Chamber Orchestra. He works regularly with the Hallé, Royal Liverpool Philharmonic, Pilsen



*Ben Palmer*

Philharmonic and the world-famous Grimethorpe Colliery Band. He can often be heard on BBC Radio 3 conducting the BBC Orchestras and the BBC Singers; other recent guest conducting engagements include the Hong Kong Philharmonic, Manchester Camerata, Royal Northern Sinfonia, Royal Philharmonic and Royal Scottish National Orchestras. He has made recordings with Covent Garden Sinfonia, Deutsche Philharmonie Merck, BBC Concert Orchestra and BBC National Orchestra of Wales, and with the City of Prague Philharmonic and the NDR Radiophilharmonie.

Personally authorised by John Williams to conduct his film scores in concert, and acclaimed by Hans Zimmer as 'a masterclass in conducting', Ben Palmer is one of Europe's most sought-after specialists in conducting live to picture, and one of the world's leading silent film conductors. His repertoire of more than 40 films ranges from recent cinematic blockbusters back to fiendishly difficult silent films such as *City Lights*, *The Gold Rush*, *Metropolis* and *Modern Times*. >

**MONDAY 26 JUNE • 19.00**

A trumpeter and composer by training, he studied at the University of Birmingham and the Royal Academy of Music, which elected him an Associate (ARAM) in 2017. He continues to be in great demand as a composer, arranger and orchestrator. From 2011-16 he worked as assistant conductor to Sir Roger Norrington, and twice acted as rehearsal conductor for Bernard Haitink. He is more than three quarters of the way through his lifetime ambition to conduct all 107 of the Haydn symphonies.



*Covent Garden Sinfonia*

### COVENT GARDEN SINFONIA

**C**ovent Garden Sinfonia is firmly established as one of London's most dynamic and versatile chamber orchestras. Under the baton of Founder and Artistic Director Ben Palmer since 2007, the orchestra has been developing a reputation for imaginative programming and exciting, stylish performances. Resident at the famous Actors' Church, St Paul's in Covent Garden, the orchestra performs at London's leading concert venues, including Southbank Centre's Royal Festival Hall, Queen Elizabeth Hall and Purcell Room, St John's Smith Square, Cadogan Hall and Milton Court.

Based around a core of principal players, Covent Garden Sinfonia adapts to each project, ranging in size from a small ensemble to a full symphony orchestra of 70 or more. The orchestra's recordings include works by Max Richter, Peteris Vasks and Arvo Pärt

with violinist Fenella Humphreys (selected as *BBC Music Magazine's* monthly Concerto Choice album), and Neil Brand's soundtrack for the Ernest Shackleton epic *South* for the British Film Institute Blu-ray release; in January 2022 Covent Garden Sinfonia gave the live première at the BFI IMAX in London.

Past seasons have included appearances at Proms at St Jude's, Yorkshire Silent Film Festival, The English Music Festival, the Barbican Cinema, Cinecity (The Brighton Film Festival), the Roundhouse, the Everyman Cinema Muswell Hill, the Barber Institute of Fine Arts, The Apex in Bury St Edmunds, LSO St Luke's, and the Victoria & Albert Museum. Covent Garden Sinfonia has worked with such acclaimed soloists as Carolyn Sampson, James Gilchrist, Roderick Williams, Andrew Staples, Steven Osborne, and David Owen Norris. The orchestra's patron is Sir Roger Norrington, one of the world's leading experts in historical performance.

### COVENT GARDEN SINFONIA

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**Alto Saxophone** Jin Theriault • **Horn** Andrew Budden, Paul Cott\* • **Trumpet** Laura Garwin\*  
**Trombone** Iain Maxwell\* • **Percussion** Keith Price\*, George English • **Piano** Daniel King Smith\*  
**Harmonium** Ben Dawson • **First Violins** Francesca Barritt\*, Elizaveta Saul, Willemijn Steenbakkers  
**Second Violins** Esther King Smith\*, Charlotte Amherst • **Cello** Michael Atkinson • **Bass** Sophia Preston

*\*Principal Player*

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*Rachel Groves leads Teeny Prom*

### RACHEL GROVES

**R**achel studied at the Junior Department of the Royal College of Music; she studied first Music and then Primary Education at Middlesex University. Outside Da Capo, she works as the lead nursery

teacher at Rhyl Primary School in Camden. Rachel also runs the toddler and early years classes at the DaCapo Saturday Centre. She has had a major role in developing the DaCapo toddler programme, and wrote many of the songs for the *DaCapo Toddler Songbook*.

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TUESDAY 27 JUNE • 12.00

# Organ Recital

Supported by The Hampstead Garden Suburb Trust

Jocasta Bird *organ*

## PROGRAMME

### JOHANN SEBASTIAN BACH (1685–1750)

- *Pièce d'Orgue (Fantasia in G)*

### GEORGE THALBEN-BALL (1896–1987)

- *Elegy*

### FELIX MENDELSSOHN (1809–47)

- *Passacaglia*

### LÉON BOËLLMANN (1862–97)

- *Suite Gothique*

### RALPH VAUGHAN WILLIAMS (1872–1958)

- *Rhosymedre*

### WILLIAM WALTON (1902–83)

- *Crown Imperial*



Jocasta Bird

## JOCASTA BIRD

Jocasta Bird started her career as an organist in St Jude's church in Hampstead Garden Suburb, where she was awarded the Nicholas Maines Organ Scholarship in 2016 while a student at The Henrietta Barnett School. She has since progressed, with the help of her teacher Nicholas Chalmers, to be the Assistant Organist of St Jude's, playing and directing the choir regularly. Jocasta also holds the organ scholarship at University College, Oxford, where she continues her studies, both academically and musically. Jocasta is interested in the mechanics of organs, and enjoys exploring the different sound worlds of organs in different countries. Living in Oxford has fuelled this interest, through the number of organs within the city, and she has recently given a concert at The Queen's College.



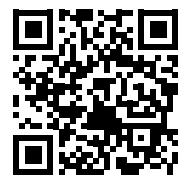


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TUESDAY 27 JUNE • 19.30

# Armonico Consort

Supported by The Edwards Family Foundation

Christopher Monks *conductor* • Eloise Irving, Hannah Fraser-Mackenzie *sopranos*  
William Towers *countertenor* • Ben Thapa *tenor* • Alex Jones *bass*

## PROGRAMME

### GIOVANNI PERGOLESI (1710–36)

- *Stabat Mater*

### INTERVAL

### HENRY PURCELL (1659–95)

- *Dido and Aeneas*

### CHRISTOPHER MONKS

The founder and Artistic Director of Armonico Consort and its ground-breaking education programme AC Academy, Christopher Monks has established himself as a versatile and prolific conductor and keyboard player. Specialising in the performance of music from the Baroque and late Renaissance, he is equally at home with modern choral repertoire and during his career has conducted at many of the greatest concert halls in the UK, with many of his concerts and recordings, including *Supersize Polyphony* and Purcell's *Dido and Aeneas*, earning five-star reviews in *The Times*, *Independent*, *Guardian* and *BBC Music Magazine*.

Christopher performs regularly at major national festivals and has worked extensively abroad, including in Israel, Italy, Ireland and France. Alongside his work with Armonico Consort, he has conducted internationally renowned orchestras and ensembles such as the Royal Philharmonic, the Philharmonia and European Union Chamber Orchestras.

A passionate advocate of reaching out to children of all backgrounds through the creation of youth choirs, Christopher developed AC Academy, a music education programme 'which is unique in the UK, highly effective in its legacy and absolutely brilliant



Christopher Monks conducts Armonico Consort

in quality. I never cease to feel proud of it'. Christopher also coaches and lectures on the MMus choral conducting course at Cambridge University, is a guest speaker on the Harvard Global Leadership Programme and is part of a programme to roll out choir creation and leadership programmes in Kenya with institutions aiming to reinstate street children into mainstream education.

### ARMONICO CONSORT

Armonico Consort was set up in 2001 by Christopher Monks and university colleagues with a shared passion for music from the Renaissance to Baroque, coupled with the imagination to find new and unusual ways to present concerts. Audiences love their engaging and imaginative approach, and most of their early concerts sold out. Their horizons have broadened to include more contemporary repertoire but at heart remain Renaissance to Baroque music, including rarely heard gems performed by some of the world's finest singers and period instrumentalists. >



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Armonico Consort; Inset: Christopher Monks

Education was fundamental to Armonico from the outset and now encompasses three AC Academy after-school choirs and an in-school choir creation programme that trains teachers as choir leaders. Almost 300 choirs and choir leaders have been created, reaching over 250,000 young people. Future developments include overseas expansion of the Choir Creation programme in Kenya, and a major new partnership with Fundación Azteca in Mexico, training new choir leaders across Mexico to create the country's first high level symphony orchestra and chorus.

In partnership with Phillips 66, Armonico Consort created a new initiative, *The Voice Squad*, introducing a Phillips 66 workplace choir. This had a positive impact on workforce wellbeing and has been extended to workplaces and communities around the country and, following a partnership with the Alzheimer's Society, includes care homes and Armonico's Memory Singers choir for those living with dementia.

Armonico's 20th birthday celebrations included restaging favourite concert programmes such as Heinrich Biber's *Missa Salisburgensis*, a tour of Bach's *St Matthew Passion* with Sir Willard White and Ian

Bostridge, a tour and recording of works by Scarlatti, *Carmina Burana* in London and *It Takes a City*, a new commission for 2000 voices and orchestra as part of the programme for Coventry UK City of Culture 2021. Armonico Consort conducted a charity 200 mile bike fundraising tour, raising over £10,000 for their *Memory Singers* project.

In 2023, Armonico stages *Big Byrd* with the English Cornett and Sackbut Ensemble, Bach's *St Matthew Passion* with Baroque Players, as well as the *Forgotten Scarlatti* tour. Armonico has launched the *Encore Appeal*, a fundraising campaign to develop and expand its community and education work with schoolchildren, young people with special educational needs and people living with dementia.

### ARMONICO CONSORT

**Violins** Kelly McCusker, Edmund Taylor

**Viola** Joanna Miller

**Cello** Hetti Price

**Double bass** Andrew Durban

**Theorbo** Toby Carr

List correct at time of going to print >

TUESDAY 27 JUNE • 19.30

## PROGRAMME NOTES

## GIOVANNI PERGOLESI (1710–36)

- *Stabat Mater* for Soprano and Alto voices, Strings and Basso Continuo (1736)

Eloise Irving *soprano*William Towers *countertenor*

**G**iovanni Battista Pergolesi was born at Jesi, near Ancona. He studied composition and also became a proficient violinist and church organist. During a career cut tragically short by tuberculosis when he was only 26, he wrote no less than 13 operas, including the runaway success, *La Serva Padrona* (The Maid as Mistress). His tremendous popularity during his lifetime led after his death to a spate of forgeries produced by publishers attempting to cash in on his reputation – these include an opera and several instrumental pieces.

Very firmly established among his authentic works, however, is the *Stabat Mater* – it belongs to the last year of his life, which he spent in Naples. There the Confraternity of St Luigi di Palazzo commissioned him to write the work as a replacement for a setting by Alessandro Scarlatti, which had hitherto been sung on Good Friday.

The *Stabat Mater* was probably meant to be sung originally by *castrati* (male sopranos and altos). The vocal parts lie very high in the work, reflecting the extreme range of which the 18th century *castrato* was capable. Despite this, female choirs have performed it well and taken it into their repertoire. Pergolesi left no precise indications concerning solo and *tutti* sections, although the more florid numbers tend to be sung by soloists.

The text of the piece is a Latin liturgical poem of the 13th century. *Stabat Mater dolorosa* are the opening words of the poem, attributed to an Italian monk, Jacopone da Todi, which has been used as a hymn in the Roman Catholic church since 1727.

Pergolesi's setting catches faithfully the mood of grief and intercession. In the opening movement, marked *grave*, poignant suspensions on the strings and then the voices are heard over a troubled running bass line. The soprano aria that follows, a lilting *andante amoroso*, is characterised by a plangent motif depicted by quaver

and crotchet pairings. *O quam tristis* is a powerfully emotional chorus in common time. An *allegro* setting for alto of *Quae moerebat* follows, complete with trills on the word *tremebat*. This is rather typical of baroque sound painting, as are the repeated quavers in the string accompaniment to the duet *Quis est homo, qui non fleret* (What man can fail to weep?).

*Pro Peccatis* is another emotional chorus, which depicts the tortures suffered by Our Lord. The mother's anguish is further portrayed in the soprano aria *Vidit Suum*. In the next five numbers, either solo arias or duets, Pergolesi harnesses his music to a great plea for Mary's intercession with Christ on behalf of mortal man. This culminates in a fearful vision of Hell's fire and the Day of Judgement in *Inflammatum et accensus*. The work ends with a fervent hope for the glory of paradise in a duet marked *largo assai* that breaks into a closing fugal *Amen*.

*Note adapted from an anonymous contribution to the Making Music programme note bank*

## HENRY PURCELL (1659–95)

- *Dido and Aeneas* (c 1688)

Eloise Irving *Dido, First Witch*William Towers *Sorceress, Spirit*Hannah Fraser-Mackenzie *Belinda, Second Woman, Second Witch*Ben Thapa *Aeneas*Alex Jones *First Sailor*The ensemble *Chorus*

## ACT I

Scene 1: *The Palace at Carthage*

Belinda, lady-in-waiting to Dido, Queen of Carthage, urges her mistress to shake off her cares. She knows Dido has been moved by pity for Aeneas, a Trojan prince, who, on a voyage, has been driven by storms to the coast of Africa and has come to Dido's court; Belinda also knows that Dido and Aeneas secretly love each other.

