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at St Jude's

**MUSIC & LITERARY  
FESTIVAL**

**25 JUNE - 3 JULY 2022**

**CELEBRATING OUR 30TH SEASON**

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# CHAIRMAN'S GREETING



Richard Clegg

## WELCOME BACK!

It is a huge pleasure to welcome everyone back to Proms at St Jude's Music and Literary Festival. This is a very special year as we celebrate our 30th season with nine fabulous days of concerts, literary events and heritage walks, organised and run almost entirely by volunteers.

In 2021 we were among the first festivals to return to live music and literary events. Of course, we made concessions for Covid, including socially distanced seating at concerts and making LitFest available online as well as live. Fortunately, our outdoor walks were able to continue as usual. Despite Covid, we retained our loyal sponsors and audience and, I'm delighted to say, welcomed a number of new faces. Most importantly, we raised a magnificent £60,000 to support our two charities, the North London Hospice and Toynbee Hall. This remarkable achievement in such challenging circumstances bears testimony to the wonderful support of our many sponsors, Friends, supporters and hard-working volunteers.

Our audience appreciated our efforts to keep them safe, as well as putting on a fantastic Proms programme:

*'It was incredibly well organised and a credit to you all...'* *'Superb organisation. I had been shielding for 18 months and was amazed to feel so safe! All volunteers are to be applauded...'* *'Thanks for going ahead, in such a creative way...'*

At this year's Festival Launch in March 2022, thanks to our supporters we were also able to raise over £2,500 for relief efforts in Ukraine.

This, our 30th season, sees our programme return to normal – showcasing some of the best young musicians and welcoming back some of the world's most distinguished performers, authors and interviewers. Covid forced us to do some things differently and we're sticking with some of our innovations – LitFest will be live at The Henrietta Barnett School the weekend of 25-26 June with recordings also available online from the weekend of 2-3 July.

Here's a taster of what you'll find inside:

- The lyrical Mendelssohn violin concerto in E minor
- The rapturous and electrifying Rachmaninov 2nd piano concerto
- The passion of Saint-Saëns' piano trio
- Beloved operatic arias by Puccini, Rossini, Verdi and many others
- The catchy, swinging melody of Take Five

So, thank you for your loyal support and we hope you have a wonderful time at our Proms. If you are a regular visitor, welcome back and if this is your first visit, do please have a wonderful time and enjoy the magic of Proms at St Jude's.

A handwritten signature in black ink, appearing to read 'Richard Clegg'. The signature is stylized and written in cursive.

Richard Clegg

CHAIRMAN, 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 each performance.  
Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances. Programme details correct at time of going to press.*

A large photograph of St Jude on-the-Hill church, a brick building with a prominent white spire. The church is set against a clear blue sky. In the foreground, several people are gathered on a paved area, some looking towards the church. A string of colorful bunting hangs across the front of the church. The overall scene is bright and sunny.

# St Jude

ON-THE-HILL

## Welcome to St Jude-on-the-Hill

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We are currently embarking on an exciting journey to find a new Vicar. This is a new chapter in our story and a real opportunity to shape a positive future for St Jude's and Hampstead Garden Suburb.

We want to make sure that we consider the thoughts and hopes of everyone who lives, works, studies or just spends time in the Suburb - it is a Church for everyone.

We appreciate that not everyone will want to worship in the Church but we want the building to be a focus for and a real asset to the community - whether Christian, other faiths or no faith - and so are carrying out a neighbourhood survey to make sure that we get the widest possible range of views and can do our best to plan for the whole community.

Your views are valuable to us so please help by completing the survey and returning it to us as soon as possible. The survey will be available soon, both online and in paper form, and will be circulated widely, but please ask for one if necessary.

Of course, whilst in the interregnum (the technical word for the period until a new Vicar is appointed), we still have our regular services and activities including our Communion Service at 10.30am every Sunday and would be delighted to welcome everyone, both for the service and for an opportunity to chat afterwards.

[www.stjudeonthehill.com](http://www.stjudeonthehill.com)

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# ROYALTY ON THE SUBURB

By Colin Gregory

In the booklet that Henrietta Barnett produced to mark the 21st birthday of the Suburb in 1928 she wrote that Queen Mary had permitted her to dedicate it to her, 'an act which all women as home-makers will appreciate'. The frontispiece is a photograph of Queen Mary on a visit in March 1918 with Princess Mary and the Prince of Wales, whom the Queen took to see the Suburb while the Prince was on a break from war duties.

Henrietta Barnett was immensely proud of the Royal Family's support for her project. George V and Queen Mary visited in March 1911 only a few months after his accession. *The Sunday Times* reported that an elderly resident on meeting the King asked 'And you are King George?' and received the reply 'So they usually call me'.

On her 1918 visit Queen Mary laid the foundation stone for the new Institute, now The Henrietta Barnett School. Because of the War the building was not completed until 1924 when she returned for another ceremony, which took place in the pouring rain. Princess Margaret unveiled another plaque on the building in glorious sunshine in June 1957 to mark the Suburb's Golden Jubilee and the Queen's cousin the Duke of Gloucester unveiled one in 2007 to mark its Centenary. On that occasion it was the plaque rather than the building that was unfinished and he had to unveil a replica.

George V and Queen Mary visited St Jude's to inspect the war memorial on 25 October 1917, and each planted a tree in the garden. Queen Alexandra,

The Prince of Wales, The Princess Royal (Princess Louise) and other members of the Royal family all paid visits to the memorial in 1918, perhaps because it was the first of its kind. Princess Louise returned in December 1921 to unveil the murals in the Lady Chapel and the Prince of Wales unveiled those in the aisles in February 1924.

Queen Mary made many other visits to the Suburb. An elderly resident told me she remembered as a girl seeing the Queen drive down Erskine Hill in a 'chocolate-coloured Rolls-Royce' and overheard Henrietta Barnett saying to the Queen 'this is where we have the housing for the poor'. On another occasion Queen Mary visited Waterlow Court, which provided housing for working ladies. A lady-in-waiting sought to gain entry for an impromptu visit and knocking on a door said 'Please open the door, the Queen is here' only to receive the reply 'I can't, I'm in the bath!'.

Queen Elizabeth The Queen Mother visited the Suburb three times. First in June 1931 as Duchess of York, when she attended a performance of the pageant *Adam Bell* by the Play and Pageant Union in Little Wood. In September 1940 she came with George VI to see the damage caused by a land mine that fell on Willifield Green. This was not long after the Palace itself had been hit, prompting her to remark that now she could look the East End in the face.

The Queen visited in 1972 when she attended the 40th Anniversary Gang Show at the Odeon Cinema in Temple Fortune. Actor Ralph Reader, who lived in Hendon, had produced this musical entertainment performed by scouts and guides since 1932. Her Majesty was accompanied by the Duke of Edinburgh and Earl Mountbatten of Burma. This was her third visit to the Gang Show.

The Duke of Edinburgh had also visited in December 1951 to open the St Jude's Church Christmas Bazaar (held in the Free Church Hall) and visit St Jude's, meeting with artist Walter Starmer, who painted the St Jude's murals, including a memorial to the Duke's former school friend Michael Rennie dedicated in 1942. Rennie had perished at sea when the SS *City of Benares* was sunk in 1940. On that occasion it is >

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Princess Margaret Cutting First Sod 1957

recorded that the Duke drove himself to the church and asked a policeman in Meadway for directions. 'St Jude's is up there,' said the officer, 'but you can't go that way. We're waiting for the Duke'. Then he recognised the royal visitor, and the Duke drove on laughing. Queen Elizabeth came again in 1979 to visit a number of open gardens, which was the reason for our most recent Royal visit in 2013, when the Earl of Wessex visited several gardens as Patron of the London Gardens Society.

The Duke of Gloucester, who trained as an architect, has also visited several times, for the opening of the refurbished theatre in Little Wood in 1997, for the Millennium Pageant performed there in 2000, and for the Centenary in 2007, maintaining the strong links between the Royal Family and the Suburb, which has been visited by every Sovereign since its foundation.

Princess Margaret's visit in 1957 was the culmination of the Suburb's Jubilee celebrations. These included a United Service at St Jude's Church at which the first performance was given of an Anthem, *A Psalm of Thanksgiving*, by Harold Darke. It includes the words from Psalm 104 'I will sing unto the Lord as long as I live'. We continue to be inspired by music and marvellous surroundings as the Suburb and the Nation celebrate The Queen's Platinum Jubilee.



The Queen Mother attending the pageant of *Adam Bell* alongside Henrietta Barnett and John Garside 1931



Prince Edward, Earl of Wessex visiting HGS gardens in 2013



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# JOHN ASHTON THOMAS (1961–2021)

*An Appreciation by Michelle Groves, Founder and CEO of DaCapo Music Foundation and Trustee of Proms at St Jude's*

## AWARD WINNING CONDUCTOR, COMPOSER AND ORCHESTRATOR



Each year we include an article that describes Proms' work with local children. This year we're doing something different – dedicating this space to someone who was instrumental in making all those efforts possible,

John Ashton Thomas, who sadly died last year at the age of just 60.

John was the composer in residence for Proms at St Jude's education partner, DaCapo Music Foundation. He was a chorister at Exeter Cathedral, studied at Trinity Laban Conservatoire of Music and Dance and Goldsmiths and was awarded an honorary associateship from the Royal Academy of Music, where he taught jazz aural and transcription before leaving to pursue a career in Los Angeles. He was an accomplished pianist with a love of all styles and especially jazz.

Working in Hollywood, John partnered with many film composers and, in recent years, he orchestrated and conducted the Oscar-winning *Black Panther* (2018) and worked on *Captain Marvel* (2019), *Dora and the Lost City of Gold* (2019), *The Call of the Wild* (2020), *The Eyes of Tammy Faye* (2021) and *Operation Mincemeat* (2022). He also wrote arrangements for the Oscar ceremony for several years.

John was a fellow college student and friend of DaCapo's Principal, Jane Cutler. When Jane called him in 2010 to ask for some help, he was still working in Los Angeles. He told her that he had just decided to come back to the UK to work remotely for his Hollywood employers. Perfect timing! John agreed to write the music for the upcoming DaCapo Summer School and this was the beginning of a very productive 10 years of writing for us.

Jane and John worked closely, and the music they collaborated on went from strength to strength. Starting with the relatively simple *Street Party* (performed for Proms at Home in 2020) to the more ambitious songs in *The Sea*, *Chocolate* and *Assalay*, where John wrote music with time signatures and rhythmic patterns. When he first met DaCapo, he thought the latter would be 'difficult' for children, but they rose to the occasion. John also wrote *In Time*, a companion piece to *Peter and the Wolf* that introduces children to the different eras of music. A YouTube link to a filmed performance can be found on the Proms website.

At John's memorial service in March 2022, held on what would have been his 61st birthday, the music that was played showed the diversity of his musical interests, from *The Celtic Cross* to the *Mass for Choir and Saxophone*. It was clear that the friendship Jane had with John was replicated five hundred times in the people who attended; they had also felt his kindness and personal interest. He didn't boast about his work, although he was once very excited to tell Jane that he had asked Emma Thompson to sign his score for *Nanny McPhee*!

His successes in Hollywood (168 film scores worked on), writing music for and conducting at the Oscars, conducting Michael Bublé, and working with Diana Ross didn't change him.

On the day he died he had attended DaCapo's Family Music Centre for his first double bass lesson. He had been looking forward to more time for himself which was going to include learning the bass with the ambition of playing in The Kensington Symphony Orchestra.

His wonderful contribution to DaCapo (almost 100 pieces) has eased the workload for many music teachers and provided enjoyment of making music for hundreds of children. This year's Schools' Prom includes pieces from John's collection *The Sea*, for children's voice and five instrument accompaniments from members of Fantasia Orchestra.

Image: John (centre) with Jane Cutler and Louis d'Heudières at St Jude's

# 30 GLORIOUS SEASONS OF PROMS AT ST JUDE'S

by Tina Isaacs, Trustee

## A BRIEF LOOK BACK

In this Jubilee year Proms at St Jude's also has a milestone anniversary. This is our 30th season – 30 years of providing first class music and much, much more.

In 1993 Proms was set up to put on concerts to benefit the St Jude's Organ Appeal and the North London Hospice (NLH). That week in June saw six concerts, a flower arranging evening and a wedding dress exhibition. By Proms' 10th season in 2002, the Festival had grown to 15 concerts – including family and lunchtime concerts – and Toynbee Hall and the NLH were bedded in as the main charity beneficiaries. Guided walks were introduced in 2003 with a couple of local forays. And LitFest began during Proms' 20th season in 2012. We now have a Comedy Night – first seen in 2018 – and food on Central Square (we're always hoping for good weather). Our family activities have expanded to include Proms for the toddler set, a Schools' Prom where local pupils perform and family concerts. Today, over 5,000 visitors come to Proms annually.