Scene 2: *A Sorceress's Cave*

A Witch bids her attendants go as messengers to Aeneas, pretending that they are sent by Jove himself. They are to tell him that Jove commands him to leave Carthage at once. >



**TUESDAY 27 JUNE • 19.30**

**ACT II**

**Scene: A Grove**

Dido and Aeneas go hunting. The Sorceress raises a storm, which drives everyone except Aeneas back to the court. The Witch's spirit appears to Aeneas in the likeness of the messenger god Mercury and delivers a pretended message from Jove. Aeneas is to leave love's delights and sail for Troy, which he is to restore from its ruins. Aeneas, heavy-hearted, obeys, wondering how he will placate Dido.

**ACT III**

**Scene: The Ships**

A sailor instructs his mates how to take their leave of the young women of Carthage – by vowing to return, 'though never intending to visit them more'. The Sorceress sings of her triumph. Dido is broken-hearted at Aeneas's desertion and has caused her funeral pyre to be prepared. Although he expresses willingness to risk Jove's displeasure by staying, she bitterly rejects his offer, regarding him as faithless and herself as slighted. He goes, and after singing the famous Lament, Dido mounts the pyre and stabs herself.

**Background Note**

As a trained singer from childhood in the Chapel Royal, Henry Purcell's predilection for the voice and for word-setting came naturally. When his voice broke and he was obliged to leave the Chapel choir, a musical career was a natural choice. Although Purcell composed instrumental music alongside keyboard works and music for strings, not surprisingly he was attracted by the growing fashion for theatrical drama with its significant musical content of arias, choruses and dances. Compared with 17th century Italy, true opera was late in reaching England and was at first heard largely in the capital, where as a Londoner Purcell's reputation grew considerably, especially after the Glorious Revolution of 1688, after which King William III and Queen Mary were crowned as joint British monarchs.

Purcell was then at the height of his powers and, inspired by the example of his former teacher John Blow's opera *Venus and Adonis* (the first genuine English opera), produced his own first opera *Dido and Aeneas* to words by Nahum Tate. It received its first

performance in 1689 at 'Mr Josias Priest's Boarding-School at Chelsey, By Young Gentlewomen', where Blow's opera had also been performed in 1683. It may seem surprising that both operas should have been produced at a girls' boarding school, but Josiah Priest's establishment catered for daughters of the gentry. Priest himself had impeccable thespian credentials, and in the Restoration theatre dance had become a regular and expected part of the entertainment.

Originally Purcell included seventeen dances in *Dido and Aeneas*, including some in a Prologue, for which the music has not survived. Apart from being fashionable, they would have provided an ideal opportunity for the young ladies of Priest's establishment to display their talents and to demonstrate the school's standards. But whatever audiences in Chelsea thought of the work, it was not accompanied by any rapid flowering of opera in England. Priest and Purcell collaborated on further operas in the 1690s (*Dioclesian*, *King Arthur* and *The Fairy Queen*), but the combination of William III's indifference to music, the death of his music-loving wife Mary in 1694 (which drew from Purcell his magnificent *Music for the Funeral of Queen Mary*) and Purcell's own premature death in 1695 slowed the genre's progress to the London stage. It was not until Handel's arrival in London, 17 years after Purcell's death, that opera began to be established as fashionable entertainment.

What makes *Dido and Aeneas* such a masterpiece is the way individual characters within the story (which Tate adapted and condensed from Virgil) are so recognisably human and portrayed in human situations with which an audience can identify. Tate must take great credit for this (indeed rather more than he is often given), but the finest dramatist cannot alone make a great opera without partnership with a composer who, in Purcell's case, had wide experience in dramatic staged music, a profound understanding of the human voice, and skill in writing music for strings that was exceptional in English music at the time.

*Notes compiled by Thomas Radice*



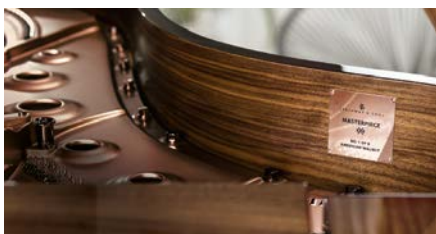
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WEDNESDAY 28 JUNE • 12.00

# Piano Recital

Supported by The Hampstead Garden Suburb Trust and The Keyboard Charitable Trust

Victor Maslov *piano*

## PROGRAMME

### SERGEI RACHMANINOV (1873–1943)

- Selection of *Études-Tableaux* Op 33

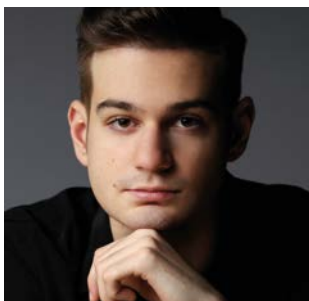
### LEOŠ JANÁČEK (1854–1928)

- *On an Overgrown Path*

### IGOR STRAVINSKY (1882–1971)

- *The Firebird Suite* (arr Guido Acosti)

## VICTOR MASLOV



After winning the Antwerp Piano International Competition in 2020, Victor Maslov took part in the 2021 Classic Piano International Competition in Dubai and received Second

Prize. Further successes include winning First Prize at the 2nd International Rachmaninov Piano Competition (Moscow 2020), being Overall Prize Winner of the 47th Concertino Praga International Radio Competition for Young Musicians (2013), two-time winner of Concerto Competition (Royal College of Music, 2015, 2018), winning First Prize at the Musicale dell'Adriatico piano competition (Ancona 2007), and First Prize at the Nikolai Rubinstein International Piano Competition (Paris 2004).

Since his concerto debut aged nine with the Moscow State Symphony Orchestra, he has performed with orchestras such as RCM Symphony, RCM Philharmonic, Symphonic Orchestra of Czech Radio, Astana Opera Symphony, Kostroma Symphony, Penza State Symphonic and the 'New Russia' State Symphony.

Victor has given solo performances at international music festivals worldwide. Venues have included Royal Festival, Queen Elizabeth, Weill Recital at Carnegie, Elgar Room at the Royal Albert, Cadogan and Smetana halls, the Great Hall of Moscow Conservatoire and Rudolfinum (Prague).

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# The Old Masters in New Hands

Sheku Kanneh-Mason MBE plays on a cello by Matteo Goffriller, Venice c1700, the 'Ex-Goritzki', made possible by the Florian Leonhard Fellowship, and an exceptionally fine bow by Nicolas Maire c1855, lent by a private sponsor.



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WEDNESDAY 28 JUNE • 19.30

# The Sitkovetsky Trio

In memory of Madeleine Melling

Supported by George Meyer

Alexander Sitkovetsky *violin* • Wu Qian *piano* • Isang Enders *cello*

## PROGRAMME

### SAM PERKIN (born 1995)

- *Freakshow*

### DMITRI SHOSTAKOVICH (1906–75)

- Piano Trio No 2 in E minor Op 67
  - *Andante - Moderato*
  - *Allegro con brio*
  - *Largo*
  - *Allegretto*

### INTERVAL

### LUDWIG VAN BEETHOVEN (1770–1827)

- Allegretto for Piano Trio in B flat major WoO 39

### FELIX MENDELSSOHN (1809–47)

- Piano Trio No 2 in C minor Op 66
  - *Allegro energico e con fuoco*
  - *Andante espressivo*
  - *Scherzo: Molto allegro quasi presto*
  - *Finale: Allegro appassionato*



© MINCTNG

The Sitkovetsky Trio

### ALEXANDER SITKOVETSKY

Alexander Sitkovetsky is a founding member of the Sitkovetsky Trio, with whom he has performed worldwide. During the 2022-23 season, Alexander is visiting New York City several times as a member of the prestigious Chamber Music Society at Lincoln Center; he is also returning to the Wisconsin Chamber Orchestra, Chattanooga Symphony, Colorado Springs Philharmonic and Rogue Valley Symphony in Medford, Oregon. He will direct the Romanian Youth Orchestra, Detmold Chamber >





# MADELEINE MELLING

1943 - 2022

© DAVID CROSSLEY



Madeleine became a Friend of Proms over 20 years ago and offered her excellent administrative skills to become a warm and caring Friends

Co-ordinator. She went on to be an informed Chair of the music planning committee and her contributions to Board meetings were always invaluable. Madeleine remained involved with our music planning until shortly before she died, under the care of the North London Hospice, having been a major contributor to the shape of the 2023 festival.

Madeleine and her husband David travelled to many festivals in the UK and Europe where they established friendships and bonds with lots of musicians. They greatly enjoyed supporting and encouraging young musicians as their careers developed. Madeleine lived within easy walking distance of St Jude's and as a wonderful cook she was a natural and gracious host to our soloists and chamber groups for whom she would offer refuge and food between rehearsal and concert. Anyone visiting her was assured of a warm convivial welcome.

The Sitkovetsky Trio, who play for us this evening (28th June), were greatly admired by Madeleine and David and they were particularly delighted when we booked them to play at Proms this summer.

Most of all Madeleine was a modest, kind and lovely human being, with a caring generosity of spirit and lovely smile. She is greatly missed as a member of our Proms family.



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**WEDNESDAY 28 JUNE • 19.30**

Orchestra and NFM Leopoldinum Orchestra Wrocław and appear at numerous festivals across Europe, including Stavanger, Music for Galway and Verbier Festival at Schloss Elmau.

Previous highlights include concerto performances with the Konzerthausorchester Berlin, the Munich Chamber, BBC Scottish Symphony, Netherlands Philharmonic, Tokyo Symphony, Hallé, Moscow Symphony orchestras, Orquesta Filarmónica de Bolivia, National Polish Radio Symphony Orchestra, BBC National Orchestra of Wales and Philharmonia Orchestra.

Much in demand as a recording artist, Alexander's critically acclaimed recording of Andrzej Panufnik's Violin Concerto with the Konzerthausorchester Berlin commemorating the composer's 100th birthday won an International Classical Music Awards Special Achievement Award.

**WU QIAN**

**W**inner of a 2016 Lincoln Center Emerging Artist Award, as well as the *Independent's* classical music's bright young star award, pianist Wu Qian has performed worldwide for over two decades.

She has appeared in many international venues including the Wigmore, Royal Festival, and Bridgewater halls in the UK, Hong Kong City Hall, Amsterdam's Concertgebouw and the Kennedy Center in Washington, DC. As a soloist she has appeared with the Konzerthausorchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra and the Munich Symphony Orchestra.

She won first prize in the Trio di Trieste Duo Competition and the International Kommerzbank Chamber Music Award as part of The Sitkovetsky Trio in Frankfurt. She collaborates with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her début recording of Schumann, Liszt and Alexander Prior met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio.

Wu Qian is an alumna of The Bowers Program (formerly CMS Two) at the Chamber Music Society

of Lincoln Center and is the Artistic Director of the Surrey Hills International Music Festival.

**ISANG ENDERS**

**I**sang Enders was appointed first principal cellist of the Staatskapelle Dresden in 2008 at the age of 20, making him the youngest section leader in Germany. After four years, Isang embarked on a solo career, since when he has had many successful débuts, performing as soloist with conductors such as Zubin Mehta, Christoph Eschenbach and Eliahu Inbal.

Isang's recording of the Bach Cello Suites has received unanimous critical acclaim and his dedication to contemporary music gave him the opportunity to perform the Cello Concerto by Unsuk Chin in venues in Tokyo, São Paulo and Paris. Chin also invited Isang to join the *Music of Today* series with the Philharmonia Orchestra at the Southbank Centre. He is a regular performer at Wigmore Hall. In addition to solo work, Isang is a passionate chamber musician as member of the Sitkovetsky Trio, collaborating with, amongst others, pianists such as Igor Levit, Mahan Esfahani and Sunwook Kim.

**THE SITKOVETSKY TRIO**

**T**he Sitkovetsky Trio has performed in renowned concert halls around the world including the Concertgebouw Amsterdam, Alte Oper Frankfurt, Palais des Beaux Arts, Musée du Louvre, l'Auditori Barcelona, Wigmore Hall and Lincoln Center.

In 2022 the Trio won the *BBC Music Magazine* award for Chamber Music. They recently won first prize in the International Commerzbank Chamber Music Award and received the NORDMETALL Chamber Music Award at the Mecklenburg-Vorpommern Festival, as well as the Philharmonia-Martin Chamber Music Award.

In 2014, the Sitkovetsky Trio released a recording of works by Smetana, Suk and Dvořák, leading to further releases of works by Brahms and Schubert, a recording of Mendelssohn Trios, as well as Beethoven Trios. The album received a Diapason d'Or Arte. The Trio's fifth album – Ravel Trio and Saint-Saëns Trio No 2 – received a Supersonic Award from *Pizzicato Magazine*. >

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The 2022-23 season includes a tour through South America, engagements at the Concertgebouw Amsterdam, the Elbphilharmonie Hamburg and the Alte Oper Frankfurt. The trio is also performing at the Lincoln Center and in Los Angeles and Seattle.

### PROGRAMME NOTES

#### SAM PERKIN (born 1995)

- *Freakshow*

Taking its inspiration from an anecdote in *Fron-Goch Camp 1916* by Lyn Ebenezer, this piano trio is a macabre/humorous exploration of the antiquated term: *Freakshow*. The anecdote is a peculiar account of *The Circus of Rats* – an activity carried out by Irish prisoners for entertainment while they were held at the Fron-Goch Internment Camp in Wales in the aftermath of the 1916 Easter Rising. I was very taken by the story – by the themes buried within: captivity, spectacle, conflict, suffering, human nature, the human condition...

The failed attempt to end British rule was launched by Irish Republicans; leaders were executed, while around 3,500 men were sent to internment camps or prisons in Britain, including Fron-Goch. The executions and internments backfired and eventually turned out to be pivotal in the effort for Irish independence. People who had opposed The Rising now sympathised with those involved; those executed became martyrs.

The anecdote tells of a rat infestation at Fron-Goch. One of the prisoners went to great lengths to catch these rats in order to put on a show for his fellow inmates: *The Circus of Rats*. I felt that this seemingly insignificant story contained some universal themes that needed to be explored.

From an oblique compositional perspective, and through a macabre lens, I decided to write a set of miniatures dedicated to the stars of *The Freakshow*. Traditionally, this type of show exhibited biological rarities, referred to as *freaks of nature*. It must be said that there is nothing black and white about the title of this piece, and it is fraught with moral ambiguity. Essentially, I am celebrating the remarkable abilities

and personalities that these people had, while at the same time remembering the darker elements of the human curiosity that was/is *The Freakshow*.

1. *The Rat Circus*
2. *The Two-Headed Nightingale*
3. *The Living Skeleton*
4. *The Gentle Giant*
5. *The Angel of Death*
6. *Pandora's Basket*
7. *The Armless Fiddler*

*Programme note by Sam Perkin*

#### DMITRI SHOSTAKOVICH (1906–75)

- Piano Trio No 2 in E minor Opus 67 (1944)
  - *Andante – Moderato*
  - *Allegro con brio*
  - *Largo*
  - *Allegretto*

November 1943 marked the 50th anniversary of the death of Tchaikovsky, and, despite the difficulties and privations of the war, the Soviet authorities were determined to observe the event in grand style in Moscow. One of the country's leading critics and musicologists, Ivan Sollertinsky, was invited to address the musicians assembled for the ceremony and, over the radio, a national audience. Sollertinsky had been a close friend of Shostakovich since 1927, and stayed with him during his visit to Moscow. The two friends were able to share feelings of relief over the westward advance of the Red Army and the prospect of an end to the siege of Leningrad, and feelings of horror over the Nazi atrocities that were being revealed in the wake of the German retreat. Shostakovich tried to persuade Sollertinsky to settle in Moscow, and arranged for him to teach a class at the Conservatoire, which was due to start in February 1944.

The two parted for what was expected to be only a brief separation; but Sollertinsky, suffering from a heart condition exacerbated by illness and the strains of the war, died on 11 February, just five days after he had given an introductory speech at a performance >



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of Shostakovich's Eighth Symphony in Novosibirsk. Shostakovich was devastated by his friend's death and decided to dedicate to his memory a piano trio that he had been working on.

This Second Piano Trio (his first work in the form was written when he was 17) is one of Shostakovich's most brilliant and deeply felt creations. The Trio comprises the classical four movements, the last two played without a break. Within this traditional structure, however, Shostakovich deploys a refined sense of craftsmanship and ingenuity, casting the old forms in a distinctly contemporary idiom.

The Trio begins with a slow introduction in fugal style based on a theme played eerily on the glassy upper harmonics of the cello. The violin, muted, and then the piano take up this mournful chant, which, transformed into a quicker tempo, becomes the main theme of the movement. The second movement is a sardonic scherzo whose central waltz section has a folksong-like tune, embellished with grace notes on the violin. The tragic third movement is a stark, modern realisation of the *passacaglia*, the ancient form built above a recurring series of chords which Shostakovich had used in the Eighth Symphony and was again to use in his First Violin Concerto of 1948.

The finale recalls some of the themes from the opening movement and the *passacaglia*, but its main impact is as a kind of Jewish Dance of Death. Shostakovich drew his inspiration from the horrific accounts of conditions in the Nazi death camps, where the SS made victims dance by their graves

before being killed. It is the first example of Shostakovich's fascination with Jewish music – both for its own sake and through a feeling of empathy with the victims of persecution. It formed a strand in his music that culminated in 1962 in the 13th Symphony, *Babi Yar*, commemorating the Nazi massacre of some 70,000 Jews near Kyiv in 1941.

*Thomas Radice*

### LUDWIG VAN BEETHOVEN (1770–1827)

#### Allegretto for Piano Trio in B flat major WoO 39

**B**eethoven wrote this piece in 1812 as a gift for Maximiliane Brentano, the then 10 year old daughter of his friend Antonie Brentano. Eight years later he also dedicated the Piano Sonata Opus 109 to Maximiliane. The composition was first published in Frankfurt in 1830.

Beethoven composed the piece while travelling to Teplitz, a spa town in Bohemia (now Teplice in the Czech Republic), where he intended to spend the summer. At the time, the Brentanos were resident in Karlsbad (Karlovy Vary). He presented the work to the family in June 1812, prior to travelling to Prague. The exact reason for composing the piece is unclear, although it seems likely that it was to encourage Maximiliane in her piano playing.

The composer's manuscript survives. Compared with most of his manuscripts, the score of this piece is neatly written and can be read easily. Beethoven even includes suggested piano fingerings.

*Thomas Radice* >



**WEDNESDAY 28 JUNE • 19.30**

**FELIX MENDELSSOHN (1809–47)**

- 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, as were 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.

*Thomas Radice*



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THURSDAY 29 JUNE • 12.30

# Schools' Prom With Musicians From Fantasia Orchestra

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### PROGRAMME

**TRACEY MATHIAS (born 1963) and  
JOHN ASHTON THOMAS (1961–2021)**

- *Assalay*

This year's Schools' Prom involves almost 400 children from local schools: All Saints, Alma, Brookland, Martin, St John's N20, Wessex Gardens, Wren Academy primaries and Archer, Christ's College and Whitefield secondaries.

Working with rich and original material specially composed for the mix of voices, the project takes singing workshops into schools, leaves materials for the schools to work on and follows up with final rehearsals and then a performance when all schools come together. The performance day gives every child a chance to shine, singing in small and large groups and accompanied by musicians from the superb Fantasia Orchestra. It is a high-quality experience and performance and the Schools' Prom has become an important part of the local schools' calendar.



*Will Dollard*

### WILL DOLLARD

Will started his musical education as a chorister at Westminster Cathedral Choir School. He was a music scholar at his secondary school and went on to read music at the University of Glasgow, graduating with an MAMus. He is composer and Musical Director at the Goblin Theatre, London and leads the music department at Christchurch Primary School in Chelsea. Will describes DaCapo's methods and philosophy as having inspired and enriched his music teaching, and he now works with DaCapo in a number of contexts, including the new Afternoon of Music and Puppets in partnership with Little Angel Theatre.





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# The Purcell School Chamber Orchestra

Supported by The Jacqueline &amp; Michael Gee Charitable Trust

Paul Hoskins *conductor* • James Gilchrist *tenor* • Chloe Harrison *French horn*

## PROGRAMME

### EDWARD ELGAR (1857–1934)

- *Serenade for String Orchestra* in E minor Op 20
  - *Allegro piacevole*
  - *Larghetto*
  - *Allegretto*

### BENJAMIN BRITTEN (1913–76)

- *Serenade for Tenor, Horn and Strings* Op 31
  - *Prologue* (solo horn)
  - *Pastoral* (Charles Cotton)
  - *Nocturne* (Alfred, Lord Tennyson)
  - *Elegy* (William Blake)
  - *Dirge* (Anon 15th century)
  - *Hymn* (Ben Jonson)
  - *Sonnet* (John Keats)
  - *Epilogue* (solo horn)

### INTERVAL

### GUSTAV MAHLER (1860–1911)

- *Adagietto* from *Symphony No 5* in C sharp minor

### LUDWIG VAN BEETHOVEN (1770–1827)

- *Symphony No 2* in D major Op 36
  - *Adagio molto – Allegro con brio*
  - *Larghetto*
  - *Scherzo (allegro) – Trio*
  - *Allegro molto*



Paul Hoskins

### PAUL HOSKINS

Paul Hoskins studied conducting at the Royal College of Music and is now Director of Music at the Purcell School. Until 2018 he was Music Director of Rambert, a dance company that played an important role in the music world. In 2009 he devised the innovative and hugely successful Rambert Music Fellowship, to encourage young composers to write for dance. Other significant Rambert projects included: *Life is a Dream*, set to symphonic works by Lutosławski, at the 2018 Bergen International Festival; a choreographed production of Haydn's *Creation* at Sadler's Wells with the BBC Singers; *Mahler and Dance* at the Edinburgh International Festival, with Jane Irwin and Gerard Finley; and CDs of contemporary music. Paul has been responsible for dozens of commissions and world premières. >



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James Gilchrist

As a guest conductor, Paul has worked with many of the world's major ballet companies, and in concerts with symphony orchestras in the UK, Europe and America. He has conducted *Don Giovanni* with Roderick Williams, *The Magic Flute*, the world première of Stephen McNeff's *Clockwork* at the Royal Opera House and less well-known classical opera at the Buxton International Festival. He has assisted at Glyndebourne and English National Opera, working closely with Mark Wigglesworth.

As a teacher Paul helps young conductors, players and composers. At the Purcell School he manages the artistic programme and a department of over 60 specialist music teachers, educating the next generation of young musicians. The Purcell School is home to 190 exceptionally gifted teenage musicians and the school balances its advanced academic and musical activities with a strong emphasis on creativity, composition and collaboration.

## JAMES GILCHRIST

James Gilchrist began his working life as a doctor before turning to a full-time music career. He has performed an extensive concert repertoire in major concert halls internationally with renowned conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and Richard Hickox.



Chloe Harrison

A master of English music, he has performed Britten's *Church Parables* in St Petersburg, London and at the Aldeburgh Festival, *Nocturne* with the NHK Symphony Orchestra in Tokyo and *War Requiem* with the San Francisco Symphony and the National Youth Orchestra of Germany. Recently he has performed the role of Rev Adams in Deborah Warner's award-winning production of Britten's *Peter Grimes* at the Teatro Real in Madrid, and for his company début at the Royal Opera House, London, as well as with Bergen Philharmonic and Edward Gardner with performances at the Edinburgh International Festival, the Royal Festival Hall, Grieghallen and Den Norske Opera.

Further highlights include Haydn's *Creation* with Garsington Opera and Ballet Rambert, and later with Dallas Symphony Orchestra, *Elijah* with Göteborgs Symfoniker and Masaaki Suzuki, and a return to King's College, Cambridge to perform *St Matthew Passion* as part of Stephen Cleobury's final Easter week as Director of Music. Bach's *Christmas Oratorio* and the *St John* and *St Matthew Passions* feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; one review noted, 'he hasn't become a one-man Evangelist industry by chance'.

James' 2022-23 season includes a European tour with Bach Collegium Japan performing Bach's Mass >

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in B minor and a programme of Cantatas, *St John Passion* with the Tafelmusik Baroque Orchestra in Toronto, as well as recitals at Oxford Lieder Festival, Leeds Lieder, Tunbridge Wells International Music Festival and Cambridge Early Music Festival.

### CHLOE HARRISON

**C**hloe is an 18 year old horn player from Hertfordshire currently studying at The Purcell School. She attends the Junior Royal Academy of Music, where she studies with Tim Ellis. Here she has won both the Junior and Senior Brass Prize. In 2021 Chloe was awarded first prize in the County Youth Brass soloist competition, adjudicated by trumpeter Mike Lovatt, where she was invited to play a solo with the band.

Other achievements include performing a solo at Wigmore Hall, playing Mozart's third horn concerto with the Camerata Chamber Orchestra, and having the privilege of being the Principal Horn in the National Youth Orchestra of Great Britain for the past two years. Next year, Chloe will start her studies at the Royal Academy of Music on a full scholarship.

### PROGRAMME NOTES

#### EDWARD ELGAR (1857-1934)

- Serenade for Strings in E minor Op 20 (1892)
  - *Allegro piacevole*
  - *Larghetto*
  - *Allegretto*

**A**lthough not formally published until 1892, the Serenade is believed to be a reworking of a suite Elgar had written some years earlier, before he had firmly set his sights on a career as a composer. Apart from the *Wand of Youth* suites, it is therefore probably the earliest of his compositions to survive into the standard repertoire. Certainly it has a youthful charm while at the same time displaying indications of the skills Elgar developed as he progressed towards musical maturity. It is reportedly the first of his compositions with which he professed himself satisfied.

The central *Larghetto* is generally accepted as containing the finest and most mature writing. The work remains among the most frequently performed of all his music.