Since 1993 there have been 207 evening concerts, 146 lunchtime concerts, 103 guided walks, and 75 LitFest talks. Despite Covid, the 2020 Proms at Home managed five concerts, three walks, four LitFest events and four family events.

Proms concerts have featured an exceptional array of classical, operatic, jazz and lighter entertainment.

We've been delighted to give a platform to local musicians including Robert Max, Grace Davidson, Lucy Roberts, Noah Max, and also many other outstanding performers including Sir Willard White, Humphrey Lyttelton, John Lill, the Sixteen, Benjamin Grosvenor, Nicola Benedetti, Nevill Holt Opera, VOCES8, Tenebrae and members of the Kanneh-Mason family – the list could go on and on.

Our LitFest authors have been diverse and have included David Aaronovitch, Kate Atkinson, Vernon Bogdanor, Nicholas Hytner, Alan Johnson, Hilary Mantel, Dame Jenni Murray, Edna O'Brien, Robert Peston, Claudia Roden, Alan Rusbridger and Bart van Es to name but a few.

We pride ourselves on our community outreach. Hundreds of volunteers join us each year and we work with local churches, synagogues, businesses, schools, choirs and orchestras, The Hampstead Garden Suburb Trust and the Hampstead Garden Suburb Residents Association as well as our two designated beneficiary charities, Toynbee Hall and the North London Hospice.

Our free lunchtime concerts have provided opportunities for fostering aspiring young musicians, including many future stars. These concerts are also important to the elderly and disabled in our community who come along for a social lunch and live music.

Proms has also commissioned new music, from composers such as Jennifer Hillman, David Matthews, Ronald Corp and Patrick Hawes.

Each year we introduce children to live musical performance, both through our family concerts and our dedicated Schools' Prom, which includes pre-Proms workshops – we've run 135 over the last five years – for about a dozen schools annually. Thousands of pupils from local schools have attended and participated in our lunchtime concerts. Over 200 13-year-olds experienced Toynbee Hall's *Make It* programme, which Proms sponsored and many others are engaged in Toynbee's youth activities.

All this is accomplished through year-round work by Proms' dedicated committee members, which expands to over 200 people working during the >



Prom-goers enjoying the Last Night



Festival to make sure that everyone gets their tickets, finds their seats, is fed and watered and that the tech works smoothly. If you'd like to learn more about being part of Proms, please contact us at [enquiries@promsatstjudes.org.uk](mailto:enquiries@promsatstjudes.org.uk).

Of course none of this would happen without the support and appreciation of our sponsors, benefactors, Friends, advertisers, volunteers, and you, our audiences. It gives us the encouragement to start again each September!

### PROMS' EXPANDING OUTREACH

One of the things we are most proud of is how much Proms supports community efforts. Aside from our charitable contributions, which reached over £1 million in 2021, Proms volunteers have worked with Toynbee Hall on some of its programmes, such as *Speak It*; we've also supported the *When We Speak* programme.

As part of our education offer, we have introduced a Fantastic Fanfare Competition, which attracts entries well beyond the Suburb (our latest winner's entry will be played on 29 June). With DaCapo Music Foundation we've also made available various learning activities

for children that can be drawn down from our website, [promsatstjudes.org.uk/promsineducation](http://promsatstjudes.org.uk/promsineducation)

We're talking with our Principal Sponsor Brent Cross Town (BXT) about offering on-site concerts and singing opportunities. This year we have a BXT walk that will introduce its new buildings and facilities. And, as a silver lining to Covid's cloud, we now offer recorded LitFest talks online as well as live.

### ARCHIVING PROMS' PAST

In 2021, Proms began an exciting new project – pulling together various materials that we've collected over the years. In conjunction with the Hampstead Garden Suburb Heritage Virtual Museum, the Proms at St Jude's web pages ([hgsheritage.org.uk/Detail/collections/SJP-main](http://hgsheritage.org.uk/Detail/collections/SJP-main)) now have a variety of materials – programmes dating back to 1993; leaflets; posters; post-Proms roundups; and Launch Event programmes. We're also working with the Hampstead Garden Suburb Archive Trust to agree which materials that we hold – for example a complete run of programmes – should be kept on hand as part of its archive. There's more to come as well, so watch this space.

# THE INNOCENTS: A LONG AWAITED WORLD PREMIÈRE

by Tina Isaacs and Anne Kollar, Proms Trustees

© MICHAEL ELEFTHERIADES



Patrick Hawes conducts *The Innocents* at the 2022 Launch Event

Every year Proms kicks off its upcoming season with a Launch Event at which Friends, sponsors, donors and invited guests can mingle, listen to some great music and hear about the planned programme. This year's event was exceptional.

The programme featured a variety of choral works performed by Finchley Children's Music Group and VOCES8, but most significantly included the world première of the Proms' commissioned composition *The Innocents*, with Nicholas Chalmers accompanying and composer Patrick Hawes conducting. Written for organ and a double choir composed of adults and children, the work had been commissioned for the 2020 festival by Proms at St Jude's to commemorate the 80th anniversary of the sinking of the SS *City of Benares* in September 1940. Due to Covid restrictions the performance had to be cancelled in 2020 and again in 2021.

The *City of Benares* set sail from Liverpool for Canada with 100 evacuee children on board. Michael Rennie, son of the then Vicar of St Jude's, travelled as a volunteer escort. A few minutes after midnight on 18 September a German submarine torpedoed the ship. 258 of the 406 passengers and crew died, including

77 children under escort and six of the 10 escorts. Michael Rennie repeatedly dived into the sea from lifeboat #11 to rescue drowning children but died of exhaustion before rescue ships arrived. The death toll shook Britain and its allies and marked the effective end of all overseas evacuation from Britain. Walter Starmer's memorial painting to Michael Rennie and the children who were lost is situated in St Jude's.

It was incredibly moving to hear this beautiful composition, with its wrenching depiction of war's tragic destruction of innocent life, finally brought to life in the acoustic of St Jude's and in the sight of Walter Starmer's painting.



Performing such a piece in the shadow of the horrors of the Russian invasion of Ukraine added much poignancy and emotion to the evening. As a mark of respect and solidarity the combined choirs and then the entire audience sang the Ukrainian national anthem, in Ukrainian. A collection was held for the Disasters Emergency Committee humanitarian effort in Ukraine. Donated via The Big Give, which doubled our contribution, £2,542 was raised. Truly it was as extraordinary evening! >

## THE INNOCENTS

*City of Benares, Ark of Salvation*

*from nightmare nights of flame;*

*For all the terrors that sent them away*

*The Innocents bear no blame.*

Innocents together innocence enfolds,

There is a dream, a communion of soul

This refuge - a perfect home for Innocents to thrive;

Cherished, apart, from all that lurks outside.

The innocents have different eyes:

They see a world experience denies.

The innocents have a different Mind

Believing all the world is good and kind.

In that night as Innocents sleep,

death comes skimming from the deep.

Noise shatters silence, slumber becomes screams

Innocence drowns in all that war has schemed.

*Refrain*

Torrential chaos, confusion, frozen fear:

The listing liner has twisted, jamming gear.

Falling, thrashing in the freezing sea,

double-darkness is all that can be seen.

Dawn breaks with pity on a wretched sight;

Flotsam, bodies, yet some cling to life.

Too late for seventy-one the Hurricane arrives

desperate sailors seek, yet only seven survive.

The trust of Innocents finds itself betrayed

For in hell order is swept away.

No light of day can scatter this dread dark

The shroud of death lies heavy and will not part.

In lifeboat twelve six Innocents drift away;

A miracle reveals them after eight long days.

Thirteen survived and seventy-seven died:

Innocents pay the price for greed and pride.

*Refrain*

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Finchley Children's Music Group



Singing the Ukrainian National Anthem

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VOCES8



Walter Starmer's memorial painting in St Jude's

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# TOYNBEE HALL



Young participants on Toynbee Hall's *When We Speak* programme celebrating the launch of the book they published with our partners WriteBack, a charity empowering people through story telling

**T**oynee Hall, the historic settlement and lively collection of spaces in East London with such strong connections to Proms at St Jude's, is based within the communities that were hardest hit by the coronavirus outbreak and subsequent lockdowns and which are now feeling the full force of the cost-of-living crisis.

Thanks to the unwavering support from Proms at St Jude's we have been on hand for young people living here throughout, whether they are living in families on extremely low incomes, in overcrowded and unsafe housing or have caring responsibilities alongside their studies - we have provided a safe, supportive space to be themselves and find their voices.

### **When We Speak: relaunched and accredited for 2022**

Young people living in the area around Toynbee Hall often feel precarious and uncertain about their futures. Even if they succeed at school, they are still likely to face barriers to success - inequality, discrimination, structural violence and exclusion from the mainstream.

*When We Speak* highlights for young people the positive examples of social change brought about through the expertise, experiences and achievements of marginalised groups in society.

Freed from the confines of online delivery, the programme relaunched last year to provide training, specialised coaching, access to seed funding and safe youth-led spaces. We doubled the number of young people we directly supported to 36; each young

person's reach to their peers is multiplied through their targeted use of social media, school assemblies, online and in-person events, blogs and podcasts.

A particular achievement for the team was the accreditation of the *When We Speak* programme. For those young people who want to pursue the course, they can now achieve a Level 4 in Health & Social Care thanks to Proms' funding and the hard work of the Youth Manager behind the scenes. We will pilot the delivery of the qualification this year.

The consistency of support for young people from Proms at St Jude's makes a huge difference as well as the funding itself. Thank you all for your commitment and generosity.

**When We Speak brings youth voices excluded from the mainstream to the fore, giving them a space to dream and imagine the world they want to see - and then providing the practical tools and skills to make that happen.**

[www.toynbeehall.org.uk/when-we-speak/](http://www.toynbeehall.org.uk/when-we-speak/)

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# NORTH LONDON HOSPICE

*'Our arms will be so tightly around you. You will be so supported.'*

That's exactly how it was for Susan, when her sister Marion was cared for by North London Hospice.

Marion spent her life travelling the world as a tour producer – working with a dizzying array of music royalty from Frank Sinatra, George Michael and Take That to Cliff Richard and Leonard Cohen. But when she was diagnosed with an aggressive neurological disease at age 53, her life on the road ended.

Marion moved home to be with her partner Marco, but her decline was fast. 'I tried hard to get her the help she needed but it was an uphill struggle,' said Susan.

*'Then we contacted the North London Hospice and everything changed. The next day nurse Maggie visited and equipment to make Marion's life more comfortable began to arrive, making a huge difference. The doctors spoke with her medical team, a hospice physiotherapist visited, and the social work team helped organise practical and emotional support.'*

It was suggested Marion came into the hospice Inpatient Unit for a respite stay when her pain became too much. 'Dr Jo Brady could see Marion was hesitant but said: "Don't be afraid to come into the hospice, where we can get you stable", and that's what they did.'

Marion spent two weeks at our Finchley Inpatient Unit, where the hospice looked at the whole picture – her life, lifestyle and family – and provided appropriate care.

*'Marion loved our white Jack Russell, Robbie. He was 17 and died the night before her funeral. But we were thankful we could take him into the hospice.'*

*'The hospice was so different from the hospital environment. Staff had time to sit at Marion's bedside, to chat and hold her hand. She released a lot of her fears in conversations with the nurses that she found difficult to have with family.'*

Marion decided she wanted to die in the hospice and when the time came, Susan says Marion was no longer scared.

*'I will never forget what Dr Brady said to me. She gave me a hug and said: "Our arms will be so tightly around you and Marco. You will be so supported."*



Marion and Robbie

*'The hospice became a home away from home. We were with her for her last 18 hours of life. It was so sad, but the consultants had prepared us.'*

*'She really wanted to make it to Christmas, but it wasn't to be. She died on 7 December 2021, but she did see the Christmas tree go up, which really pleased her.'*

## ABOUT NORTH LONDON HOSPICE

It costs £13 million a year to run the hospice. Just 40% comes from the NHS and we rely on the generosity of our community; individuals, companies and events like Proms at St Jude's, to help us raise the rest. Each year we care for more than 3,500 patients, and their families, facing life-limiting or terminal illness in the boroughs of Barnet, Enfield and Haringey. We strive to provide the best of life, at the end of life, for everyone.

All care is provided free of charge. For more information visit [www.northlondonhospice.org](http://www.northlondonhospice.org)

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# 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 25 JUNE AND SUNDAY 26 JUNE**

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

In association with The Henrietta Barnett School

**A**t last! We're delighted to welcome you to a live LitFest mercifully free of any trace of Covid restrictions.

The excitement includes an exclusive recorded interview with celebrated Irish novelist Colm Tóibín, winner of the 2021 David Cohen Prize for Literature. He is in conversation with biographer, Hermione Lee, about his latest book *The Magician* as well as his earlier work.

We have another stimulating and varied mix of authors for you at this, our 11th LitFest, discussing Prime Ministers we might have had, the roller coaster ride of the last USA election, the aromas of Mediterranean cooking and bittersweet memories of an author's struggle to start writing.

There's also a tale of war-blasted lives that might have been, disasters and discoveries of the pandemic and a family drama of secrets and revelations.

We're very pleased with the line-up and hope you agree there's something for every taste.

Our thanks 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 and to The Henrietta Barnett School for once again donating its facilities. And to the Hampstead Garden Suburb Residents Association for its sponsorship. >



Tickets at the door or book online at [promsatstjudes.org.uk](https://promsatstjudes.org.uk)

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Recordings of all live LitFest events are available online from 2 July



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# Books, Books, Books

Copies will be on sale from West End Lane Books. All our authors 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.

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



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Jon Sopel



Simon Lewis

11.30-

## Jon Sopel

with Simon Lewis

*UnPresided - Politics, Pandemics and the Race that Trumped all Others*

This event has been moved to Sunday 26 June at 10.00

This is a diary of an election like no other... Jon, then BBC North America editor, follows Donald Trump on the extraordinary 2020 US presidential campaign trail.

As the election heats up and a global pandemic sweeps in, challenging the very institutions of American politics, he shows us what really went on behind the scenes at every key moment and follows in detail the alarming January 2021 march on the Capitol building.

Goodreads called the book 'an intelligent and probing reflection on 21st-century America' and 'a biting, funny and unique look into a bizarre election'.

Jon, who is leaving the BBC to join colleague Emily Maitlis in a new LBC podcast and radio show, is in conversation with Simon Lewis, director of communications at 10 Downing Street during Gordon Brown's time as Prime Minister. >



Victoria Glendinning



Julia Somerville

13.30–14.30

## Victoria Glendinning with Julia Somerville

*Family Business*

A warm and colourful look at the family behind the iconic John Lewis dynasty, Victoria tells of battles between generations, the drive to employ workers as partners and how she has shaped the brand since the original John Lewis was a 14-year-old.

Orphaned at six months old by an aunt, he worked as an apprentice printer, saving furiously to open his own business.

It's a compelling tale and, with the future of the high street looking increasingly uncertain, Victoria's book explores what new direction John Lewis must take if it is to survive.

The biographer and novelist's previous works include books on Anthony Trollope, Vita Sackville West, Leonard Woolf, Jonathan Swift, Rebecca West and Edith Sitwell.

She is in conversation with TV news reader and reporter Julia Somerville, a presenter of BBC consumer programme *Rip Off Britain* and a former head of the advisory committee on the Government Art Collection.



Francis Spufford



Claire Berliner

15.00–16.00

## Francis Spufford with Claire Berliner

*Light Perpetual*

In this powerful novel, Francis imagines the possible futures of five children killed in a wartime rocket attack on London. He lets them experience the unimaginable changes of the 20th century and live out their triumphs and disasters.

Ingenious and profound, critics have called it 'full of warmth and beauty', 'a story of the everyday, the miraculous and the everlasting' and 'a sweeping and intimate celebration of the gift of life'.

Francis began his writing career producing non-fiction and quickly attracted great reviews and won awards. His 2010 book *Red Plenty*, about the Soviet Union in the 1960s, blended history and fiction and was translated into nine languages.

As well as teaching creative writing, he edits and writes essays. His wife is a canon at Ely Cathedral and Francis was a member of the Church of England General Synod until last year.

He is in conversation with Claire Berliner, who is a writer, editor and Head of Programmes at The London Library. >

**Cancelled due to unforeseen circumstances**





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© RICHARD POHL/THE TIMES



Jeremy Farrar

Anjana Ahuja

Hugh Pym

16.30-17.30

## Jeremy Farrar and Anjana Ahuja with Hugh Pym

*Spike: The Virus v the People - the Inside Story*

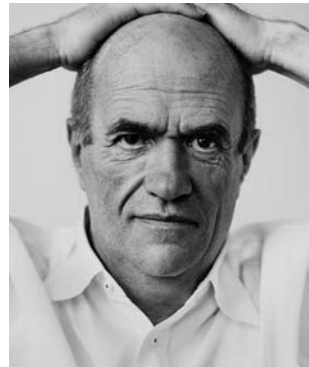
This widely acclaimed inside story of the Covid pandemic questions government claims that it 'followed the science'. It reflects not only Jeremy's views but also those of other leading scientists and political figures involved in the crisis.

As head of health research foundation the Wellcome Trust and an expert on infectious diseases, he was one of the first to hear about a mysterious new illness in China and to learn it could readily spread from animals to humans. Later he became a key figure on the SAGE emergency committee.

Jeremy, who will give his book royalties to charity, was a key figure in both the UK and the World Health Organization and at the heart of desperate efforts to control the virus.

Anjana is the *Financial Times* science columnist and a freelance writer who has covered the pandemic extensively since its beginnings in January 2020.

They are in conversation with BBC Health Editor Hugh Pym who has been reporting on politics, economics and NHS finance for more than two decades.



© BRIGITTE LACOMBE

Colm Tóibín



© TOM PILSTON

Hermione Lee

FROM 18.30 - ONLINE ONLY

## Colm Tóibín

Winner of The David Cohen Prize for Literature 2021

Online interview by Hermione Lee

The David Cohen Prize for Literature was awarded to Colm in December 2021 for his whole body of work. He has written 10 novels - his latest *The Magician*, re-imagining the life of Thomas Mann, won the Rathbones Folio Prize 2022. His novel *Brooklyn* was adapted into an award-winning film starring Saoirse Ronan. He has just released his first book of poetry, *Vinegar Hill*.

His interviewer, Hermione Lee, who chairs the David Cohen Prize panel, says: 'He's a Renaissance man who can do almost everything with equal brilliance. He's a novelist, short-story writer, playwright, essayist, travel writer, critic, teacher, journalist and gay-rights activist'.

Hermione is a biographer, literary critic and academic. Her most recent book is *Tom Stoppard - a Life*. >



Charlotte Mendelson



Bridget Galton

11.30-12.30

## Charlotte Mendelson with Bridget Galton

*The Exhibitionist*

A family meet to mark their egotistical father's new art exhibition after a gap of several decades. The artist believes this will finally establish his reputation. The gathering, however, unexpectedly becomes a catalyst for family turmoil, revelations and decisions.

A dazzling, hilarious, sad and sexy exploration of toxic marital and family dynamics, Charlotte's newest novel explores art and vanity, stifled ambition and queer desire, sacrifice and freedom.

Novelist Sarah Waters calls the book 'a devastating treat of a novel - funny, furious, dark and delicious'.

Author Daisy Buchanan writes: 'It is simultaneously elegant and propulsive - every single sentence is arrestingly powerful. This book is beautiful but also funny, furious and wild in its rage'.

Charlotte's earlier work earned much success. *When We Were Bad* was named a book of the year by the *Guardian*, *Observer*, *Sunday Times*, *New Statesman* and *Spectator*.

She is in conversation with *Ham & High* features editor Bridget Galton.



Claudia Roden

© STUART SIMPSON/PENGUIN



Dan Saladino

13.30-14.30

## Claudia Roden with Dan Saladino

*Med - A Cookbook*

Claudia's delightful and beautifully illustrated new book conjures up the spell cast by the Mediterranean and its influence on her life-long love of cooking.

The Cairo-born and French-educated writer says: 'The smell of garlic sizzling with crushed coriander takes me back to Egypt and the aroma of saffron and orange zest mingled with aniseed and garlic triggers memories of the Riviera'.

Like her earlier classic works, *The Food of Italy*, *The Food of Spain* and *The Book of Jewish Food* - a 25th anniversary special edition of which is now on sale - this new offering seamlessly blends culinary tales with recipes from a master of her craft.

Acclaimed chef Yotam Ottolenghi says: 'To read Claudia is to sit at her table with everything simply as it should be. Pull up a chair for the food and stay at the table for the stories'.

Claudia is in conversation with writer, journalist and BBC Food Programme presenter Dan Saladino. His new book *Eating to Extinction* laments the steady loss of the world's rarest foods as the planet races headlong into the pit of homogenised, globalised fast food. ▶



Steve Richards

15.00-16.00

## Steve Richards

*The Prime Ministers We Never Had*

**W**as Harold Wilson a bigger figure than Denis Healey? Would David Miliband have become Prime Minister if it were not for brother Ed? How close did Jeremy Corbyn come to Number 10?

Journalist and commentator Steve Richards looks at 11 Prime Ministers we never had. He sheds new light on some of the most compelling characters in public life, examining what made each special and why they failed to achieve the final leap.

Besides regularly presenting Radio 4's *The Week in Westminster* and writing for the *Guardian*, *Independent* and *Financial Times*, Steve is best known for his now almost-legendary monthly political one-man show, *Rock 'n' Roll Politics*.

Former Downing Street Chief of Staff Nick Timothy says of Steve's latest book: 'This is another insightful and entertaining work from one of the brightest and best British writers and broadcasters'.

Broadcaster Andrew Marr observes: 'He is one of the shrewdest political commentators we have and is unusual in that he actually seems to like politicians'.



Howard Jacobson



Georgina Godwin

16.30-17.30

## Howard Jacobson

with Georgina Godwin

*Mother's Boy*

**I**n a book infused with trademark humour and bittersweet memories, the award-winning novelist, commentator and broadcaster explores the exquisite dichotomy of being both English and Jewish, of belonging and not belonging, of being simultaneously an insider and outsider.

He takes us from the growing pains of childhood to studying at Cambridge before landing in Australia as a maverick young professor via a spell selling handbags from his father's market stall. *The Sunday Times* called it 'brilliantly funny' and an 'outstanding example of his comic outsider angst that he makes his own'.

Howard has written 16 novels and five works of non-fiction. He won the 2010 Man Booker Prize for *The Finkler Question*. In 2000 he received the Bollinger Everyman Wodehouse Prize for *The Mighty Walzer*, repeating his triumph in 2013 with *Zoo Time*.

He is in conversation with Georgina Godwin, books editor and presenter for internet radio station Monocle 24. She is a regular host at UK festivals and one of the founders of the Harare International Festival, now Africa's largest arts event.

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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 27 JUNE 10.30

### Welcome to The East End

© MARK ZAKIAN



This walk is an introduction to London's multicultural East End, focusing on Spitalfields and Whitechapel – the area closely associated with Canon Samuel and Henrietta Barnett, who created

Hampstead Garden Suburb. Led by **Mark King**, London Blue Badge tourist guide and author of *The Blue Badge Guide's London Quiz Book*.

Meet at the Kindertransport Memorial in Hope Square next to Liverpool Street Station, EC2M 7PR

## MONDAY 27 JUNE 14.00

### 'Laugh, I Thought I'd Never Start'



Accredited guide and lecturer **Lester Hillman** leads a light-hearted exploration of the Suburb's comedy heritage around Whitechapel and the East End. Dickens, Grimaldi, George Bernard Shaw, Evelyn Waugh, clowns, birds, radio, TV and more...

Meet at the Kindertransport Memorial in Hope Square next to Liverpool Street Station, EC2M 7PR

Meet at the Kindertransport Memorial in Hope Square next to Liverpool Street Station, EC2M 7PR

**Cancelled due to unforeseen circumstances**

© DAVID WHITE



## TUESDAY 28 JUNE 10.30

### Hidden Corners of Hampstead



So you think you know Hampstead? Popular Proms guide **Tamara Rabin** takes us on a tour of some of her favourite, but less well-known, places in Hampstead village, sharing nuggets of

history and stories about former residents. The pace is gentle, but involves some steps.

Meet outside Hampstead Underground Station, Heath Street, NW3 1QG

## TUESDAY 28 JUNE 14.00

### The Lost Suburb



Today's Suburb is not entirely as planned – or built. War, neglect and redevelopment have left a 'shadow' Suburb of what-might-have-beens. The Hampstead Garden Suburb

Trust's **Paul Capewell** leads an exploration of what isn't there – from Unwin's unbuilt Central Square and Marketplace to the replacement of the original village green by Queens Court.

Meet in the car park, St Jude's Church, NW11 7AH

© DAVID WHITE



## WEDNESDAY 29 JUNE 10.30

### Grasslands and Wetlands of Hampstead Heath



The deeply knowledgeable and enthusiastic **Richard Payne**, Hampstead Heath Conservation Supervisor, leads us on a walk down the eastern side of the Heath, via the Highgate chain of ponds to

look at the ecology and management of these important grassland and wetland sites. Covering about three miles at medium pace, the walk finishes near the Parliament Hill athletics track by 13.00.

*Meet at the viewpoint on Highgate side of Kenwood estate (off Hampstead Lane)*

## WEDNESDAY 29 JUNE 14.00

### Courts and Closes



With narrow access roads, and linked by a network of twittens, the Courts and Closes of the Suburb used land efficiently and were pleasant and safe to live in. Raymond Unwin's courtyard housing

provided high-quality housing for people who could not otherwise afford to live here, including single women and men. This walk is led by **James Phillips**, The Hampstead Garden Suburb Trust Assistant Architectural Adviser.