*The Elgar Society*

#### BENJAMIN BRITTEN (1913-76)

- Serenade for Tenor, Horn and Strings Op 31 (1943)
  - *Prologue* (solo horn)
  - *Pastoral* (Charles Cotton)
  - *Nocturne* (Alfred, Lord Tennyson)
  - *Elegy* (William Blake)
  - *Dirge* (Anon 15th century)
  - *Hymn* (Ben Jonson)
  - *Sonnet* (John Keats)
  - *Epilogue* (solo horn)

**O**ne of Britten's most beguiling works, the *Serenade* will always be associated with those two great artists Peter Pears and Dennis Brain, who gave its first performance under Walter Goehr, in October 1943. It was dedicated to Edward Sackville-West, with whom Britten had worked earlier in the same year on a radio drama based on Homer's *Odyssey*. The dedicatee encapsulated the meaning of the *Serenade* in a few lines:

The subject is Night and its prestigia, the lengthening shadow, the distant haze at sunset, the baroque panoply of the starry sky, the heavy angles of sleep; but also the cloak of evil – the worm in the heart of the rose, the sense of sin in the heart of man. The whole sequence forms an elegy or *Nocturnal* (as Donne would have called it) reviewing the thoughts and images suitable for the evening.

Britten's choice of poems about Night was masterly, and so was his use of the horn. A *Prologue* and *Epilogue* for the solo horn frame the settings of the six poems. The player is instructed to use the natural harmonics of the instrument rather than the valves, resulting, incidentally, in the sharpening of the fourth and sixth degrees of the scale. Charles Cotton's *Pastoral* is the source of the first poem and it begins 'The day's grown old'. Britten's setting is a wonderful picture of sunset with the tenor's soft entry, and >

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broken chordal figures in the vocal line echoed by the horn, and accompanied by a gently syncopated rhythm, except in the third verse where it changes to a jogging *pizzicato*.

A transformation of the horn cadence leads into a richly romantic setting of Tennyson's poem *The splendour falls on castle walls* from *The Princess*. Romantic in its imagery, the setting also has baroque echoes in its imitative fanfares for singer and horn, and at the mention of 'Elfland horns' the string texture is immediately thinned out. Blake's *Elegy* ('O rose, thou art sick'), is perhaps the most effective setting of all. An orchestral soliloquy achieves enormous tension with economical means, and with action confined to the basses and the long, wide-ranging notes of the horn, the instrument finally utters strange, alternate open and stopped notes. The intricate setting of the 15th century anonymous *Lyke-Wake Dirge* gives it an operatic vividness. Here Britten uses one of his favourite devices, the ground bass, in the form of a descending G minor arpeggio, and the vocal line is treated as an *ostinato*. The strings join in with a fugue and at the climax the horn, too, blasts in.

A clever scherzo forms the setting for Ben Jonson's *Hymn to Diana* and provides the only quick movement in the *Serenade*. Voice and horn overlap in an agile display. Calm returns for the final setting of Keats's sonnet *To Sleep*. The eloquent vocal line is followed harmonically by a rich accompaniment for strings alone with motifs from earlier songs hidden in the texture. The horn takes no part here for the very good reason that the player is making his way off-stage for the *Epilogue*, a distant farewell, with music identical with that of the *Prologue*.

*Programme note by John Dalton*  
(courtesy of Making Music)

## GUSTAV MAHLER (1860–1911)

- *Adagietto* from Symphony No 5 in C sharp minor

Mahler wrote his fifth symphony during the summers of 1901 and 1902. In February 1901 Mahler had suffered a sudden major haemorrhage and his doctor later told him that he had come within an hour of bleeding to death. The composer spent some time recuperating. He moved into his own lakeside villa in the southern Austrian province of Carinthia in June 1901. Mahler was delighted with his newfound status as the owner of a grand villa. According to friends, he could hardly believe how far he had come from his humble beginnings. He was director of the Vienna Court Opera and the principal conductor of the Vienna Philharmonic. His own music was also starting to be successful. Later in 1901 he met Alma Schindler and by the time he returned to his summer villa in summer 1902, they were married and she was expecting their first child.

The *Adagietto* (the Symphony's fourth movement) is scored for only strings and harp. It is arguably Mahler's most famous composition and is said to represent a love song to Alma. It is frequently performed on its own and has become well-known in other contexts – notably as part of the soundtrack to Luchino Visconti's 1971 film adaptation of Thomas Mann's novella *Death in Venice*.

The British première of the entire Symphony No 5 did not take place until 1945 – 36 years after that of the *Adagietto*, which was heard at a Henry Wood Proms concert in 1909.

*Thomas Radice* >





## THURSDAY 29 JUNE • 19.30

**LUDWIG VAN BEETHOVEN (1770–1827)**

- Symphony No 2 in D major Op 36 (1802)
  - *Adagio molto – Allegro con brio*
  - *Larghetto*
  - *Scherzo (allegro) – Trio*
  - *Allegro molto*

**D**uring the years 1801-02 Beethoven was in the depths of depression, with hints of suicidal thoughts as he struggled with his increasing and permanent deafness, as well as being plagued by bitter family feuding. On his doctor's recommendation he spent the summer of 1802 in the quiet and rural Viennese suburb of Heiligenstadt, where he composed the bulk of his Second Symphony. In a letter to his brothers, written later that year but not published until after his death and known as the 'Heiligenstadt Testament', he recorded how he finally overcame the depression and resolved to live and compose. He was rewarded by an engagement to compose an opera and a landmark concert of his compositions followed shortly after, featuring his oratorio *Christ on the Mount of Olives*, the First Symphony, the Third Piano Concerto (with the composer as soloist), and the Second Symphony. This new symphony, with its prevailing mood of sunny optimism, is evidence of how an artist can rise above unhappy personal circumstances and produce a work that completely transcends their current emotional state. Mozart provides a similar example.

The Symphony begins with a Haydn-like slow introduction, with imposing unisons in the whole orchestra followed by a stately melody in the woodwind, before running without a break into the first movement's main *Allegro con brio* section, which is in classical sonata form. The *larghetto* slow movement is in complete contrast, reminding us of the untroubled world of Beethoven's contemporary Schubert – a mellifluous and tuneful affair that reflects little of the intense and often tragic mood that can characterise Beethoven's slow movements.

The scampering *Scherzo*, of modest proportions, is notable for its quick alternations of high and low, loud and soft, and frequent changes of instrumental colour. The *Trio* provides contrast – a leisurely and flowing affair that opens with just oboes and bassoons. The *Finale* begins with an extraordinary angular theme, almost like a burst of laughter, that permeates the entire movement, illustrating Beethoven's consummate skill in constructing a rousing finale out of the most trivial musical idea. There is a more lyrical section, with long sustained notes for woodwind and brass, but the movement, after a short coda, is brought to a rousing conclusion, exhibiting everything that we admire most in the mature Beethoven.

*Thomas Radice*



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FRIDAY 30 JUNE • 12.00

# Trumpet and Piano Recital

## In The Free Church

Supported by The Hampstead Garden Suburb Trust

Sasha Canter *trumpet* • Rustam Khanmurzin *piano*

### PROGRAMME

#### GEORGE FRIDERIC HANDEL (1685–1759)

- Concerto in B flat major

#### LUDWIG VAN BEETHOVEN (1770–1827)

- Piano Sonata No 6 in F major Op 10 No 2

#### RALPH VAUGHAN WILLIAMS (1872–1958)

- *Studies in English Folk Song*

#### PHILIPPE GAUBERT (1879–1941)

- *Cantabile et Scherzetto*

#### CLAUDE DEBUSSY (1862–1918)

- *La plus que lente*

#### JEAN-BAPTISTE ARBAN (1825–89)

- Variations on a Theme from *Norma* by Vincenzo Bellini

### SASHA CANTER



up for the prestigious Lutine Prize and was awarded the Brass Prize.

Sasha played with the National Children's Orchestra and the City of Birmingham Symphony Orchestra (CBSO) Youth Orchestra. While at the Junior Guildhall School of Music and Drama he was runner

Sasha played solo cornet in the National Youth Brass Band of Great Britain. His membership of the National Youth Orchestra culminated in a televised BBC Prom concert. He was a finalist in the Rizzardo Bino International Competition (Italy).

Sasha is learning the baroque (natural) trumpet, took part in a David Blackadder's masterclass and played with the Oxfordshire Music Service baroque orchestra. Sasha studies conducting and recently conducted the CBSO Youth Orchestra in a workshop with Michael Seal. He was the winner of the Brass Category Final of the BBC Young Musician 2022.

### RUSTAM KHANMURZIN



Rustam Khanmurzin is a Young Artist of The Musicians' Company and the Oxford Lieder Festival and a former Constant and Kit Lambert Junior Fellow at the Royal College of Music where he studied

with Ian Jones and Kathron Sturrock. He appeared in a number of festivals with solo, chamber and concerto programmes all across Eurasia. His major awards include First Prize at Royal College of Music Concerto Competition 2019, Third Prize at Clamo International Piano Competition (Murcia, Spain) and Silver Medal at Asia-Pacific Chopin Piano Competition (Daegu, South Korea).






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FRIDAY 30 JUNE • 19.30

# A Night in Vienna With The Pico Players

Supported by Explore Learning

Leo Geyer *conductor* • Claire Wild, Caroline Kennedy *sopranos*  
Jonathan Cooke *tenor* • Samuel Pantcheff *baritone*

## PROGRAMME

### JOHANN STRAUSS THE YOUNGER (1825–99)

- Overture from *Die Fledermaus*
- Arias and Duets from *Die Fledermaus*, including the *Champagne* song

### INTERVAL

### JOHANN STRAUSS THE YOUNGER

- *The Blue Danube*

### ZOLTÁN KODÁLY (1882–1967)

- *Summer Evening: A Tone Poem for Orchestra*

### GEORGE ENESCU (1881–1955)

- *Romanian Rhapsody* in A major Op 11 No 1

## LEO GEYER

Leo Geyer is a composer, conductor and presenter. He began his career at the Royal Opera House as a Cover Conductor for The Royal Ballet and is now the Founder and Artistic Director of Constella OperaBallet. As a guest conductor, Leo has collaborated with the BBC Concert Orchestra, English National Opera, Birmingham Contemporary Music Group, the National Theatre and other ensembles. Leo has received various accolades for composition the most recent of which is the Lord Mayor's Composition Prize. His music has been described by *The Times* as 'imaginative and beautifully shaped' and has received performances by ensembles including the English Chamber Orchestra, London Sinfonietta, Rambert Dance Company and Opera North. >



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FRIDAY 30 JUNE • 19.30



Leo Geyer



Claire Wild



Caroline Kennedy



Jonathan Cooke



Samuel Pantcheff

Leo is currently working on his first major film commission, creating a soundtrack for the Ukrainian silent film *Man with a Movie Camera*. Following his traineeship with the BBC, Leo presented on BBC Radio 3 and Sky Arts TV and is currently creating a major TV documentary with Two Rivers Media. Leo is studying for a doctorate in opera-ballet composition as the Senior Music Scholar at St Catherine's College, Oxford and is an Associate Lecturer in Composition at Plymouth University.

### CLAIRE WILD

Claire Wild attended the Royal Northern College of Music and has won several awards including the Webster Booth Award, the James Oncken Song Prize and the Frost/Brownson Award.

Future performances include Emma in *Khovanshchina* (Welsh National Opera) and Caridad in *The Skating Rink* (Garsington). Claire's recent performances include Lilli Vanessi/Kate *Kiss Me Kate*, Elle *La Voix Humaine* and cover Susanna *Figaro Gets a Divorce*, all for Welsh National Opera. Other roles include: Emmie in *Albert Herring*; the title role in *L'enfant et les Sortilèges*; Papagena *The Magic Flute*; Esmeralda *The Bartered Bride*; Despina *Così fan Tutte*; and Gretel *Hansel and Gretel*, all for Opera North.

Claire has also performed as a soloist for Orchestra of Opera North, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, London Concert Orchestra, City of Birmingham Symphony Orchestra (*Messiah*), Janáček Philharmonic (Ayres' *No 30* at the Ostrava New Music Festival), and with the Royal Albert, Barbican Concert, Birmingham Symphony, Glasgow Royal Concert, Leeds Town and Huddersfield Town halls and Usher Hall Edinburgh.

### CAROLINE KENNEDY

Soprano Caroline Kennedy was awarded a BA Hons in French and Drama from The University of Kent and graduated from The Royal Conservatoire of Scotland Opera School.

She has sung and covered roles with companies such as the English National Opera, Scottish Opera, Mid Wales Opera, Nevill Holt Opera, Grange Park Opera, Opera Holland Park, Buxton Opera, Bampton Classical Opera, Oxford Opera, Opera della Luna, Tête à Tête, The King's Head and the International Gilbert & Sullivan Festival.

Caroline has written *Bumbleina*, a one-woman cabaret show about the joys of online dating, which she has performed at the Bridewell Theatre, Chelsea Theatre, The Playground Theatre and Celebrate Voice Festival.

She works with several dementia charities including Lost Chord, Care UK, Jewish Care, Constella and Opera Helps. Caroline also leads a Singing for the Mind group every week for people living with dementia.

Future engagements include Marie Antoinette *Crocodile of Old Kang Pow*, Annie *Lets Face the Music* and Barbarina *Le Nozze di Figaro* Dorset Opera.

### JONATHAN COOKE

Jonathan completed his operatic studies at the Alexander Gibson Opera School (Royal Conservatoire of Scotland), under the tutelage of Iain Paton and Amand Hekkers. Now based in London, he continues his studies with Jeff Stewart.

Notable recent roles include Don José *Carmen* (Baseless Fabric Theatre), Hoffmann *The Tales of Hoffmann* (Kentish Opera), Pinkerton *Madame* >



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*Butterfly* (OperaUpClose) and Cavaradossi *Tosca* (Bridgetower Ensemble). Concert highlights include Britten *Serenade for Tenor, Horn and Strings*, Elgar *The Kingdom* and Britten *Saint Nicolas*.