*Meet at the junction of Northway and Market Place (outside Sherrards), NW11 6JJ*

## THURSDAY 30 JUNE 10.00 (NOTE TIME)

### The Square at the Heart of The Suburb



This short, leisurely walk on and around Central Square is for those who would like to know more about the creation of Hampstead Garden Suburb, its founder Henrietta Barnett

and the iconic buildings surrounding the square. It is led by **Kate Webster**, Proms Heritage Walks Coordinator and Trustee of the Hampstead Garden Suburb Virtual Museum.

*Meet opposite The Henrietta Barnett School on Central Square, NW11 7BN*

## THURSDAY 30 JUNE 14.00

### The Hidden Landscape



The present Suburb conceals the rural landscape that preceded it. The fields and hedgerows of Wylde's Farm were incorporated into the Suburb layout and can still be found if you know

where to look. This walk, led by **Simon Henderson**, Chief Executive of The Hampstead Garden Suburb Trust, explores this hidden landscape and shows Unwin's care in shaping his plan around pre-existing natural features.

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



© DAVID WHITE



© DAVID WHITE

## FRIDAY 1 JULY 10.30

### Covent Garden - The Las Vegas of The Swinging (Seventeen) Sixties



By the 18th century Covent Garden offered a heady mix of taverns, brothels, playhouses and eateries where literary giants rubbed shoulders with notorious 'Covent Garden ladies'. From the elegant

Piazza to gas-lit alleyways, **Ian Fagelson** (top 10 guide on TripAdvisor) leads us on a tour of the area's most fascinating people and places, revealing their sometimes 'seamy' and 'steamy' history.

*Meet at the exit from Covent Garden Underground Station, WC2E 9JT*

## FRIDAY 1 JULY 14.00

### The New Town on Our Doorstep



Brent Cross Town (BXT) promises to be as revolutionary as Hampstead Garden Suburb was 100 years ago. **Kate Webster**, Proms Heritage Walks Coordinator, examines the vision and plan

for BXT and explores progress so far, including the award-winning playground and newly opened park. We also learn a little of the history of the Cricklewood area, including farming, a suffragette and early aircraft.

*Meet outside BXT Visitor Pavilion, Claremont Way, NW2 1AJ*



© KATE WEBSTER

## SATURDAY 2 JULY 10.30

### The Wyldes Of Hampstead



**Marilyn Greene**, professional guide and former curator of Hampstead Museum, leads us around Hampstead's once rural northern edge, including the hamlet of North End, with its

famous residents, hostelry and 17th century Wyldes farmhouse. We learn how farmland augmented the Heath and provided the site for Hampstead Garden Suburb, returning to Golders Hill Park café via the enchanting Hill Garden.

*Meet at Golders Hill Park café, North End Way, NW3 7HD*

© IVAN BERG

## SUNDAY 3 JULY AT 10.30

### Punks, Priests and Poseurs - The Hampstead Set



**Julia Male**, Blue Badge guide and local resident, takes us on an exploration of Hampstead in the footsteps of some of its famous (and infamous) residents, many of whom have been

commemorated on English Heritage or Heath & Hampstead Society plaques.

*NB: part of the route involves steep steps.*

*Meet outside The Flask pub, Flask Walk, NW3 1HE (close to Hampstead Underground Station and buses)*



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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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# CONCERTS

SATURDAY 25 JUNE 19.30

Please note: Evening concerts, except for 2 July, begin at 19.30.  
Lunchtime concerts are free, and begin at 12.00 noon.

## Orchestra Nova

### David Cohen Memorial Concert

Supported by The John S Cohen Foundation

George Vass *conductor* • Benjamin Nabarro *violin*

#### PROGRAMME

##### FELIX MENDELSSOHN (1809-1847)

- Overture *The Hebrides* ('Fingal's Cave') in B minor Op 26

##### FELIX MENDELSSOHN

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

##### FRANZ SCHUBERT (1797-1828)

- *Andante* from String Quartet No 14 in D minor D 810 *Death and the Maiden* (arr Mahler)

##### FRANZ SCHUBERT

- Symphony No 3 in D major D 200
  - *Adagio maestoso - Allegro con brio*
  - *Intermezzo: allegretto*
  - *Minuetto: vivace*
  - *Finale: presto vivace*

#### GEORGE VASS

Described by BBC Radio 3 as 'the saviour of contemporary classical music', George studied at the Royal Birmingham Conservatoire and the Royal Academy of Music. He was appointed Artistic Director of the renowned Presteigne Festival in 1992, and also served the Hampstead and Highgate Festival



George Vass

(2004-2009) in a similar capacity. Vass made his professional debut at St John's Smith Square in 1979 and, as Artistic Director of the Regent Sinfonia of London and later Orchestra Nova, has appeared at many of the UK's major concert halls and festivals.

As a guest conductor he has worked with ensembles including the BBC National Orchestra of Wales, Bournemouth Symphony, Royal Liverpool Philharmonic, Royal Scottish National and Ulster orchestras, Amsterdam's Promenade Orkest, London Mozart Players, Malmö Operaorkester, the choirs of Royal Holloway, Merton College Oxford and Schola Cantorum Oxford. He has made over 35 commercial recordings and has broadcast for BBC Radio 3 and Channel 4.

Founder and Artistic Director of Nova Music Opera, he premièred Thomas Hyde's *That Man Stephen Ward* >



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(Hampstead and Highgate Festival, 2008; revival 2015) and, for Nova Music Opera, chamber operas including: Sally Beamish *Hagar in the Wilderness* (2013), Stephen McNeff *Prometheus Drown'd* (2014), Cecilia McDowall *Airborne* (2014), Joseph Phibbs *Juliana* (2018) and Britten/Luke Styles *Awakening Shadow* (2021).

Vass has commissioned and premièred work from a range of eminent composers and in October 2017, he was presented with a BASCA Gold Badge Award marking his support for the UK song-writing and composing community.

An advocate of community music-making, Vass is music director of Bushey Symphony Orchestra and St Albans Choral Society and also enjoys associations with the Blaze Ensemble, Royal Tunbridge Wells Symphony Orchestra and Dartington Summer School and Festival.

Recent highlights include critically acclaimed Resonus discs: conducting Fenella Humphreys with the BBC NOW in Sibelius Violin Concerto in D minor and Joseph Phibbs' chamber opera *Juliana* with Nova Music Opera.

George Vass is an Associate of the Royal Academy of Music, served the British Arts Festivals Association as chair from 2014-18 and, from 2016 to 2019, was Treasurer of the Royal Society of Musicians.

## BENJAMIN NABARRO

Described by *Musical Opinion* as 'an outstanding artist', Benjamin Nabarro has performed worldwide as a soloist, chamber musician, director and conductor with the BBC Symphony, BBC Scottish Symphony, English Chamber, Philharmonia and Scottish Chamber orchestras, among others. His concerto performances have won praise for their 'purity of style, elegance of phrasing and unsurpassed perfection of technique'.

A busy and committed chamber musician, he is a member of both Ensemble 360 and The Nash Ensemble, where he covers an extensive and diverse range of repertoire, including contemporary works, from duo recital programmes to music for large ensembles. Ensemble 360 includes a string quartet



Benjamin Nabarro

in its own right, whose recent repertoire has included the complete quartets of Beethoven. He has made numerous recordings, and recent concert appearances have included works by J S Bach, Barber, Brahms, Elgar, Glazunov, Mendelssohn, Mozart, Astor Piazzola, Vivaldi and Huw Watkin. He has performed regularly at the festivals in Aldeburgh, Bath, BBC Proms, Cheltenham, Presteigne, Schleswig-Holstein, Mecklenburg-Vorpommern and Nuremberg, where he made his conducting debut in 2012.

Benjamin Nabarro is violinist with the Leonore Piano Trio, which has given concerts worldwide and made its debut recording of music by Arensky and Rachmaninov in March 2014 to great critical acclaim. The Trio has since released other recordings including works by Lalo, Parry, David Matthews, Rimsky-Korsakov and Taneyev, and has won universal praise, often featured as BBC Radio 3's 'Disc of the Week'. The Trio has given complete Beethoven cycles in Sheffield and London, appears regularly at the Wigmore Hall, and has future plans for concerts in Istanbul and the United States.

Benjamin Nabarro has given concerts and masterclasses in schools and conservatoires throughout the UK, Europe and worldwide, including workshops in New Zealand, as part of the 'Sistema' programme. He has also given masterclasses at the Royal Academy of Music, London, as well as in Norway and Canada. >



History of the Suburb



What's New (1931)

Hampstead Garden Suburb, near London's Hampstead Heath, is a vibrant community set within a unique mix of open spaces, planned street scene, and internationally recognised architecture. Welcome to our Virtual Museum.  
See Guide



Organisations



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Suburb News

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George Vass conducts Orchestra Nova

## ORCHESTRA NOVA

Formed by respected British conductor George Vass, Orchestra Nova made its debut at the Purcell Room on London's South Bank in October 2001. Its first commercial CD, a recording of Stephen Dodgson's Concertino for two guitars and orchestra, was chosen as 'Editor's Choice' in *Gramophone* magazine.

Orchestra Nova features regularly at St John's, Smith Square, London having given 60th birthday concerts for both its founder, George Vass and for composer Cecilia McDowall, a programme with award-winning Australian saxophonist Amy Dickson, a sell-out Christmas concert with the Choir of Royal Holloway and a programme as part of St John's Americana

Festival. Other engagements have included concerts at St Albans Abbey and the Lichfield Festival.

Primarily a recording ensemble, Orchestra Nova has released nine successful discs of British contemporary music including English Oboe Concertos by John Joubert, Kenneth Leighton and John McCabe with Jinny Shaw for Guild, David Matthews' Piano Concerto with Finnish soloist Laura Mikkola, music by Stephen McNeff, choral music by William Mathias with the choirs of St Albans Abbey under Tom Winpenny and a critically acclaimed CD of choral and orchestral music by James Francis Brown with string soloists Benjamin Nabarro, Rachel Roberts and Gemma Rosefield, clarinettist Catriona Scott and the Choir of Royal Holloway for Resonus Classics.

---

## ORCHESTRA NOVA

**First Violins** Eleanor Corr (leader), Bethan Allmand, Emma Lisney, Sophie Mather, Katharina Paul, Emma Wragg • **Second Violins** Ciaran McCabe, Eleanor Bartlett, Anna Bringham, Kath Roberts, Naomi Rump  
**Violas** Rebecca Chambers, Suzanne Evans, Zoe Matthews, Amy Swain • **Cellos** Gemma Wareham, Wallis Power, Tom Wraith • **Basses** Ben Daniel-Greep, Sam Rice • **Flutes** Fiona Kelly, Chloe Vincent  
**Oboes** Katie Bennington, Ben Marshall • **Clarinets** Sarah Thurlow, Fiona Mitchell • **Bassoons** Tom Oxley, Alex Callanan • **Horns** David McQueen, Alexander Willett • **Trumpets** Heidi Bennett, Shane Brennan  
**Timpani** Ben Fullbrook • **Orchestra** Manager Sophie Heywood

*List correct at time of going to print >*

## PROGRAMME NOTES

### FELIX MENDELSSOHN (1809-1847)

- Overture *The Hebrides* ('Fingal's Cave') in B minor Op 26 (1830)

Mendelssohn's extensive travels inspired some of his most popular works, which vividly evoke the atmosphere of the many places he visited. As was customary for wealthy young men in the 18th and early 19th centuries, Mendelssohn set off in the spring of 1829 on a 'Grand Tour' of Europe to broaden his cultural horizons. The tour lasted nearly four years, taking him through every major country and city of the time. His first stop was in London, then on to Scotland, where in August he visited the Inner Hebrides and the famous Fingal's Cave, on the uninhabited Island of Staffa, near the Isle of Mull. Overwhelmed by the beauty and scale of the place, he quickly jotted down the opening notes of an overture, including them in a letter home.

More than a year would pass before Mendelssohn finally completed the overture, which he provisionally titled *Die einsame Insel* (The Lonely Island), and yet another year before the work (retitled *Die Hebriden*) received its first performance in London in May 1832. It is one of the most successful pieces of programme music ever written. We can hear the breaking of the waves, almost see the basalt columns and strange colours, and above all experience the vastness of the cavern and the weird echoes inside. Mendelssohn was not the first composer to attempt to depict the physical world in music (one thinks of the storm in Beethoven's 'Pastoral' Symphony), but in *Fingal's Cave* he set an example that has never been equalled. In fact the popularity of Mendelssohn's overture significantly boosted the numbers of tourists visiting the cave during the Victorian period.

### FELIX MENDELSSOHN

- Violin Concerto in E minor Op 64 (1844)
  - *Allegro molto appassionato*
  - *Andante*
  - *Allegretto non troppo*

Mendelssohn first mentioned his idea of composing a violin concerto in July 1838 in a letter to his friend Ferdinand David, who was also one of the leading violin virtuosos of the day. Much care was taken in its composition and the first performance was not given until March 1845, with David as soloist. The concerto 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.

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, as the opening theme is heard again in the orchestra, the soloist is still weaving an intricate web of arpeggios around it.

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. >

## FRANZ SCHUBERT (1797-1828)

- *Andante* from the String Quartet in D minor, D 810 (*Death and the Maiden*) (1824) arr for string orchestra by Gustav Mahler (1860-1911)

Gustav Mahler had a secret passion for arranging classic compositions for chamber orchestra. It was indeed common practice around the turn of the 20th century for conductors to make arrangements of established chamber works. No doubt it was felt that this might better suit the tastes of audiences. Mahler was in the habit of altering the texts of well-known published scores and would frequently make considerable changes to scores he was conducting.

Mahler obtained a score of Schubert's *Death and the Maiden* String Quartet and made notes on how the music could be arranged for string orchestra and made more suitable for larger concert halls. What has come down to us is Mahler's incomplete arrangement marked with copious and detailed notes on instrumentation, dynamics and articulation. He abandoned plans for a complete performance. Long after his death, his daughter Anna discovered the unfinished arrangement and brought it to the attention of Mahler scholars David Matthews and Donald Mitchell, who reconstructed the orchestral parts from Mahler's notes. In the case of the *Andante* movement, all they had to do was transcribe Mahler's markings in their entirety without further editing. The score of Mahler's arrangement of the whole quartet was published in 1984.

The original quartet was published posthumously. The title *Death and the Maiden* comes from the re-use in the *Andante* movement of Schubert's song setting of a poem of that title by Matthias Claudius (1740-1815).

The theme of the *Andante* is ideal for the set of five variations that follow, as it consists of a simple repeated rhythmic pattern with little melodic or harmonic movement, allowing the composer full opportunity to add musical decoration and expressive content - an opportunity of which he took full advantage.

## FRANZ SCHUBERT

- Symphony No 3 in D major D 200 (1815)
  - *Adagio maestoso - Allegro con brio*
  - *Intermezzo: allegretto*
  - *Minuetto: vivace*
  - *Finale: presto vivace*

Until he was 15 Schubert was a choirboy in the Imperial Chapel and a boarder at the *Stadtkonvikt*, or City Seminary. He received a thorough grounding in composition under the guidance of Antonio Salieri and developed an extensive knowledge of orchestral technique through playing the violin and viola in various ensembles.

In his first three symphonies (1813 to 1815) the young Schubert took as his model the symphony as it had emerged in Haydn's and Mozart's mature works. They were usually in four movements, beginning with a slow introduction; the slow movement would come second, followed by a minuet and trio. The finale would often be in rondo form. Schubert followed these conventions quite closely whilst putting his particular stamp on them. He also chose keys (D major for Nos 1 and 3, B flat for No 2) which suited the day's valveless trumpets and horns.

The Third Symphony is a work of charm and humour, though somewhat lighter than the earlier two. Schubert (now aged 18) began it in May 1815 but set it aside after composing the *Adagio maestoso* introduction and the beginning of the first movement. He resumed work in July, and completed it in just eight days.

The main *Allegro con brio* section of the first movement begins with a crisp, rhythmic theme full of Viennese gaiety. A second theme continues in a similar vein; already Schubert shows himself to be a master of modulation and the movement develops through a delightful sequence of key changes, with much orchestral ingenuity.

The second movement is a graceful intermezzo. The melody unfolds, without elaboration, with almost childlike innocence. The minuetto is introduced by a short theme played in unison by the full orchestra. The Ländler-like Trio is a melodic gem. The lively finale reveals Schubert in particularly joyous mood.

*Notes by Thomas Radice*

*enjoy the proms*

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SUNDAY 26 JUNE 19.30

# The Darius Brubeck Quartet

Supported by The Diana and Allan Morgenthau Charitable Trust

Darius Brubeck *piano* • Dave O'Higgins *saxophone* • Matt Ridley *bass*  
Wesley Gibbens *drums*



The Darius Brubeck Quartet from left: Matt Ridley, Dave O'Higgins, Darius Brubeck and Wesley Gibbens

## PROGRAMME

The Darius Brubeck Quartet concerts always include Darius Brubeck compositions, South African jazz, and ever-popular Dave Brubeck hits. The Quartet's mutual understanding and interaction is a pleasure to see and hear and their acoustic sound is melodic, spontaneous, rhythmic and engaging. *The Darius Brubeck Quartet: Live in Poland* album was given four stars in *Downbeat*, five stars in *Jazzwise* and praised in *The Financial Times*.

## DARIUS BRUBECK

Jazz pianist and composer Darius Brubeck grew up in the artistic milieu of his famous father Dave and has enjoyed a lifetime of varied international experience as band leader, composer, teacher and broadcaster.

In the 1970s and early 80s, Darius led his own groups, played with Don McLean, Larry Coryell, and was ushered into the international jazz scene as a member of Two Generations of Brubeck and The New Brubeck Quartet (Dave, Darius, Chris, and Dan Brubeck) under his father's leadership. He moved to South Africa in 1983, initiating the first degree course in Jazz Studies offered by an African university and founded the Centre for Jazz and Popular Music at the University of KwaZulu-Natal where, as Professor of Jazz Studies, he taught until 2005.

Darius Brubeck and Afro Cool Concept, which featured some of South Africa's premier musicians, played throughout southern Africa, Europe, and the USA. Brubeck also led groups representing his university and South Africa in Europe, Turkey, Peru, Thailand, and the USA. Brubeck has collaborated in 'world music' concerts with virtuoso bansuri player, Deepak Ram.

The Darius Brubeck Quartet has been together for 15 years and tours internationally. Since 2010 Darius >

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has also toured with Brubecks Play Brubeck, appearing annually at Ronnie Scott's. Two of his pieces, *For Lydia* and *Tugela Rail* were selected by the Associated Board of Royal Schools of Music for its jazz syllabus.

## DAVE O'HIGGINS

Saxophonist Dave O'Higgins has 23 albums as leader to his credit. The latest Ubuntu release *That's the Way to Live* (2021) has had great reviews in the *Observer*, *Jazzwise*, *BBC Music Magazine* and many online jazz sites. In 2017 *It's Always 9:30 in Zog* was nominated for best CD (British Jazz Awards) and Dave for best tenor saxophonist. O'Higgins & Luft were nominated for best band in 2020 Parliamentary Jazz Awards.

On the faculty at the London College of Creative Media, Dave currently performs with the Harvey / O'Higgins Project, O'Higgins & Luft, Darius Brubeck Quartet and Ronnie Scott's Jazz Orchestra. He has also worked with Ray Charles, Frank Sinatra, Joey Calderazzo, Eric Alexander, Joe Lovano, Phil Woods, Nancy Wilson, Wayne Shorter, Eddie Gomez, Billy Childs, Abdullah Ibrahim, Martin Taylor and Stéphane Grappelli. He wrote and produced the 2017 Matt Bianco album, *Gravity*. Dave's saxophone sound and language draws from deep respect for Dexter, Stitt, Coltrane, Mobley, Turrentine and Brecker amongst a host of inspirations right up to the present.

## MATT RIDLEY

Matt Ridley is well known on the UK Jazz scene both as a sideman and a band leader. He has been a core member of the Darius Brubeck Quartet since 2006 recording three studio albums and two live albums, and touring extensively in Europe, Russia, Saudi Arabia and South Africa.

His career started with the The Marlow Jazz Club house trio where he played with Pete King, Don Weller, Alan Barnes, Art Themen, Karen Sharp and Jim Mullen (to name a few). He was also Michael Garrick's bass player from 2008 to 2011, in his Quartet, Jazz Orchestra and Lyric Ensemble. Well-established on the contemporary jazz scene, he works with Tim Garland, Ant Law, Gary Husband, Jason Yarde, and Leon Foster Thomas. He has made three warmly

received albums and one EP of original compositions: *Thymos* (2013), *Metta* (2016), *The Antidote* (2021) and *The Antidote Reloaded* (2022). *The Antidote* received rave reviews in *Downbeat*, *BBC Music Magazine*, *Presto Music*, and *Jazzwise*, which placed the album in its '20 best jazz albums of 2021'.

Matt is actively involved in education; in addition to a thriving private teaching practice, he is Head of Jazz at the Brentwood School in Essex, where he teaches improvisation and directs the senior and junior jazz ensembles.

## WESLEY GIBBENS

Wesley Gibbens was a long-time member of the Durban, South Africa The Melvin Peters Quartet. This group memorably represented their country at the *Fin de Siècle* showcase of South African culture in Nantes, France. He was also the drum teacher at the University of KwaZulu-Natal's programme for extra-mural and disadvantaged students from 2003 to 2005.

Since moving to London Wesley has played drums with The Darius Brubeck Quartet since its inception. His South African roots earned him a place touring internationally with the late South African legends Lucky Ranku and Pinise Saul as well as recording and touring with Zimbabwean singer, Netsayi, Ghanaian percussionist Afla Sackey and the South African Gospel Singers.

He studied Brazilian and African music with Barak Schmool as part of the F-IRE collective releasing three duo albums with fellow F-IRE member Zac Gvirtzman under the name Euphorials. Wesley has his own mix and mastering studio where he has produced, mixed and played on Steve Somers' *A Long Road Home* and *Dysfunctional Family* featuring Ben Somers and Rob Updegraff. Other projects include touring and recording with pianist and singer TJ Johnson featuring on Johnson's latest album, *Songs from the Jazz Country*.



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MONDAY 27 JUNE 12.00

# Piano Recital

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

Jonathan Ferrucci *piano*



Jonathan Ferrucci

## PROGRAMME

### JOHANN SEBASTIAN BACH (1685-1750)

- Toccata in C minor BWV 911
- Toccata in G minor BWV 915
- Toccata in D major BWV 912

### WOLFGANG AMADEUS MOZART (1756-1791)

- Adagio in B minor K 540

### ISAAC ALBÉNIZ (1860-1909)

- *Iberia*, book 1
  - *Evocación*
  - *El Puerto*
  - *Corpus Christi (Sevilla)*

## JONATHAN FERRUCCI

Italian-Australian pianist Jonathan Ferrucci has given concerts as a soloist and chamber musician across Europe, Australia and the United States, performing in the Wigmore Hall and Barbican Hall in London, Carnegie's Weill Recital Hall in New York and the Fazioli Concert Hall in Italy, among other venues. Alongside

his training with Giovanni Carmassi in Florence and Joan Havill at the Guildhall School of Music and Drama in London, his artistic sensitivity has been profoundly influenced by Angela Hewitt, his mentor since 2014, and by studying with Robert Levin, Aldo Ciccolini and Zhu Xiao-Mei. His journey has been inspired by masterclasses with Murray Perahia, Richard Goode, Christian Zacharias, Dmitri Bashkirov and Peter Frankl. Jonathan is co-founder of Made in Music, a non-profit organisation, through which he has organised two festivals, bringing together young musicians from all over the world. He strongly believes that music is a universal language that can unite people from different cultures and backgrounds.

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MONDAY 27 JUNE 19.30

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Echo Ensemble

## PROGRAMME

### FRANZ JOSEPH HAYDN (1732-1809)

- Symphony No 47 (*Palindrome*) in G major  
Hob I:47
  - *Allegro*
  - *Un poco adagio, cantabile*
  - *Menuetto e Trio al roverso*
  - *Finale: Presto assai*

### PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- Variations on a Rococo Theme for cello and orchestra Op 33
  - *Moderato quasi Andante*
  - *Tema: Moderato semplice*
  - *Variazione I: Tempo del Tema*
  - *Variazione II: Tempo del Tema*
  - *Variazione III: Andante sostenuto*
  - *Variazione IV: Andante grazioso*
  - *Variazione V: Allegro moderato*
  - *Variazione VI: Andante*
  - *Variazione VII: Allegro vivo*

### NOAH MAX (born 1988)

- *The Candle Lagoon*

### FRANZ SCHUBERT (1797-1828)

- Symphony No 5 in B flat major D 485
  - *Allegro*
  - *Andante*
  - *Minuet: allegro molto*
  - *Allegro vivace*

## NOAH MAX

Noah Max is a composer, conductor, painter and writer who provokes curiosity about the arts by sharing the creative process. He aims to capture something which is true in what he creates.

Premières of Noah's compositions have been given at the Wigmore Hall, the Royal Festival Hall, the Royal Albert Hall's Elgar Room in London and the Musikverein Vienna. He has collaborated with the Piatti Quartet, Ebor Singers, Barbican Piano Trio, Marryat Players, Brompton Quartet and Roadrunner Trio. Noah's >



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 SCAN ME



pieces have featured in concerts curated by the Riot Ensemble and Birmingham Contemporary Music Group. Commissions include *Eulogy for an Imagined Pitch* for the Moonlight Ensemble (2019), *...to the world without Time...* for pianist Thomas Kelly (2021) and *Hymn to the Chasm*, a work for violin and fixed-media electronics to accompany an exhibition of sculptures by artist Marie-Therese Ross (2022). In 2021 his string trio *Sojourn* won The Clements Prize for Composers at Conway Hall; *The Arts Desk* wrote that the work was 'mercurial in character, detailed in scoring and with echoes of Barber in its fragile slow movement'.