Jonathan has worked extensively with Scottish Opera, Grange Park Opera, Longborough Festival Opera, West Green House Opera and Mid Wales Opera. As well as his operatic and oratorio work, Jonathan is privileged to sing regularly for Songhaven, an organisation that embraces the power of music to provide joy and connection to people living with dementia.

## SAMUEL PANTCHEFF

Samuel Pantcheff won the Blythe-Buesst Operatic Prize whilst studying at Royal Academy Opera with Glenville Hargreaves and Audrey Hyland. He currently studies with Katharine Goeldner and is a Britten Pears Young Artist. He was a member of the solo ensemble at Salzburger Landestheater in 2021-22.

Operatic experience includes Pulcino *Bambino* (Scottish Opera), Juan *Juliana* (Nova Music Opera), Papageno and Sprecher *Die Zauberflöte*, Scherazmin *Oberon*, Dritte Brabantischer Edler *Lohengrin*, Simon Fuller-Bull *Viva la Diva* (Salzburger Landestheater), Onegin *Eugene Onegin* (OperaUpClose), Leporello *Don Giovanni* (Head First Productions), Lumaca *La scuola de' gelosi* (Bampton Classical Opera), Sharpless *Madam Butterfly* (King's Head Theatre) and L'horloge comtoise/Le chat *L'Enfant et les Sortilèges* (BBC

Symphony Orchestra; the Barbican), Harlekin *Ariadne auf Naxos*, Medico *Macbeth*, Papageno *Die Zauberflöte* and Joseph Pitt *Angels in America* (Eötvös).

Samuel has performed Bach cantatas in venues such as The Concertgebouw, Vienna Musikverein, Cologne Philharmonie, Bachfest (Leipzig) and the Barbican. Recital highlights include Schubert songs at St Martin-in-the-Fields, London for the Song Circle, Schubert's *Winterreise*, Schumann's *Dichterliebe*, Beethoven songs, French song recital at the Institut Français and two recitals for Song in the City with Gavin Roberts.

## THE PICO PLAYERS

The orchestra was founded in April 2014 by keen musicians and close friends Rosie Wintour and Patrick Massey. It has grown to become one of London's foremost amateur symphony orchestras, performing several concerts each year. Its concerts raise money for charities suggested by the orchestra's players and to date the orchestra has raised over £80,000 for charitable causes. The orchestra also participates in a number of outreach and community events. This includes school workshops and its popular annual outdoor 'Conduct Us' event in which members of the public are given a chance to conduct a selection of popular classics. The Christmas Carol Concert, in which the orchestra combines with its sister choir the Pico Singers, is an annual highlight.

## THE PICO PLAYERS

**Flutes** Ellen Reaich, Oli Perry (both doubling piccolo) • **Oboes** Jenny Axtell (doubling cor anglaise), Nisha Obano • **Clarinets** Iain Purvis, Matt McLeod • **Bassoons** Laura Coote, Helen Gillingwater  
**Horns** Luke Roberts, Michael O'Callaghan, Yuko Oki, Francesca di Lorenzo • **Trumpets** Hannah Robathan, Ellen Arkwright, Jim Kirton • **Trombones** Rob Jordan, Sunil Kamath, Russell Lee • **Tuba** Mike Brookes  
**Harp** Laura Marquino Falguera • **Timpani** Chris Cummings • **Percussion** James Mantle, Murray Chapman  
**1st Violins** Joanna Cheng, Signe Pruus, Lauren Sadowski, Kristina Zienko, Eunah Shin, Patrick Flynn, Alice Beaumont, Katie Simmons, Marko Tesic, Kim Bourlet, Aisling Heneghan, Rosie Vercoe  
**2nd Violins** Mayah Lewis, Jack Heald, Satya Tan, James Taylor, Hannah Gomersall, Stephanie Moothoosawmy, Rozalia Laurent, Harriet Laidler, Rosie Sturt • **Violas** Ros Hedley-Miller, Nick Gillingwater, Himmy Lui, Val Jordan, Lukas Lordache • **Cellos** Amelia Gillingwater, Inez Januszczak, Lizzie Madden, Tessa Bosworth, Emma Hill, Laura Dove, Rupert Bradley, Janey Harold • **Double Basses** Manuel dell'Oglio, Rosie Stephens

List correct at time of going to print >



FRIDAY 30 JUNE • 19.30

## PROGRAMME NOTES

## JOHANN STRAUSS THE YOUNGER (1825–99)

- Overture *Die Fledermaus*

The rapidly growing popularity in 1860s Vienna of Offenbach's *opéras bouffes* inspired Viennese theatre directors, librettists and composers (particularly Franz von Suppé) to introduce home-grown versions of Parisian operetta. The management of the Theater an der Wien persuaded the 'Waltz King' to try his hand, somewhat reluctantly, at works for the stage. Over the years he composed more than a dozen three-act operettas, of which *Die Fledermaus* ('The Bat') and *Der Zigeunerbaron* ('The Gypsy Baron') enjoyed particularly enduring success. The *Fledermaus* overture, one of the most popular overtures ever written, is a potpourri of some of the best tunes from the opera.

Thomas Radice

## STRAUSS THE YOUNGER

- Waltz: *The Blue Danube* Op 314 (*An der schönen blauen Donau*)

Here we find the 'Waltz King', for all his success on the stage, working within what for him was more familiar territory. Following in the footsteps of their father, Johann Strauss the Elder, his three sons, Johann, Josef and Eduard carried on a remarkable family tradition of popular Viennese music, in particular the younger Johann, who with his own orchestra turned out a stream of waltzes, polkas, quadrilles, gallops and other dances whose appeal endures to this day. He was idolised, not only in Vienna but throughout the world, appearing in places as far apart as St Petersburg, London and the United States. His genius and a remarkable gift for melody raised his popular music to the level of a great art, winning the admiration of the supremely 'serious' composer Johannes Brahms – a close friend in Vienna of the 1880s and 1890s.

The River Danube is of course far from blue in any literal sense, and probably never was, flowing as it did through 19th century industrialised Vienna. But Strauss used a little poetic licence in naming the piece, which has arguably become the most famous

waltz of all time. It was written in 1867, at the request of John Herbeck, conductor of the Vienna Men's Singing Society, and the original version, rarely heard today, was for chorus and orchestra. It rapidly became the signature tune of the Viennese, acquiring almost the status of a second Austrian national anthem. For years it has been an indispensable item in the New Year's Day concert at the Musikverein in Vienna.

Thomas Radice

## ZOLTÁN KODÁLY (1882–1967)

- Summer Evening: A Tone Poem for Orchestra (1906)

When he died, aged nearly 85, Zoltán Kodály had been an inspired and inspiring teacher in his native Hungary for over sixty years. He had joined the staff of the Academy of Music in Budapest in 1907, one year after Bartók, and remained in his native country throughout the periods of Nazi occupation and the subsequent communist regime. In the early years of the 20th century Kodály and Bartók between them amassed a massive collection of Hungarian and Transylvanian folk music, and much of their own music draws inspiration from original folk elements. In later years Bartók was to refine and transform the folk element in his music and in so doing he forged a musical language very much his own; Kodály, on the other hand, was content to acknowledge his debt to his native music by the direct use of folk-like idioms, with the result that his music is to us less intellectual, less forbidding than that of his compatriot.

A feature of most folk music, not least in the British Isles, is the use of modal as opposed to normal scale patterns. Kodály's tone poem *Summer Evening*, written originally for a Music Academy graduation concert in 1906, recalls the writing of Vaughan Williams in its use of the pentatonic scale and evocative writing for wind instruments – in particular the cor anglais, with which the piece opens. Kodály himself said that it was 'conceived on summer evenings, amidst harvested cornfields, over the ripples of the Adriatic'. It is highly romantic music, with hints of birdsong, owing much of its light-textured quality to the spacing and divided writing of the strings. >

**FRIDAY 30 JUNE • 19.30**

In 1929 Arturo Toscanini, soon after meeting Kodály, persuaded him to revise *Summer Evening* and conducted the première of the revised work the following year with the New York Philharmonic.

*Adapted from a note by Noel Broome in Making Music's music bank*

**GEORGES ENESCU (1881-1955)**

- Romanian Rhapsody in A major Op 11 No 1 (1901)

**G**eorges Enescu was a highly talented all-round musician, as famous in his lifetime for conducting, violin playing and teaching as he was for his own compositions. In the years following his death he was remembered largely for a single work – this *Romanian Rhapsody*, the first of two written as his Opus 11 in 1901 – which became a favourite orchestral encore piece, especially in the hands of the Romanian-born conductor Constantin Silvestri (1913-1969). In fact Enescu composed a number of major works in every field, which in more recent times have become better appreciated.

Enescu was born in Liveni, Transylvania, part of the recently independent Kingdom of Romania. When he entered the Vienna Conservatoire at the age of 11 he was already an accomplished violinist with ambitions of becoming a composer. After graduating from the Conservatoire he entered the Paris Conservatoire to study with Massenet, who called him 'an exceptional individual'. Enescu retained an affection for Paris, and kept his home in the city, from which he toured widely as a player and conductor, while enjoying the heady artistic atmosphere of the city in the early 20th century. Enescu returned to Romania in 1938 and remained in the country throughout the Second World War, but after 1946 he fell out with the new communist regime and left the country. Back in Paris, most of his music fell out of favour and he suffered from years of debilitating illness, which curtailed his touring and plunged him into great poverty before his largely unnoticed death in 1955.

Many of Enescu's early works are closely based on Romanian folk-music: part-modal and part-pentatonic, with richly-ornamented themes. The most famous

and successful of these works were the two *Romanian Rhapsodies*. They were premièred at the same concert in February 1903, conducted by the composer. The first Rhapsody begins with an improvisatory section in which the main theme is announced by solo clarinet, joined by other solo woodwinds, before being taken up by the orchestra, imitating the sound of a *cobza* – a plucked folk instrument. Enescu then sets out a succession of increasingly festive scenes from rural life, culminating in the *ciocirlia*: a Romanian technique imitating bird song, and a brilliantly exuberant coda.

*Adapted from a note by Dominic Nudd in Making Music's music bank*

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SATURDAY 1 JULY • 18.00

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*Eilish Byrne-Whelehan*

### EILISH BYRNE-WHELEHAN

**E**ilish Byrne-Whelehan is a highly esteemed fiddle player, recording artist, teacher and community leader who is a five times All-Ireland Fiddle Champion. She has performed with many renowned musicians and artists and has been featured as a distinguished musician in several radio and television programmes on BBC, RTÉ and TG4. Eilish has toured extensively in the US and Europe both as a solo performer and a member of bands and ensembles. She is the Musical Director of Feith an Cheoil, School of Traditional Irish Music based in London. As well as taking part in

Fleadh Cheoil festivals and competitions, Feith an Cheoil regularly perform in the local wider community promoting Irish heritage and culture.

Eilish is the musical director of The London Celtic Youth Orchestra (LCYO), which brings together the finest of traditional young talent in the community. LCYO's young students are not just gifted in music making but also in traditional song and dance. Eilish has performed for the President of Ireland, Michael D Higgins, and during his state visit to London, Eilish met her late Majesty Elizabeth II at Buckingham Palace in recognition of her work in the local community.

Eilish's most recent project 'The Fiddler of London' is an annual gala competition that awards this prestigious title to an outstanding musician. The competition is in memory of her late husband Justin. It has grown into a global competition since its inception in 2020, and to recognise this international reach, an additional award called 'The Fiddler of London Diaspora Award' was created, with the 2022 winner from New Mexico.



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SATURDAY 1 JULY • 19.30

# Broadway and All That Jazz

Supported by Godfrey &amp; Barr

Emma Kershaw and Katie Birtill *vocals*Clive Dunstall *keyboard* • Charlie Pyne *bass* • Matthew Senior *drums*

## PROGRAMME

### JOHN KANDER (born 1927)

- *All that Jazz*
- *Maybe this Time*
- *Cabaret*

### HAROLD ARLEN (1905–86)

- *Somewhere Over the Rainbow*

### FREDERICK LOEWE (1901–88)

- *On the Street Where You Live*

### IRVING BERLIN (1888–1989)

- *Sisters*

### GEORGE GERSHWIN (1898–1937)

- *Embraceable You*

### FREDERICK LOEWE (1901–88)

- *Wouldn't it be Lovely?*

### JULE STYNE (1905–94)

- *Don't Rain on my Parade*

### STEPHEN SONDHEIM (1930–2021)

- *The Ballad of Sweeney Todd*

## INTERVAL

### LEONARD BERNSTEIN (1918–90)

- *I Feel Pretty*
- *A Boy Like That/I Have a Love*

### RICHARD RODGERS (1902–79)

- *Johnny One Note*

### LIONEL BART (1930–99)

- *Who Will Buy?*

### TIM RICE (born 1944), BENNY ANDERSSON (born 1946) AND BJÖRN ULVAEUS (born 1945)

- *I Know Him So Well*

### STEPHEN SONDHEIM

- *Send in the Clowns*

### JEROME KERN (1885–1945)

- *Can't Help Loving That Man*

### COLE PORTER (1891–1964)

- *Too Darn Hot*

### IRVING BERLIN

- *Anything You Can Do*

## THE PROGRAMME

**B**roadway and All That Jazz is a celebration of iconic Broadway hits, some with a fresh jazz twist. This uplifting celebration is not only full of showstopping songs, but also touching and comedic moments. The show features two West End stars Emma Kershaw and Katie Birtill singing everyone's favourites, including *All That Jazz*, *Cabaret*, *Wouldn't it be Lovely*, *Don't Rain on my Parade*, *I Feel Pretty*, *Too Darn Hot*, *Send in the Clowns* and many more. The programme premièred to great acclaim with the Hallé Orchestra and Emma and Katie are delighted to share it in a more intimate form with a top-notch jazz trio.