As a conductor Noah has championed contemporary repertoire with Endymion at the Wigmore Hall, Divertimento Ensemble on tour through northern Italy and Echo Ensemble of which he is Creative Director. He was a Britten Pears Young Artist mentored by Marin Alsop, Assistant Conductor to Jonathan Cohen and Arcangelo for their production of Handel's *Theodora* at the BBC Proms and Young Associate Conductor of Sir Matthew Bourne's Olivier Award-winning *The Red Shoes*.

Noah's artwork has been displayed at the National Portrait Gallery in London. Ronald Corp, Zeo Fawcett and Sarah Frances Jenkins have set his poems to music.

## ROBERT MAX

Robert Max enjoys a career that weaves together solo performance, chamber music, conducting and teaching. He has given recitals throughout the UK, Europe, Russia and the USA and performed concertos with the BBC Concert Orchestra, London Mozart Players, English Sinfonia, Arad Philharmonic, The Wren Orchestra, Kazakh State Symphony Orchestra, Covent Garden Chamber Orchestra and many others. As cellist of the Barbican Piano Trio for 30 years, he has performed on four continents and made recordings for ASV, Dutton, Black Box and Guildmusic. Robert is an Associate of the Royal Academy of Music, where he has taught at the Junior Academy since 1992, and he has coached chamber music at MusicWorks since its inception in 2001. He is an Honorary Professor of



Noah Max



Robert Max

the Rachmaninov Institute in Tambov (Russia), a member of the International Board of Governors of the Jerusalem Academy of Music and Dance and President of the North London Festival of Music, Speech and Drama. Robert is the principal cellist of the London Chamber Orchestra, conducts the Oxford and North London Symphony Orchestras and plays a Stradivarius cello dating from 1726 known as 'The Comte de Saveuse'. After performing Bach's Six Cello Suites throughout the UK in 2019 Robert recorded them and they were released by Guildmusic to critical acclaim last year.

## ECHO ENSEMBLE

The Echo Ensemble brings people together through music-making, blending the new and surprising with the ancient and beloved. They facilitate collaboration between London's finest performers to create life-changing experiences for live audiences. Echo was founded in 2016 and has performed at the Royal Albert Hall's Elgar Room and Oxford's historic Bodleian Library. In 2021 they gave more than 50 premières by composers from all over the world. Throughout the pandemic their online live-streamed series *The Echo Chamber* brought joy to listeners all over the world and gave a voice to musicians who could not remain silent. The Echo Ensemble are thrilled to return to the Proms at St. Jude's Festival for the first time since 2018, when they performed its opening concert. >

ECHO ENSEMBLE

**First Violins** Maja Horvat (leader), Simon Purdy, Madeleine Pickering

**Second Violins** Haim Choi, Chloe Meade • **Violas** Ana Dunne Sequi, Clara Hilger

**Cellos** Wallis Power, Rowena Taylor • **Double Bass** Eleanor Grant • **Flutes** Anna Kondrashina, Daniel Swani

**Oboes** Philip Haworth, Laura Ware-Hein • **Clarinets** Sarah Jenkins, Raymond Brien

**Bassoons** Holly Redshaw, Alice Wormell • **Horns** Lynn Henderson, Benjamin Booth

*List correct at time of going to print*

PROGRAMME NOTES

FRANZ JOSEPH HAYDN (1732-1809)

- Symphony No 47 in G major (*Palindrome*)  
Hob I:47 (1772)
  - *Allegro*
  - *Un poco adagio, cantabile*
  - *Menuetto e Trio al roverso*
  - *Finale: Presto assai*

Of Haydn's amazing output of over 100 symphonies, this one comes near the half-way point, when he had completed the first 10 years of three decades of unbroken service to the Esterházy family, mainly as *Kapellmeister* to Prince Nikolaus Joseph Esterházy, at their castle of Eisenstadt, some 30 miles from Vienna, but also at the more remote summer palace of Eszterháza in Hungary. The Prince was an enthusiastic musician himself and Haydn had at his disposal a substantial court orchestra and choir made up of first-rate instrumentalists and singers.

The Symphony's opening movement begins with a bold chord in the full orchestra and a dotted-rhythm fanfare of repeated notes, which serves as the first theme for the sonata form movement. The slow movement is a lyrical theme with four variations in various forms of counterpoint.

The Minuet and Trio, marked *al roverso*, are the reason why this symphony is commonly known as 'The Palindrome': the second half of the Minuet's theme is the same as the first half but written backwards, and the Trio is written in the same way. (This feature is, however, more a matter of intellectual curiosity for students of Haydn's compositional

techniques than something that would instantly grab the listener's attention.)

The work finishes with one of Haydn's characteristic *presto* movements.

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- Variations on a Rococo theme for cello and orchestra Op 33 (1876)
  - *Moderato quasi Andante*
  - *Tema: Moderato semplice*
  - *Variazione I: Tempo del Tema*
  - *Variazione II: Tempo del Tema*
  - *Variazione III: Andante sostenuto*
  - *Variazione IV: Andante grazioso*
  - *Variazione V: Allegro moderato*
  - *Variazione VI: Andante*
  - *Variazione VII: Allegro vivo*

After the emotional torrent of the symphonic poem *Francesca da Rimini*, which Tchaikovsky composed in 1876, based on the tale from Dante's *Inferno*, there could hardly be a greater contrast in the poised elegance of the 'Rococo Variations', composed later that same year. In this work Tchaikovsky revealed a world of order and calm, in beautifully crafted music, as gracious and emotionally undemanding as an 18th-century divertimento.

Tchaikovsky's motives in turning to the 18th century were quite the opposite of Stravinsky's half a century later. Stravinsky's neo-classical works were a vehicle for creative caricature; for Tchaikovsky refuge in an earlier period was a way of escaping from himself - particularly at a time when he was increasingly oppressed by feelings of shame over his >

homosexuality. It was then that he resolved to take the desperate step of marriage, in the hope that it might release him from his predicament. The marriage, in 1877, proved to be an utter disaster.

'Rococo' music was to feature again in several of Tchaikovsky's later works – most notably in the opera *The Queen of Spades* (1890), which includes a complete pastiche of a pastoral cantata as part of his evocation of the world of Catherine the Great. In the cello variations the main affinity with the 18th century is to be found in the theme and perhaps in the overall mood of the work. The individual variations themselves rarely descend to the level of mere pastiche and provide excellent scope for Tchaikovsky's sensitive orchestration, as well as for virtuosity on the part of the cello soloist.

*Notes by Thomas Radice*

#### COMPOSER'S NOTE: THE CANDLE LAGOON (2018)

I wrote this orchestral work in 2018. It is based on a short fairy tale I wrote in the summer of 2018 while I was spending some time conducting in Aldeburgh:

It is told that if you pass the Lagoon at sunset, light a candle and whisper your deepest secret to the Waters, the Waters will respond by summoning forth from the depths of the Lagoon a vision of your future. One evening, a child approaches the Lagoon. They light a candle and speak forth their secret. They see only themselves, the burning clouds and the setting sun, a ball of fire nestled under the waves. The child concludes that either the old story is a lie or the world is without a future. As the Waters turn cold, he realises these two possibilities may in fact be only one...

#### FRANZ SCHUBERT (1797-1828)

- Symphony No 5 in B flat major D 485 (1816)
  - *Allegro*
  - *Andante*
  - *Minuet: allegro molto*
  - *Allegro vivace*

The time between Schubert's departure from the City Seminary and his composition of the Fifth Symphony was busy and eventful. After finishing his First Symphony he spent a year training to be a

teacher; he then started to teach at his father's school, while throwing himself into composition. In 1815 alone some 145 Lieder emerged, not to mention two symphonies and several large-scale works for church, stage and chamber ensemble.

Schubert suffered some personal setbacks in 1816, notably his failure to secure a teaching post in Laibach (Ljubljana) and the fact that he received no response from Goethe when he sent him a package of settings of his poems. But his catalogue continued to grow apace. By the time he wrote the Fifth Symphony, although still four months short of his 20th birthday, Schubert was already an experienced and thoroughly professional composer.

The Symphony is genial and invigorating, the finest of Schubert's first six. It contains enough hints of darker emotions (foreshadowing the 'Unfinished' Symphony of 1822) to give it substance. After just one private performance soon after its completion, it had to wait another 13 years for its first public performance, at the Josefstadt Theatre, Vienna, in October 1841. Later it was one of a number of important works that Sir Arthur Sullivan and Sir George Grove 'rescued' on a visit to Vienna in 1867 and introduced to a wider public in England.

Schubert's debt to Haydn and Mozart is obvious. But his individual genius is apparent everywhere, not only in the abundance and charm of the melodies and the clean, bouncing rhythms of the faster movements but also in the bright, clear orchestration, with its prominent woodwind and characteristic modulations into remote keys.

The first movement creates a feeling of youthful optimism with its brisk pace and extrovert themes. The second movement reflects Schubert's genius as a song writer, here in a mood of gently reflective melancholy. The Minuet is fast and fiery; but the Trio brings some sweet relief in Schubert's sunniest vein. He then clears the air with a sparkling, helter-skelter Finale.

*Notes by Thomas Radice*



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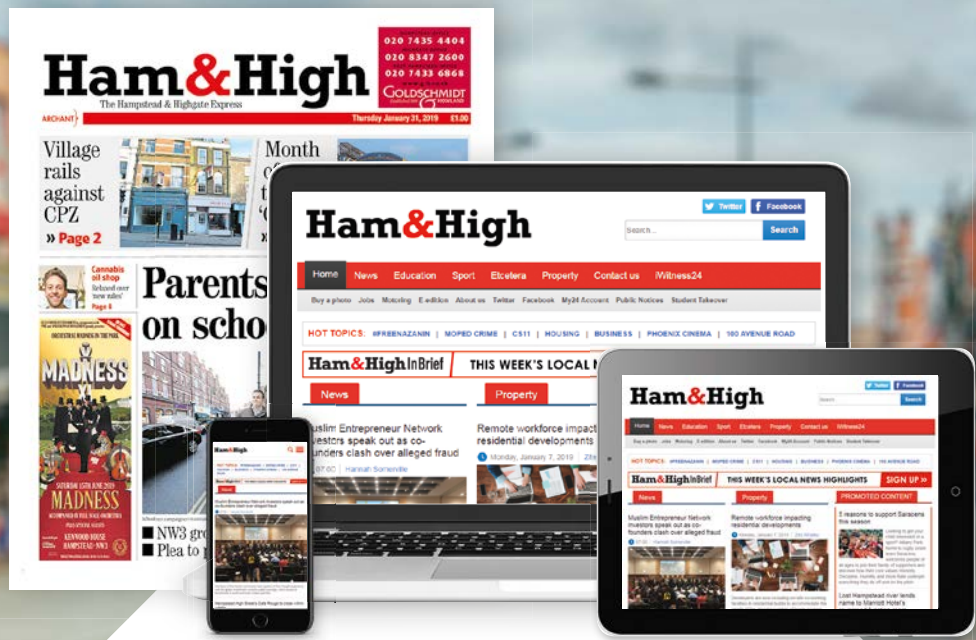
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TUESDAY 28 JUNE 12.00

# The Great American Songbook

## Louise Balkwill Duo

Supported by The Hampstead Garden Suburb Trust

Louise Balkwill *vocals* • Chris Eldred *piano*

### PROGRAMME

The Louise Balkwill Duo do not have a pre-determined running order, playing what's fresh in their minds, and deciding on the day what they will play.

### LOUISE BALKWILL



Born into a family of musicians, Louise has never been short of inspiration and was raised as a multi-instrumentalist before turning her talents to singing at age 16. Louise formed her first jazz

ensemble at the age of 17 obtaining a scholarship at Trinity Laban Conservatoire of Music and Dance. She was awarded the Vivian Prindl Outreach Prize in 2017.

Louise has learned from and worked with musicians such as Leroy Jones, Barry Harris, Pete Churchill, Trudy Kerr, Brigitte Beraha, Malcolm Earle-Smith, Ofer Landsberg, Simon Purcell, Liane Carroll, Sophie Bancroft, Sara Colman, Barry Green, Tina May, Nia Lynn, Anita Wardell, Nick Weldon, Martin Speake and Phil Peskett. She has performed in top venues all over London, such as Pizza Express Jazz Club, Ronnie Scott's Jazz Club and the 606 Club and overseas in New York, New Orleans, Japan and all over Europe alongside Kermit Ruffins, Leroy Jones and Michael Kanan. She won the Riga Jazz Stage Contest in 2022.

Multi-award-winning singer Liane Carroll named her as a singer to listen out for.

### CHRIS ELDRED



Chris trained in jazz at Trinity Laban Conservatoire of Music and Dance, taking tuition from Simon Purcell, Liam Noble, Jean Toussaint, Dave Wickins, Kirk Lightsey and Douglas Finch. He won a Yamaha

Scholarship Award for Outstanding Jazz Musicians and graduated with first class honours.

Chris has performed in world-famous venues such as Ronnie Scott's Jazz Club, the 606 Club, the Royal Albert Hall, the Vortex Jazz Club, the Bull's Head and Pizza Express Jazz Club. He has performed alongside leading UK jazz musicians such as Jean Toussaint, Malcolm Earle-Smith, Bobby Wellins and many others. He held the piano chair with the National Youth Jazz Orchestra from 2008-2014, playing at the BBC Proms and at England's finest jazz festivals and concert halls. He appeared with the legendary Syd Lawrence Orchestra. Chris played on albums by UK up-and-coming jazz artists Noemi Nuti, Callum Au, Ed Barker and Henry Armburg Jennings. He leads his own trio, playing support or late sets at Ronnie Scott's Jazz Club.



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TUESDAY 28 JUNE 19.30

# Historical Fiction

Supported by an anonymous donor

Christian Forshaw *saxophone* • Grace Davidson *soprano* • Libby Burgess *organ*

## PROGRAMME

### HILDEGARD VON BINGEN (1098-1179)

- *Columba Aspexit*

### CHRISTIAN FORSHAW (born 1972)

- *With Distinguished Glory*

### GEORGE FRIDERIC HANDEL (1685-1759)

- *Ode for the Birthday of Queen Anne: Eternal Source of Light Divine* HWV74 (arr Forshaw)

### CHRISTIAN FORSHAW

- *Dazzling Beams*

### HENRY PURCELL (1659-1695)

- *The Yorkshire Feast Song: So When the Glitt'ring Queen of Night, Z333* (arr Forshaw)

### GUILLAUME DE MACHAUT (1300-1377)

- *Machaut Set* (arr Forshaw)
- *Se Je Souspir*
- *Bagpipe I*
- *J'ain la flour*
- *Bagpipe II*

### JOHN DOWLAND (1563-1626)

- *Now, Oh Now I Needs Must Part*
- *None but Me* (arr Forshaw)

### CHRISTIAN FORSHAW

- *Majesty*
- *Caprice de Sainte-Geneviève*

### MARIN MARAIS (1656-1728)

- *Sonnerie de Sainte-Geneviève du Mont de Paris* (arr Forshaw)



Christian Forshaw and Grace Davidson

### JOHANN SEBASTIAN BACH (1685-1750)

- *Sonata in G minor* BWV 1020
  - I. *Allegro*
  - II. *Adagio*
  - III. *Allegro*

### CHRISTIAN FORSHAW

- *More Fools Than Wise*

### ORLANDO GIBBONS (1583-1625)

- *The Silver Swan* (arr Forshaw)

### GEORGE FRIDERIC HANDEL

- *Ombra mai fu: Xerxes Act 1* HWV 40 (arr Forshaw)

[Programme continued overleaf >](#)

**HILDEGARD VON BINGEN**

- *O Euchari*

**CHRISTIAN FORSHAW**

- *The Cyprian Grove*

**HENRY PURCELL**

- *Fairest Isle* (arr Forshaw)

**JEAN-PHILIPPE RAMEAU (1683-1764)**

- Suite from *Les Boréades* (arr Forshaw)
  - I. *Rigaudon*
  - II. *Entrée d'Abaris*
  - III. *Contredanse en Rondeau*

**JOHN DOWLAND**

- *Come Heavy Sleep* (arr Forshaw)

**CHRISTIAN FORSHAW**

Christian grew up in Knaresborough, North Yorkshire, before moving to London to pursue his studies at the Guildhall School. In his late teens he had the privilege of working with Moondog, aka Louis Hardin. This experience had a profound effect on his understanding of the way contemporary music could work, without boundaries or preconceptions. He later went on to work with Michael Nyman, performing with the Michael Nyman Band and also working as part of the production team on a number of his film scores.

In his late twenties Christian was appointed Professor of Saxophone at the Guildhall School of Music and Drama. Around the same time he released his debut album, *Sanctuary*, which received an unprecedented amount of air play on BBC Radio 3 and Classic FM, reaching number one positions in the classical charts.

To date he has recorded six solo albums which explore his compositions, arrangements and distinctive playing. Christian's music has been featured in a number of films, TV and radio scores, most recently for Ridley Scott's film *The Last Duel* for 20th Century Fox.

In 2012 he was approached by Decca to compose, arrange and perform a number of tracks for VOCES8 on their critically acclaimed albums *Eventide* and *Lux*.

More recently Christian's sound has been heavily featured on a number of releases on the Village Green label, working with composer Angèle David-Guillou and the electronic group Snow Palms.

Christian has toured, recorded and performed with artists as diverse as Brian Eno, Damon Albarn, Hugh Jackman as well as the Chamber Orchestra of Europe and the majority of British orchestras. He recently worked on a project with Tenebrae directed by Nigel Short, which was released in April 2022 entitled *When Sleep Comes*.

**GRACE DAVIDSON**

Grace Davidson is a British soprano who specialises in the performance and recording of Baroque music.

Grace grew up in Hampstead Garden Suburb, in a house whose hallway was entirely filled by a grand piano which was being stored for a friend of the family - music was physically unavoidable. She learned the piano and the violin but it was singing that she loved best. Taken to *Cats* when she was three years old she sang along throughout or, rather, whenever her mother's hand wasn't clamped over her mouth. And it was her singing that won her a scholarship to the Royal Academy of Music where she won the Early Music prize. Since then she has worked as a soloist with leading Baroque ensembles, under the batons of Sir John Eliot Gardner, Paul McCreech, Philippe Herreweghe and Harry Christophers.

Her discography includes a decade of recordings with The Sixteen, many of which feature her as soloist - Handel's *Jeptha* (as Angel), *Dixit Dominus*, Monteverdi's *Vespers of 1610*, *Pianto della Madonna*, *Acis and Galatea* (as Galatea) and the Lutheran Masses of Bach. On Radio 3's *Building a Library*, her singing in Fauré's *Requiem* (with the London Symphony Orchestra and Tenebrae, Nigel Short conducting) was reviewed by Richard Morrison quite simply: 'Grace Davidson's *Pie Jesu* is matchless'.

Grace's purity of tone has attracted many of the leading contemporary composers to write for her, most notably Max Richter, who chose her as the >

solo singer for many of his works, such as *Sleep*. This piece – lasting all night – has now been performed all over the world, including a performance in 2019 on the Great Wall of China.

## LIBBY BURGESS



Libby Burgess is well-known on concert stages across Britain, playing in the country's major halls and festivals, on BBC Radio 3, and on numerous recordings.

Known for her 'warm, sensitive pianism' (*Observer*), her musical intelligence and her generosity of collaborative spirit, she takes inspiration from the breadth of outstanding musicians with whom she works across an exceptionally wide repertoire.

The creative highlight of Libby's year is the annual New Paths Festival: as the founding Artistic Director she has quickly been recognised for the striking, enticing tone of her programming, reflecting her own twin interests of song and chamber music. As a result of New Paths' early success it was also asked to take on the running of the longstanding Beverley Chamber Music Festival, which she now co-directs with Martin Roscoe.

Libby is sought after as a vocal coach and song expert, running a popular series of online workshops *SongWorks* during lockdown, with singers from conservatoires, universities and the professional sphere. The seed of Libby's love for working with voices was sown as an organ scholar at Christ Church Cathedral, Oxford, where she read music; she then shifted her focus to piano and completed her postgraduate studies at the Royal Academy of Music. Libby was formerly Head of Keyboard at Eton College, and is highly regarded as a speaker and writer.

She is currently undertaking a nationwide Bach marathon, 'Project 48': during the space of a year she will perform the whole of Bach's *The Well-Tempered Clavier* ('The 48') in every one of England's 48 counties (too good a coincidence to miss!), raising money for musical charities.

## PROGRAMME NOTES

The title *Historical Fiction* came from a realisation that the process authors of that genre used was very similar to that employed musically in this collection. Authors take a framework of facts to create an imagined narrative. Similarly, we have taken the core content of Renaissance and Baroque music (text, melodies and outline harmony) and created our own musical narrative around that framework. The music is arranged in a way that makes it sound 'of our time', exploring the contemporary ecclesiastical sound world which has evolved in Christian's music over the last 20 years. But we have approached the music with a reverence to the style, phrasing and expression with which the composers probably would have been familiar. The pieces are linked with our narrative of reconstructed fragments from the main material. By expanding simple melodic motifs or harmonic progressions, we have created new musical landscapes that connect the pieces together in our own language.

We selected repertoire for an imagined state occasion in a large austere space, imagining ourselves peering through the West Door of Westminster Abbey. Dignitaries arrive and depart to their own musical backdrops, sometimes grand, sometimes pompous, sometimes almost comical. It must have been a rather bizarre occasion as we move through celebratory romps, sublime tranquillity and sombre tragedy, but we believe it fits together. We don't know who these people might be, but have enjoyed the imagining!

We homed in on pieces that connected most with us and fitted our overall aesthetic. Many were known to us from different contexts. Grace performed much of the music in its original settings with ensembles such as Collegium Vocale, the Academy of Ancient Music and the Monteverdi Choir. Christian knew other pieces from contemporary settings by Michael Nyman, who re-worked Purcell's *So! When the Glitt'ring Queen of the Night*, and Steve Martland who gave his own unique treatment to *Sonnerie de St Geneviève*.

*Notes by Christian Forshaw*



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WEDNESDAY 29 JUNE 12.00

# Cello and Piano Recital

## Kashefi-Štšura Duo

Supported by The Hampstead Garden Suburb Trust

Ariana Kashefi *cello* • Maksim Štšura *piano*

### PROGRAMME

#### CLAUDE DEBUSSY (1862-1918)

- Cello Sonata in D minor

#### CÉSAR FRANCK (1822-1890)

- Sonata in A major for violin and piano, arranged for cello

#### ASTOR PIAZZOLLA (1921-1992)

- *Le Grand Tango*

#### ARIANA KASHEFI



Ariana Kashefi has played in the Wigmore Hall, Pierre Boulez Saal and Philharmonie Berlin. She is a Park Lane Group Young Artist, Making Music award winner, Royal

Over-Seas League competition finalist, International Arthur Rubinstein Competition prize winner, City Music Foundation Artist, a Villa Musica Scholarship recipient and a Pierre Fournier Award finalist.

Ariana received a Royal Philharmonic Society Julius Isserlis Scholarship for instrumental studies, allowing her to study at the Hochschule für Musik Hanns Eisler Berlin. Maestro Daniel Barenboim hand-picked Ariana to study at the Barenboim-Said Akademie. She has appeared live on BBC Radio 3 'In Tune', performing works including excerpts from Poulenc's Cello Sonata and

premiered Deborah Pritchard's solo cello piece, written for and dedicated to Ariana.

#### MAKSIM ŠTŠURA



© JOE CHEN

Maksim Štšura performs extensively across the UK, including St Martin-in-the-Fields, Purcell Room and the Wigmore Hall. He has performed in masterclasses with myriad

musicians and won prizes in several international competitions. He has appeared as soloist with the Amadeus Chamber Orchestra, Estonian National Symphony Orchestra, Saint Petersburg State Academic Symphony Orchestra, Wiener Kammer-symphonie and the Chester Philharmonic Orchestra.

Maksim won the Beethoven Piano Society of Europe Duo Competition and the Salieri-Zinetti International Chamber Music Competition in 2015, performed recitals in Buckingham Palace, Bridgewater Hall, Usher Hall, Amsterdam Concertgebouw, the New York Chamber Music Festival, Cervantino Festival and Evgeny Mravinsky Festival. He has played live on BBC Radio 3, NPO Radio 4 and Estonian Klassikaraadio.



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WEDNESDAY 29 JUNE 19.30

# Fantasia Orchestra

Supported by The Jacqueline and Michael Gee Charitable Trust

Tom Fetherstonhaugh *conductor* • Martin James Bartlett *piano*

We are delighted to present a specially composed Platinum Jubilee fanfare by Nicholas Delargy Crawley from Woodhouse College winner of our fifth annual Fantastic Fanfare competition, sponsored by Dorico.

## PROGRAMME

### SERGEI RACHMANINOV (1873-1943)

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

### JOHANNES BRAHMS (1833-1897)

- Symphony No 4 in E minor Op 98
  - *Allegro non troppo*
  - *Andante moderato*
  - *Allegro giocoso: Poco meno presto*
  - *Allegro energico e passionato: Più allegro*

## TOM FETHERSTONHAUGH

Tom Fetherstonhaugh is a British conductor.