The genres of jazz and musical theatre have always had a symbiotic relationship. Musical theatre songs have been reimagined by jazz musicians since the >



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## Jude's



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SATURDAY 1 JULY • 19.30



Emma Kershaw

genre began, many of them becoming jazz 'standards'. Equally, musical composers have been influenced by the seductive and dynamic sounds of jazz, as is evidenced in the genius behind the corpus of music known as the Great American Songbook. This programme showcases some of the best examples of this relationship, as well as giving you new jazz arrangements of musical hits you've never heard before.

### EMMA KERSHAW

Concert artist and actor, Emma trained on the violin and piano at the Royal College of Music. While studying acting, she took lead roles in actor-musician shows, and went on to play lead roles in the West End and Europe. Shows include *Les Misérables*, *Into the Woods*, *Chess*, *Cabaret*, *Guys and Dolls*, *Fame* and *West Side Story*.

Emma grew up locally and attended The Henrietta Barnett School. She is delighted to be performing at Proms at St Jude's where she is also a regular and very enthusiastic audience member.

She is a regular soloist with major orchestras in the UK and Europe including solo appearances in broadcasts with the BBC Concert, Royal Philharmonic, Hallé, Royal Liverpool Philharmonic, London Concert, RTÉ Concert,



Katie Birtill

Ulster, City of Birmingham Symphony, Bournemouth Symphony, Performing Arts Symphony, Lahti Symphony, Aalborg Symphony, Gothenburg Opera Symphony and Danish Radio Symphony orchestras.

Emma's jazz concert highlights include Radio 2's 'Ella Fitzgerald Century' concert with the BBC Concert Orchestra and The Queen's 90th Birthday Celebration with the Armed Forces Massed Bands. She has also appeared as a soloist with big bands around the country, including the BBC Big Band, Chris Dean's Syd Lawrence Orchestra and the Royal Air Force Squadronaires.

### KATIE BIRTILL

Katie initially studied medicine at Bristol University before following her dream to become a performer by studying musical theatre at the Royal Academy of Music. Since then she has enjoyed a varied career in theatre and music, leading her to becoming known for her warm and versatile vocals, heartfelt storytelling and dynamic performance. When she is not singing as a concert soloist she can be found performing at jazz clubs and festivals. She has had two number ones in the iTunes Jazz Album Charts: *Baby*, *Dream Your Dream* and *Something's Coming*. >





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Clive Dunstall



Charlie Pyne



Matthew Senior

Katie has performed as a soloist with orchestras throughout the UK and Europe including the Royal Philharmonic, Hallé, Royal Liverpool Philharmonic, London Concert Orchestra, RTÉ Concert, Ulster, City Of Birmingham Symphony, John Wilson orchestra, Barcelona's Arts Symphony Ensemble and Down For The Count Swing Orchestra.

A highlight for Katie was BBC Radio 2's *Sunday Night Is Music Night: Barbra Streisand 80th Birthday Special* with The BBC Concert Orchestra, a broadcast recognised by the star herself.

### CLIVE DUNSTALL

**P**ianist, arranger, musical director and composer Clive Dunstall started his musical career playing trumpet and piano in the Royal Marines Band Service, with which he travelled world-wide. Since leaving The Royal Marines Clive has performed, directed and recorded in West End shows and various orchestras, including the Royal Philharmonic, BBC Concert, London Symphony, City of Birmingham Symphony and London Concert.

Clive has worked with a myriad of international artists and has written for shows and artists including Katherine Jenkins, Kevin Clifton and Karen Hauer, Anton Du Beke and Erin Boag in *Remembering Fred* (Astaire), *Bond and Beyond*, *Piano Legends* and *NOW 80's*. Most recently Clive has played keyboard on the new Elton John musical *Tammy Faye*.

### CHARLIE PYNE

**C**harlie Pyne is a London-based bassist and singer. Her craftsmanship, versatility and joyful approach to music has shaped Charlie's career, seeing her become the solid backbone of some of contemporary jazz's most exciting talents, both on stage and in the recording studio.

Charlie has recently worked with Zoe Rahman, the Ilario Ferrari Trio, Down For The Count Swing Orchestra, Issie Barratt's Interchange, National Theatre for productions of *The Visit* and *Paradise*, Disney's *Cruella*, Filomena Campus's *Theatralia* and Joe Thompson at The Ivy Club. She also leads her own project, Charlie Pyne Quartet, who released their debut album in 2019.

### MATTHEW SENIOR

**M**atthew studied at Trinity Laban Conservatoire of Music and Dance and has played in varied musical settings. A great many shows in London, around the UK and abroad have formed the backbone of a career that has also included performing and recording with all the regional orchestras in the UK, plus big bands and small ensembles. Film, radio and TV work have also been in the mix. Matt is touring with the 50th Anniversary Tour of Tubular Bells.



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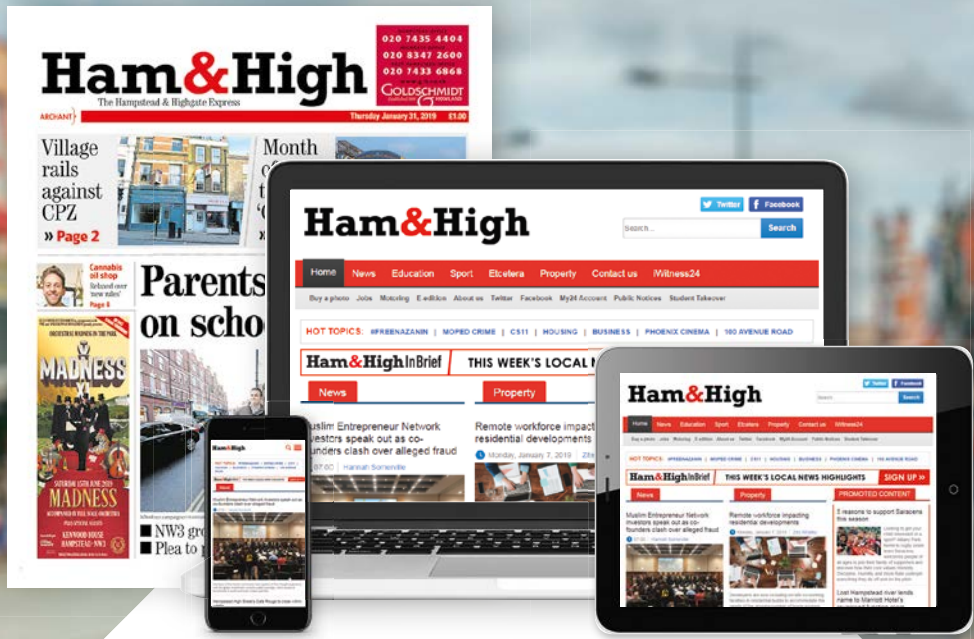
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SATURDAY 1 JULY • 22.00

# Late Night Stand Up Comedy

## In the refreshment tent



Otiz Cannelloni



Aideen McQueen



Geoff Whiting

Join us for Late Night Stand Up Comedy featuring two stars of the comedy circuit – Otiz Cannelloni and Aideen McQueen – with MC Geoff Whiting.

### OTIZ CANNELLONI

**O**tiz Cannelloni combines the illusion of magic and the wit of stand up to produce a hybrid comic creation. With a mind more suited to testing crash helmets, his performance fluctuates between sheer genius and downright stupidity. Just when you suspect he doesn't have a clue, Cannelloni removes all doubt.

When this man is on stage the dressing room empties, as the rest of the comics rush to watch and learn from his mistakes. It's taken years of practice to make something so simple look so difficult. Despite various television appearances – *The Stand Up Show* BBC 1, *Stuff The White Rabbit* BBC 2, *The Comedians At The King's* BBC Scotland – producers are prepared to forgive and forget, mostly forget.

### AIDEEN MCQUEEN

**A**ideen McQueen is one of the brightest sparks in the new generation of Irish comics. She's sassy, sexy, saucy and side-splittingly funny. Aideen appears

regularly on RTÉ, TG4, BBC Northern Ireland and BBC Radio 4. She is one of the resident compères at the world famous International Comedy Club in Dublin and has appeared alongside Sean Hughes, Reginald D Hunter, Ardal O'Hanlon, Dylan Moran, Johnny Vegas, Phil Kay and Frankie Boyle.

She has performed at many festivals including the Vodafone Comedy Festival, The Electric Picnic Festival and Prague Comedy Festival. In 2019 she had two sell-out shows at the Edinburgh Fringe.

### GEOFF WHITING

**G**eoﬀ's funny, strong, versatile act lends itself to any occasion. He has a wealth of experience in working at all the notable comedy clubs in Europe and many corporate and private events with audiences of 12 to over 1,000 people.

Geoff has supported Michael McIntyre, Harry Hill, Dara Ó Briain, Omid Djalili, Lee Mack, Ross Noble, Rhod Gilbert, Milton Jones, Micky Flanagan, Noel Fielding and Lee Hurst. He regularly appears on TV and radio and cut his teeth on the BBC's *Shooting Stars*. Geoff performs at comedy clubs and corporate events across Europe from Budapest to Guernsey.



# FAMILY FESTIVAL

SUNDAY 2 JULY • STARTING AT 13.00

Supported by The Hampstead Garden Suburb Trust

Music, story-telling, face painting, art workshop, pizza and ice cream!

13.00

ON CENTRAL SQUARE

## A Treasure Hunt and Exploration of Unusual Instruments

Suitable for all the family

Journey from tent to tent listening to a wide range of music and fill in the treasure hunt questions. Top musicians will be there to meet you, to play for you and to introduce you to their wonderful and unusual instruments.

13.00-15.00

ON CENTRAL SQUARE

## HGS Art - Children's Workshops

Suitable for ages 4+

Member artists Barbara Mansi and Vera Moore will be offering mosaic and kite-making workshops. Look out for the HGS ART gazebo!

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15.00

IN THE HENRIETTA BARNETT SCHOOL DRAMA ROOM

## Teeny Prom

For toddlers and pre-schoolers  
Children must be accompanied by an adult

Led by Rachel Groves

Supported by The DaCapo Music Foundation

Bring your children or grandchildren to Teeny Prom for a fun 40 minutes of singing, percussion, props and laughter. The session is led by experienced teacher and performer Rachel Groves (see page 47) and other fantastic musicians.

14.00

IN THE REFRESHMENT TENT

## Junk Orchestra With Saul Eisenberg

Suitable for ages 6-9

Children must be accompanied by an adult

Places are limited. Pre-booking is recommended

Play wacky instruments from a supersonic collection of rescued and re-invented objects recycled from all over London. Founded in 2008 by Saul Eisenberg, a former STOMP and BLUEMAN member, the Junk Orchestra workshop provides a wonderful opportunity to upcycle and express yourself through music. >



SUNDAY 2 JULY • STARTING AT 13.00



15.00

IN THE HENRIETTA BARNETT SCHOOL HALL

## A Brush With Music

James Mayhew *illustrator and author* and musicians from Fantasia Orchestra

Suitable for children aged 5+

Children must be accompanied by an adult



James Mayhew

musicians to narrate and illustrate live on stage during performances; the illustrations are projected onto a screen so that the audience can watch the pictures grow in time to the music.

This afternoon's inspiration is the Brothers Grimm Bremen Town Musicians accompanied by a quartet from Fantasia Orchestra, playing Mendelssohn's String Quartet No 1 in E flat major.

**M**usic tells stories, and many great composers were inspired by myths and folktales. James Mayhew's unique way of presenting classical concerts has him joining

© RESPIRA FOTOGRAFIA



16.15

IN THE HENRIETTA BARNETT SCHOOL HALL

## Junior Litfest

Suitable for children aged 5+

Children must be accompanied by an adult

**J**ames Mayhew reads from his new award-winning book, *Once Upon a Tune*, which is available to purchase alongside his other children's books from West End Lane Books pop-up shop.

### JAMES MAYHEW

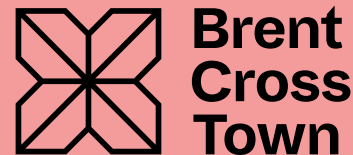
**J**ames trained as an illustrator and his first book, *Katie's Picture Show* was published in 1989, beginning the long-running series about a child's adventures in an art gallery. Since then he has published over 70 illustrated books, including the *Ella Bella Ballerina* series and the Carnegie Medal-nominated *Once Upon A Tune - Stories from the Orchestra*.

James works with musicians and orchestras, presenting concerts that incorporate art created live on stage, in time to the music. His collaborators include the BBC National Orchestra of Wales, Royal Scottish National Orchestra (RSNO), London Mozart Players, Britten Sinfonia, Doric String Quartet and The Orchestra of the Music Makers Singapore. He has performed across the UK, bringing classics like *The Four Seasons*, *Peter and the Wolf*, *Scheherazade*, *The Planets* and *Pictures at an Exhibition* to life, in art. He has presented two online series of *Drawn To Music* for the BBC, and recently toured with the RSNO to present the stories and music from *Once Upon a Tune* in concerts for thousands of Scottish school children.

James is also the illustrator of *Gaspard the Fox* by Classic FM's Zeb Soanes, Joyce Dunbar's *Mouse & Mole* series and Jackie Morris' *Mrs Noah* books. He received the *New York Times* Illustration Award, was four times nominated for the Carnegie Medal for Illustration, and in 2022 he won the inaugural Polari Prize for an LGBTQ+ children's book for *Nen and the Lonely Fisherman* (with author Ian Eagleton).



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**SUNDAY 2 JULY • 19.30**

# Last Night of The Proms

## The London Mozart Players

Supported by Brent Cross Town

Simon Blendis *leader and director* • Aki Blendis *violin* • Jaren Ziegler *viola*  
Hugo Herman-Wilson *baritone* • Michael Stephens-Jones *organ*



© SIM CANETTY-CLARKE

*The London Mozart Players*

## PROGRAMME

### FELIX MENDELSSOHN (1809–47)

- String Symphony No 10 in B minor

### WOLFGANG AMADEUS MOZART (1756–91)

- *Sinfonia Concertante* for violin, viola and orchestra in E flat major K 364

### INTERVAL

### PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Serenade for Strings* Op 48
  1. *Pezzo in forma di sonatina: Andante non troppo - Allegro moderato*
  2. *Valse: Moderato, tempo di valse*
  3. *Elegia: Larghetto elegiaco*
  4. *Finale (Tema russo): Andante - Allegro con spirito*

### TRADITIONAL

A Last Night celebration of song for baritone and audience, including:

- *Loch Lomond*

### ANON

- *Danny Boy (to the Music of Londonderry Air)*  
Words by Frederic Edward Weatherly (1848–1929)

### JOHN HUGHES (1873–1932)

- *Cwm Rhondda*

### SIR HUBERT PARRY (1848–1918)

- *Jerusalem*  
Words by William Blake (1757–1827)

### TRADITIONAL

- *National Anthem* >



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**SUNDAY 2 JULY • 19.30**



*Simon Blendis*



*Aki Blendis*



*Jaren Ziegler*

### **SIMON BLENDIS**

**S**imon joined the London Mozart Players as leader in 2014. He was a member of the Schubert Ensemble from 1995 until the group retired in 2018. Simon is in demand as a guest leader and has appeared in this role with most of the UK's major orchestras and appeared as a guest director with the Academy of St Martin-in-the-Fields, the English Chamber Orchestra and the Scottish Ensemble. Since 1999 he has shared the position of leader of the Orchestra Ensemble Kanazawa in Japan, with whom he has recorded Vivaldi's *Four Seasons*. As a soloist he has appeared with orchestras including the Philharmonia, the Royal Philharmonic and the City of Birmingham Symphony.

During the recent Coronavirus lockdowns, Simon researched the light music legacy of legendary violinist Max Jaffa. The resulting CD of 25 lost or forgotten gems from this archive, entitled *Love is Like a Violin*, was released in 2022 to critical acclaim, and has already garnered over one million streams. Simon is a professor of violin at the Guildhall School of Music and Drama.

### **AKI BLENDIS**

**A**ki Blendis, aged 15, started learning the violin aged four with Elisabeth Waterhouse. He was a pupil of Felicity Lipman for six years, and now studies with Ivo Stankov at the Junior Guildhall.

Aki was a string finalist in the BBC Young Musician 2022, and was winner of the Walter Todds Memorial Bursary. Since appearing on national TV, he has been in increasing demand for both concerto and recital appearances. He is a member of the National Youth Orchestra and is also an enthusiastic chamber musician, regularly participating in chamber music courses.

### **JAREN ZIEGLER**

**I**n 2022 Jaren Ziegler won the BBC Young Musician Strings Final – the first violist in the competition's history to do so, performing Walton's Viola Concerto with the BBC Philharmonic and Mark Wigglesworth.

This season Jaren performs as soloist with the London Mozart Players and with the Purcell School Orchestra for the opening of the Chiltern Arts Festival. He presents recitals at St George's Bristol, Bath Festival, Holywell Music Room and Wethersfield Chamber Concerts.

Jaren was the youngest semi-finalist in the 2021 Cecil Aronowitz International Viola Competition. He won the Peter Morrison Concerto Competition at the Junior Royal College of Music, Junior Academy Viola Prize and the North London Music Festival String Recital.

He began playing the viola aged six and has participated in masterclasses with Nobuko Imai, Lawrence Power, Maxim Rysanov and others. Jaren plays a Stefano Scarpella viola, kindly loaned to him through Beare's International Violin Society. >





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**SUNDAY 2 JULY • 19.30**

### HUGO HERMAN-WILSON



**B**ritish baritone Hugo Herman-Wilson studied at the Royal College of Music. He won the Audience Prize in the 2017 Somerset Song Prize, received the Help Musicians UK Maidment Award in 2016 and 2018 and was a Britten Pears Young Artist for 2017, 2018 and 2019. He is a member of the 11th edition

of Le Jardin des Voix, the young artist programme of William Christie's Les Arts Florissants GB.

Operatic highlights include Monsieur Presto (*Les Mamelles de Tirésias*, cover) and The Notary (*Don Pasquale*, cover) for Glyndebourne Festival Opera, Micha (*The Bartered Bride*, cover) for Garsington Opera, Dottore Grenvil (*La Traviata*) and Masetto (*Don Giovanni*, cover) for Nevill Holt Opera, Marcello and Scarpia (*La Bohème, Tosca*) in contemporary adaptations with Opera Undone at Trafalgar Studios, Mr Jedermann (*Scoring a Century*, by David Blake and Keith Warner) for British Youth Opera, and a recital of songs and duets by Purcell and Lawes with soprano Charlotte Bowden for the Aldeburgh Festival. For the Royal College of Music Opera Studio, Hugo performed the roles of Blazes/Second Officer (*The Lighthouse*), Peter Quince (*A Midsummer Night's Dream*) and Polifemo (*Aci, Galatea e Polifemo*).

As a concert soloist, performances have included a Wigmore Hall début, recitals at the SmorgasChord and Aldeburgh festivals and performances of Bach with the Orchestra of the Age of Enlightenment at King's Place, the Temple Music Foundation and at Snape Maltings.

The current season includes *Dido and Aeneas* at the Ustinov Studio, Bath, concerts with Figure Ensemble, a tour of Purcell's *Fairy Queen* with Les Arts Florissants, and Bartolo (cover) with Garsington Opera.

### MICHAEL STEPHENS-JONES



**M**ichael is currently the Organ Scholar of St Paul's Cathedral, having held similar positions at Guildford Cathedral and Tewkesbury Abbey. Prior to his time in Guildford he pursued undergraduate studies as organ scholar at Selwyn College Cambridge, graduating with a starred first in Music. During

Michael's final year he gained Fellowship of the Royal College of Organists, being awarded the Limpus prize for his performance; he was subsequently awarded the Silver Medal of the Musicians' Company, and now participates in its young artist scheme. In September, Michael moves to take up the position of Assistant Director of Music at Exeter Cathedral.

### LONDON MOZART PLAYERS

**D**on't let the name mislead you - we don't just play in London, and we certainly don't just play Mozart! As well as our residencies at Fairfield Halls in Croydon, St John the Evangelist Church in Upper Norwood and Opus Theatre in Hastings, we're well known internationally for working with many of the world's greatest conductors and soloists. We're proud to have developed a reputation for making and playing adventurous, ambitious and accessible music, and for being at the forefront of embedding arts and culture into the life of local communities across the UK and beyond.

We work with schools and music hubs around the UK and beyond to inspire the next generation of musicians and music lovers. We're continuing our long tradition of promoting young talent: Nicola Benedetti, Jacqueline du Pré and Yan Pascal Tortelier are just three of many musical virtuosi we championed early in their careers. >

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**SUNDAY 2 JULY • 19.30**

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of people – reaffirming our commitment to our audiences. We opened the launch event for Croydon's Borough of Culture 2023, and continue to host our own concerts and events.

**THE LONDON MOZART PLAYERS**

**First violins** Simon Blendis (director), Sijie Chen, Victoria Sayles, Nicoline Kraamwinkel, Ann Criscuolo, Martin Smith • **Second violins** Antonia Kesel, Gemma Sharples, Clare Hayes, Jessica Coleman, Jeremy Metcalfe • **Violas** Judith Busbridge, Sophie Renshaw, Christine Anderson, Meghan Cassidy  
**Cellos** Sebastian Comberti, Leo Popplewell, Sarah Butcher • **Double Basses** Benjamin Russell, Cathy Elliott  
**Oboes** Gareth Hulse, Christopher O'Neal • **Horns** Peter Francomb, Martin Grainger

*List correct at time of going to print*

**PROGRAMME NOTES****FELIX MENDELSSOHN (1809–47)**

- String Symphony No 10 in B minor

**M**endelssohn's Symphony No 10 in B minor was completed in May 1823, when the composer was 13, and only three years before the frequently performed Overture to *A Midsummer Night's Dream*. The work comprises a single concise sonata form movement, with a slow introduction and a sparkling coda.

Mendelssohn's 13 symphonies for string orchestra were probably prescribed by his teacher Carl Zelter as composition exercises. The influence of Mozart is most evident in the scoring, which requires divided violas. There is a lightness about the manner in which the music is voiced instrumentally, which brings Mozart's chamber music to mind. Also, all of the symphonies show the strong influence on the young Mendelssohn of the contrapuntal music of J S Bach.

*Thomas Radice*

**WOLFGANG AMADEUS MOZART (1756–91)**

- *Sinfonia concertante* in E flat major for violin, viola and orchestra K 364 (1779)

**B**etween 1769 and 1773, the young Wolfgang Mozart and his father Leopold made three Italian journeys and many of the son's early compositions reveal the influence of his visits to Italy. In the *Sinfonia concertante*, however, we hear a more mature 23 year old interacting creatively with another important style of the time, that of the Mannheim school. He wrote this work on return from a visit to Paris, having broken the journey in Mannheim, where he absorbed a number of new influences. These are revealed in various features of the work, for instance the use of the orchestral crescendo, much loved by the leading composer of the Mannheim school, Carl Stamitz.

In fact it was Stamitz and other Mannheim composers who had developed the concept of the 'sinfonia concertante' – a symphonically constructed work with solo instruments, similar in form to but not identical with the concerto. The theme of the first movement actually contains a direct quotation from Stamitz.

It is possible that Mozart may have had more in mind than simply paying homage to his fellow composers; he hoped to be offered a position at the court of the Elector Karl Theodor (who moved from Mannheim to Munich in the year of the *Sinfonia's* composition, and for whom Mozart wrote his opera *Idomeneo* the following year). The work may therefore have been intended to improve his chances of success with the Elector. >

The work is distinguished by its wealth of melodic invention, by the polyphonic interplay between the two solo instruments, and by the subtle way in which the soloists conduct their joint dialogue with the orchestra. The relative unusualness of the genre makes it stand out among the important works of Mozart's early maturity, and musically it looks forward to the commanding heights of the great symphonies and piano concertos.

Thomas Radice

### PYOTR ILYICH TCHAIKOVSKY (1840–93)

- Serenade for strings in C major Op 48 (1880)
  1. *Pezzo in forma di sonatina: Andante non troppo - Allegro moderato*
  2. *Valse: Moderato, tempo di valse*
  3. *Elegia: Larghetto elegiaco*
  4. *Finale (Tema russo): Andante - Allegro con spirito*

**O**n 22 October 1880 Tchaikovsky wrote to Nadezhda von Meck, the friend and patroness he never actually met, but whose detailed correspondence with the composer over some 15 years provides a fascinating insight into his character and method of working:

You can imagine, dear friend, that recently my Muse has been very benevolent, when I tell you that I have written two works very rapidly: a *Festival Overture* for the exhibition, the *1812 Overture* Op 49, and a *Serenade* in four movements for string orchestra. The overture will be very loud and noisy, but I wrote it with no warm feeling of love, and therefore there will probably be no artistic merits in it. I composed the *Serenade*... from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities.

He told his publisher, Jürgenson, that he had originally sketched the *Serenade* as 'something between a symphony and a string quintet' and that what resulted had been done so 'by accident'; but a note at the beginning of the score, saying that the larger the string orchestra the better the composer's wishes will be met, proves that his ultimate conception of the work was symphonic rather than as chamber music.

Tchaikovsky told Madame von Meck that the first movement, which is prefaced and concluded by a broad

and very Slavonic *Andante non troppo*, was 'a deliberate imitation of Mozart's manner', and there is an 'old-fashioned' quality about its nimble second subject, if not about its ardent first subject; despite the movement's title there is no development in the true sense.

The two middle movements are a sinuous *Valse* in G and an expressive *Elegia* in D, in variation form and framed by a solemn introduction and coda. The last movement uses two Russian folk-tunes, the first in the muted slow introduction, the second in the *Allegro con spirito*, which is in sonata form, with development. The music of the very beginning of the *Serenade* reappears in the coda, as though to prove its kinship to the *Allegro* theme of the finale.

The *Serenade* was composed in 1880 and dedicated to Tchaikovsky's old friend and colleague Konstantin Albrecht. A surprise performance was arranged for Tchaikovsky by Nikolai Rubinstein at the Conservatoire in Moscow in December 1880; the first public performance was given in 1881 in St Petersburg, at a Russian Musical Society concert conducted by Eduard Napravnik (the *Valse* was encored).

Note by George Vass for Proms at St Jude's 2013

### TRADITIONAL

- *Loch Lomond*

**W**hen *Loch Lomond* was a new song, the United Kingdom had already been formed. But the Highland Scots wanted a Scottish, not an English king to rule. Led by Bonnie Prince Charlie they attempted unsuccessfully to depose King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the Battle of Culloden Moor.

The same battle indirectly gave rise to this song. After it, many Scottish soldiers were imprisoned within England's Carlisle Castle. *Loch Lomond* tells the story of two Scottish soldiers who were imprisoned, one of them to be executed, the other to be set free. According to Celtic legend, if someone dies in a foreign land, their spirit will travel home by 'the low road'. In the song, the dead soldier's spirit arrives first; the living soldier takes the 'high road' over the mountains, and arrives afterwards.

Tina Isaacs >

**SUNDAY 2 JULY • 19.30****ANON**

- *Danny Boy (to the music of Londonderry Air)*  
Words by Frederic Edward Weatherly (1848–1929)

**A**lthough associated with the Irish diaspora, *Danny Boy*'s lyricist was not Irish, but an English lawyer, Frederic Edward Weatherly. He wrote the words first, and then added the music from the Irish folk tune, *Londonderry Air*. It has been performed by innumerable singers – John McCormack, the Mormon Tabernacle Choir, Johnny Cash, Elvis Presley and Joan Baez to name but a few. Renée Fleming sang *Danny Boy* at the 2018 memorial service for US Senator John McCain at the Washington National Cathedral.

*Tina Isaacs*

**JOHN HUGHES (1873–1932)**

- *Cwm Rhondda*

**J**ohn Hughes started work in a mine aged 12, later became clerk, and finally was an official of the Great Western colliery at Pontypridd. He became deacon and precentor at Salem church; he composed this hymn-tune for the 1907 anniversary services at Capel Rhondda, Pontypridd, one of his many hymn-tunes, anthems and songs.

*Tina Isaacs*

**SIR HUBERT PARRY (1848–1918)**

- *Jerusalem*  
Words by William Blake (1757–1827)

**W**illiam 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), at the suggestion of Poet Laureate Robert Bridges, for use at a meeting of the patriotic wartime Fight for Right organisation. Later the song was taken up by the Votes for Women movement (of which Parry was an enthusiastic supporter) before eventually becoming the national song of the Women's Institute movement; it also found its way into many hymn books. It had already acquired 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.

*Thomas Radice*





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# THANK YOU TO OUR 2023 VOLUNTEERS!

## Would you like to help Proms?

We are looking for new people to join us. Proms offers a wide range of volunteering opportunities and the time commitment is flexible. Whatever skills and experience you have, there is likely to be something you can do. Working with Proms can be amazingly rewarding. So if you are enthusiastic, reliable and committed, please consider taking part.

You can contact us at  
[volunteering@promsatstjudes.org.uk](mailto:volunteering@promsatstjudes.org.uk)



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# THE BOARD AND COMMITTEES

## THE BOARD

The Proms Board consists entirely of volunteers and it works throughout the year in preparation for the Proms Festival.

### Hon Chair, Education, Friends and Walks

**Coordination:** Kate Webster

**Chief Executive and Fundraising:** Susie Gregson

**Hon Treasurer:** Simon Tesh

### Secretary and Programme Production/Archives:

Tina Isaacs

**Catering and Volunteer Coordination:** Keara Connolly

**Education Outreach:** Michelle Groves

**IT & Box Office:** Hella Schrader

**LitFest and Charities Liaison:** Niamh O'Donnell-Keenan

**Logistics:** Jo Lewis

**Marketing & PR and People:** Ron Finlay

**Music Planning:** Anne Kollar

## COMMITTEES

The Board is supported by several committees.

**Catering:** Keara Connolly\*, Elinor Delaney, Susie Gregson, Tina Isaacs, Jo Lewis, Rosanna Lewis, David Ronald

**Education:** Joan Arnold, Jane Cutler, Susie Gregson, Michelle Groves, Tina Isaacs, Niamh O'Donnell-Keenan, Kate Webster\*

**Fundraising:** Peter Blausten, Susie Gregson\*, Michelle Groves, Ruth Jacobs, John Wheeler

**IT Development & Box Office:** Stephan Conaway\*, Hetty Colchester, Ron Finlay, David Gregson, Susie Gregson, Cheryl Kuczynski, Hella Schrader\*, Simon Tesh

**LitFest:** Jillian Barker, Sharon Barron, Keara Connolly, Ron Finlay, Susie Gregson, Vivien Hilson, Niamh O'Donnell-Keenan\*, Sonia Porter, Shelley-Anne Salisbury, Lisa Woolfson

**Logistics:** Keara Connolly, Susie Gregson, Tamsyn Hamilton, Tina Isaacs, Jo Lewis\*, Hella Schrader, John Wheeler

**Marketing & PR:** Hetty Colchester, Keara Connolly, Cheryl Kuczynski, Ron Finlay\*, Susie Gregson, Tina Isaacs, Jo Lewis, Hella Schrader, Kate Webster

**Music Planning:** Yvonne Baker, Leo Charlton, Stewart Collins, Keara Connolly, Janet Fisher, Susie Gregson, Anne Kollar\*, Seán Purtell, Thomas Radice, Helen Roose

**People:** Richard Clegg, Ron Finlay\*, Clare Raff, Kate Webster, Lisa Woolfson

*\*Committee Chair*

## CONCERT MANAGEMENT

**Stage Manager:** Robin Howell-Sprent

**Assistant Stage Manager:** Joe Coury-Reid

**Concerts Manager:** Tamsyn Hamilton

**LitFest Front of House Manager:** Hannah Moore

**Crew Manager:** Miranda Gomez Velasco

**Assistant Crew Manager:** Connor Duncan

**Technical Director:** Steve Ramsden

## CONTACT INFORMATION

**Website:** [promsatstjudes.org.uk](http://promsatstjudes.org.uk)

**Box Office:** 020 3322 8123

[promsatstjudes.org.uk](http://promsatstjudes.org.uk) (online ticket booking)

**General Enquiries:** 020 3322 8123

**Become a Friend:** [promsatstjudes.org.uk/friends](http://promsatstjudes.org.uk/friends)

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 Proms at St Jude's

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# FRIENDS OF PROMS AT ST JUDE'S

## A big thank you to Proms Friends for 31 years of generous support

The Friends of Proms at St Jude's is a group whose long-established support makes an invaluable contribution to the Festival's success.

Become a Friend to receive priority booking for all Proms events.

Gold and Silver membership also gives many additional advantages, including an invitation to our Launch Reception, occasional events and access to our Hospitality Tent where you can meet friends and the performers.

The greatest benefit of all is that you'll be supporting our two charities – Toynbee Hall and North London Hospice.

## Become a Friend for 2024

Visit the Friends section of our website [promsatstjudes.org.uk](https://promsatstjudes.org.uk) or send an email to [friends@promsatstjudes.org.uk](mailto:friends@promsatstjudes.org.uk) to find out more.

### Legacies

Through a gift in your will – also known as a legacy – you can help Proms at St Jude's to continue its wonderful work, raising funds for good causes, promoting and celebrating the arts and supporting musical education.

After providing for your nearest and dearest, you can then leave a fixed amount or a percentage of what's left to Proms at St Jude's.

If you would like further information, you can contact a local solicitor or contact Proms Contract and Legal Administrator at [richard.clegg@promsatstjudes.org.uk](mailto:richard.clegg@promsatstjudes.org.uk)





# FRIENDS OF THE PROMS 2023

## BENEFACTORS

Mac Knox (in appreciation of Katie Allam) and others who prefer to remain anonymous.

## GOLD FRIENDS

Joan Arnold, Yvonne Baker, John and Kate Bennett, Dr Judy Blendis, Richard Clegg and Graham Bullas, Alan and Gwen Cohen, Angela Cooper, Peter Dahlen and Mary S Carlsen, Klaus Falbe-Hansen, Steven and Joan Fogel, Pamela Fulton, Tony and Margaret Ghilchik, Margaret and Stephen Hiscock, Tina Isaacs, Jane and James Kessler, Jo and Matthew Lewis, Joan Lipkin-Edwards, Geraldine Maidment, Michael Milner, Trude and Roger Oakley, Sandra Okin, Peter and Yvonne Oliver, Jackie and John Rothenberg, Louise Scheuer, John and Roz Wheeler, David White and Niamh O'Donnell-Keenan, Vivian and Naomi Wineman, plus four Friends who prefer to remain anonymous.

## SILVER FRIENDS

Michael Angel, Jean C Arnot, Jane and Martin Bailey, Susan Bentata, Sally and Andrew Botterill, Simon and Kathy Brodbeck, Keara Connolly, Roger and Brigitte Corley, William Crawley, Michael and Elinor Delaney, Raymond Dordery, Ruth and Martin Dunitz, Jackie Ellert, Keith and Phyllis Ellis, Ron and Jenny Finlay, Evi and Freddy Fishburn, Mike Freer MP, N and J Greenwood, Susie and Paul Gregson, Rebecca Hall, Paul and Margaret Harris, Paul and Penny Hartley, Dr Peter and Mrs Stephanie Herbert, Vivien and Andrew Hilson, Mary Hogben and Peter Hale, Emma Howard and Peter Jenkins, David and Judy Hyman, Ruth and Michael Jacobs, Alan and Ruth Judes, Judy and John Knox, Anne Kollar, Mr P Mantle, Adrienne and Tony Matthews, Dr N J Naftalin OBE and Mrs Helen Naftalin, Jo and Don Oates, Judy and Roger Obrart, Helen Payne, Robin and Sonia Porter, Jennifer and Thomas Radice, Peter and Alison Robinson, Helen J Roose, Hella Schrader and Steve Conaway, P Sheldon, Carolyn and Michael Simon, Judy and Gordon Smith, Elizabeth Swynnerton, Ray and Pauline Treen, Martin and Kate Webster, plus seven Friends who prefer to remain anonymous.

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*This list omits names of those whose applications were received after the programme went to press.*



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## SPECIAL THANKS

**We would like to extend warm thanks to all authors, interviewers, musicians and walk leaders as well as the dozens of volunteers who help to ensure that Proms runs smoothly, including:**

Proms crew: Rosa Coury-Reid, Maya Green, Bianca Gomez Velasco, Tamara Gomez Velasco, Sura Hall, Ruby Iverson, Catrin Jenkins, Seán Purtell, Iona Salter, Tanvee Sharma, Air Sheldon, Imogen Vel, Anneka Veller, Dominika Wertman

**Programme:** Cheryl Kuczynski for proof-reading, Thomas Radice for music notes, copy-editing and proof-reading

**Stewarding:** Our team of Proms and LitFest stewards

**Venues:** the congregation of St Jude's; the congregation of the Free Church; Mrs Clare Wagner and the staff and pupils of The Henrietta Barnett School; the congregation of the Central Square Minyan

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

**Artist in Residence:** Lizzie Hale

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**Equipment storage:** Big Yellow Self Storage, Staples Corner

**Fanfare Competition:** Joan Arnold, Nicholas Delargy Crawley, Jane Cutler, Louis d'Heudières, Caroline Welsh

**First Aiders:** Hearts Services

**Flowers/LitFest stage:** Flower Station

**Flowers in church:** Margaret Lancaster

**Food:** J A Corney, Fabienne Viner-Luzzato, Fresh 'n' Funky Catering, Michael & Penny Fulberg, Gill's Cookery, Happy Face Pizza, Melanie's Catering & Events, Rosanna Lewis, M&S Temple Fortune, Sam Stoller and Son, Waitrose

**Ice Cream:** Jude's Ice Cream and the Price Family

**Independent Examiner:** Keith Graham of Haines Watts

**LitFest Bookshop:** West End Lane Books

**Marquees:** Marquee Magic

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For more information and to book online visit [promsatstjudes.org.uk](http://promsatstjudes.org.uk)

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

## 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 £40 – visit [promsatstjudes.org.uk](http://promsatstjudes.org.uk)

## ACCESS



There is **wheelchair access** to toilets and all venues for concerts and LitFest events. Please see our website for more details. Special spaces are reserved for wheelchair users – these can be booked by telephone only. Please contact the box office on **020 3322 8123.**



**Disabled Parking** must be pre-booked as space is very limited. If you require car parking please contact the box office on **020 3322 8123.**



A **hearing loop** is available in St Jude's Church and The Henrietta Barnett School.



**First Aid** by Hearts Services.

## FOOD & DRINK

**LitFest Café:** Located in The Henrietta Barnett School, our LitFest venue, serving fresh sandwiches, delicious homemade cakes, tea, coffee and soft drinks. The café is open from noon on Saturday and 11am on Sunday until the last event of each day.

**Concert marquee:** A licensed refreshment marquee is by St Jude's church, serving snacks, sandwiches and a tempting range of food. Pizza is available on Saturday 1 and Sunday 2 July. Wine, Pimm's, prosecco, beer and hot and cold drinks are also available. The marquee will be open from noon to 2pm; from 7pm until after the interval.

**Picnic:** You can also picnic on the lawn on Central Square right beside St Jude's. Pray for fine weather!

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## PROMS AT ST JUDE'S 2024

The 32nd season of Proms at St Jude's takes place from 22 to 30 June 2024.



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