Described as 'a spark to watch' by BBC Radio 3, he has conducted concerto performances with some of the country's leading soloists, including Alena Baeva, Jess Gillam, Thomas Gould, Clare Hammond, Richard Hosford, Isata Kanneh-Mason, Sheku Kanneh-Mason, Tasmin Little, and Priya Mitchell.

As well as being the Artistic Director and Conductor of Fantasia Orchestra, Tom has conducted (in either concert or masterclass setting) the Ulster Orchestra, Oxford Philharmonic Orchestra, Lindenbaum Festival



Fantasia Orchestra

Orchestra, Jersey Chamber Orchestra, Piccadilly Sinfonia, Oxford University Sinfonietta, the orchestra of the Oxford Chamber Music Festival, Southbank Sinfonia, Leicester Symphony Orchestra, Hereford Symphony Orchestra, the Choir of Merton College, Oxford, and, aged 13, the choristers of Westminster Abbey on their tour to Russia.

During the Covid-19 pandemic, Tom developed a method for performing opera with a recorded orchestra, in theatres where social distancing prevented the players from all sitting in the orchestra pit. This was first trialled at the Royal Academy of Music in 2020, where he produced an orchestral recording of Britten's *A Midsummer Night's Dream*. Tom went on to deliver recordings of the Bournemouth Symphony Orchestra for The Grange Festival in 2021: Britten's *A Midsummer Night's Dream* and Puccini's *Manon Lescaut*.

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 >

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Tom Fetherstonhaugh



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Martin James Bartlett

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.

Tom is currently assisting Francesco Cilluffo on Verdi's *Macbeth* at The Grange Festival. Over the summer, his projects include the Brahms Violin Concerto with Alena Baeva (Fantasia Orchestra), and being assistant to Jac van Steen and the Ulster Orchestra.

### MARTIN JAMES BARTLETT

Martin James Bartlett's early public success was as the winner of the BBC Young Musician of the Year in 2014. This led to engagements with the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra, Royal Philharmonic Orchestra, as well as recitals across the country.

He made his BBC Proms debut in 2015 performing Gershwin *Rhapsody in Blue* with the Royal Philharmonic Orchestra; also performing it with the Ulster Orchestra at the BBC Proms Last Night celebrations, which was broadcast live. In the following year, he performed at Her Majesty The Queen's 90th birthday Thanksgiving Service, which was broadcast live from St Paul's Cathedral. During this period he received support from the Young Classical Artists Trust (YCAT).

In 2017, whilst still an undergraduate at the Royal College of Music, where he studied with Professor Vanessa Latache, Bartlett was a quarter finalist in The Van Cliburn Competition, held in Fort Worth, Texas, attracting a considerable following both live in the hall and online on Medici TV. In 2021 he graduated with a first class Bachelors degree, Masters degree and an Artist Diploma from the Royal College of Music, having been also awarded the Queen Mother Rosebowl by Prince Charles.

In 2021/22, Bartlett embarked on a European tour with the LGT Young Soloists, performing Philip Glass's *Tirol* piano concerto at the Konzerthaus Berlin, Vienna Musikverein and Hamburg Elbphilharmonie culminating in a gala performance for the Prince and Princess of Liechtenstein in London. He also played recitals at the International Chopin Piano Festival at Duszniki Zdrój, the Wigmore Hall, Belfast International Arts Festival, the Concertgebouw Amsterdam, Alte Oper Frankfurt, Salle Cortot Paris, the Elbphilharmonie Hamburg, the Wiener Konzerthaus, and Muziekcentrum De Bijloke Gent.

Martin James Bartlett made his New York debut in the Young Concert Artists Series during 2021/22, as well as playing recitals in Arizona, Missouri, and Washington DC. Bartlett was also invited to play with the BBC National Orchestra of Wales, and for his debut with the NDR Radiophilharmonie Hannover and Royal Liverpool Philharmonic Orchestra. Bartlett was awarded first prize at the inaugural Cleveland international Virtu(al)oso competition.

### FANTASIA ORCHESTRA

Founded in 2016 by conductor Tom Fetherstonhaugh, Fantasia Orchestra comprises some of the country's most exciting young musicians. The orchestra's thrilling and varied concerts showcase classical and contemporary music-making of the highest level. Their 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*). Formed of talented young musicians at the start of their musical careers, Fantasia Orchestra tackles a >



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**Fantastic  
Fanfares  
2022**

Proms at St Jude's Fantastic Fanfare Competition is now in its fifth year. This year six students tried their hand at composing a fanfare with the Queen's Jubilee as its theme.

The judges included last year's winner, **Aaron Rambow Czarny**, alongside music professionals **Caroline Welsh** and **Louis d'Heudières** and Fanfare Competition Coordinator **Joan Arnold**.

This year's winner is **Nicholas Delargy Crawley**, age 17 from Woodhouse College, whose winning entry will be played on Wednesday 29 June. If you're there, please give him a round of applause.

We had two highly commended entries from **Alec Imamovic**, age 14 from William Ellis School and **Buddy Deering**, age 17 from City Academy.

We are delighted and very grateful that the competition was again supported by Dorico composing software, who supplied a Dorico Pro licence for Nicholas and a Dorico Elements licence for the other entrants.

Proms and DaCapo have produced a 20 minute video and printable resource pack to support the composition, which is available free to secondary music teachers on request - please email: [education@promsatstjudes.org.uk](mailto:education@promsatstjudes.org.uk).



Fantastic Fanfares 2021 winners with Joan Arnold

broad and eclectic range of repertoire with fresh, youthful and energetic vigour, breathing new life into old works and celebrating new ones.

Fantasia made its festival debut at Proms at St Jude's in 2019, playing with Isata Kanneh-Mason. In 2021, also at Proms at St Jude's, it played the Schools' Prom and Last Night of the Proms, where they were joined by violinist Thomas Gould and baritone Tom Mole. Fantasia is thrilled to return in 2022.

Fantasia Orchestra is a champion of new music. Regularly commissioning new compositions and working alongside some of the country's finest young

composers, Fantasia Orchestra focuses on performing at the cutting-edge of the UK's contemporary music scene. Recent seasons have seen premières by Raymond Yiu, Alex Ho and Richard English.

Education is central to the ethos of Fantasia, and 2020 saw the launch of its partnership with the music education charity 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. Together, the organisations are developing new music education software to roll out into primary schools across the country.

## FANTASIA ORCHESTRA

**1st Violins** Juliette Roos, Hana Mizuta-Spencer, Victoria Gill, Dave Shaw • **2nd Violins** Jack Greed, Emily Earl, Anthony Poon, Izzy Howard • **Violas** Kate De Campos, Alinka Rowe, Matt Johnstone • **Cellos** Toby White, Yurie Lee, Eliza Millett, Silvestrs Kalniņš • **Double Basses** Richard English, Evangeline Tang  
**Oboes** Eleanor Sullivan, Imogen Davies • **Horns** Alexei Watkins, Flora Bain, George Strivens, Millie Lihoreau, Alex Grinyer • **Trumpets** Tom Freeman-Attwood, James Nash • **Trombones** Huw Evans, Benny Vernon, Eddie Curtis • **Tuba** Stuart Beard • **Timpani** Tristan Butler • **Percussion** Ben Burton  
**Clarinets** James Gilbert, Alina Vorobyeva • **Bassoon** Patrick Bolton, William Gough • **Flute** Frederico Pixão  
**Flute/Piccolo** Mina Middleton

*List correct at time of going to print*

## PROGRAMME NOTES

### SERGEI RACHMANINOV (1873-1943)

- Piano Concerto No 2 in C minor Op 18 (1900-01)
  - *Moderato*
  - *Adagio sostenuto*
  - *Allegro scherzando*

Rachmaninov was not the first composer to start a piano concerto with a passage for soloist alone (Beethoven had made musical history by doing so with his Fourth); but nearly a century later the Moscow audience would have been struck by the manner in which the young Russian composer began his new Second Piano Concerto, marking his return to the concert platform after an absence of nearly

three years. The opening bars paint an unsettling picture: a series of dark chords, tolling like a bell above a repeating pedal note on low C, gradually grows in intensity until the soloist launches into tempestuous arpeggios, supporting a troubled, melancholy theme in the orchestra. This dramatic opening and the way in which Rachmaninov develops his material over the concerto as a whole seem to trace the course of his journey out of alcoholic depression and writer's block into a state of calmer creativity and increased optimism.

Having achieved astonishing international fame in 1892 as a 19-year old with his Prelude in C sharp minor, when he had barely started his studies at the Moscow Conservatoire, Rachmaninov turned his >

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hand to symphonic writing. During this period audiences flocked to the young pianist-composer's concerts and waited eagerly for more masterpieces. Rachmaninov then unveiled his First Symphony in 1897. It was a fiasco: the conductor (Glazunov) was drunk and the audience hated it. Later the symphony came to be appreciated as one of his most important early works, but now all his greatest hopes seemed to have been dashed and he lapsed into depression and drink.

His family persuaded him to see a specialist physician – one Dr Nikolai Dahl, who had had some success in treating alcoholism with hypnosis. After a few months with Dr Dahl, three years of writer's block began to lift and by the end of 1900 Rachmaninov had finished the second and third movements of the projected Second Piano Concerto. By the spring of 1901 Rachmaninov had completed the work with the extraordinary and emotionally charged first movement.

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

### JOHANNES BRAHMS (1833-1897)

- Symphony No 4 in E minor Op 98 (1884-85)
  - *Allegro non troppo*
  - *Andante moderato*
  - *Allegro giocoso: Poco meno presto*
  - *Allegro energico e passionato: Più allegro*

During the summer of 1885, just one year after completing his Third Symphony, Brahms set to work on his fourth and final symphony. That year he completed only the first two movements, which he kept secret until the following summer, at which point he wrote the finale and then the third movement. Ever self-critical, Brahms played a four-hand piano version of it to a handful of friends before releasing the orchestral score for performance. The composer himself conducted the first performance with Hans von Bülow's Meiningen orchestra, and (somewhat to his surprise) the symphony was a success with the public.

The Fourth Symphony is notable for its economy of musical language. This is apparent from the first theme of the opening movement, a graceful musical idea built on a two-note phrase, which, expanded and inverted, virtually generates the entire theme. The noble second theme has a rhythmic accompaniment that becomes important during the development section. The recapitulation creeps in almost without our knowing it, but it proves to be full and rich.

With its four monumental introductory bars the second movement deserves a place among Brahms's greatest orchestral statements. Its opening theme, which forms the basis for much of the rest of the movement, suggests the medieval Phrygian mode. After a more lively middle section, the opening theme returns, this time enlivened by a rhythmical momentum derived from the central section.

The controlled reserve of the first two movements is put aside in the third, a rugged, duple-time scherzo reminiscent of the boisterous humour of Beethoven. Brahms enhances the effect by adding a triangle (for this movement only).

For the finale, Brahms used a harmonic progression, based on a theme from one of J S Bach's Cantatas (No. 150), to form a chaconne theme with a magnificent set of variations. Another influence was almost certainly the Chaconne from Bach's D Minor Partita for unaccompanied violin, which eight years earlier Brahms had arranged for piano left hand. Brahms's variations flow organically from one to another and are organised into three large sections. His pastoral middle section provides relief from the harmonic intensity and rich orchestration of the outer sections. An elaborated reiteration of the theme announces the concluding section, which brings the symphony to an end in a terse yet powerful coda.

*Notes by Thomas Radice*



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THURSDAY 30 JUNE 12.45

# Schools' Concert

## *The Sea*

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Education Outreach Partner Schools by invitation • Led by Will Dollard

### PROGRAMME

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

- *The Sea*

Pupils from local schools including: All Saints; Alma; Brookland; Martin Primary; St John's, N20; Wessex Gardens; and Wren Academy junior schools; and Archer Academy; The Henrietta Barnett; and Whitefield secondary schools will perform *The Sea*, which was commissioned for a DaCapo Music Foundation Summer School. It is a collection of pieces catering for all levels of young singers, with instrumental accompaniments for five professional players.

*The Sea* themes differ in style and story, including one which is made up of three partner songs. Many of the writing techniques draw on the practices of Kodaly and the inventive and expressive words have the titles: *Drifting*, *Sea Fever*, *Sirens*, *Pirate Dance* and *Granny Goes for a Swim!*

### WILL DOLLARD

Will started his musical education as a chorister in Westminster Cathedral Choir, where a vast repertoire and a busy concert schedule gave him a great foundation in musical understanding from a young age. As a music scholar at his senior school he continued to develop as a musician and he went on



Will Dollard

to read music at the University of Glasgow, graduating with an MA Mus.

Since graduating, Will has been in London, teaching and leading choirs, as well as taking an active role in the London music scene and becoming a Musical Director for Goblin Theatre Company.

Will works with the DaCapo Music Foundation in a number of contexts – as a Lead Teacher at the Saturday Centre and at the Proms at St Jude's festival, where he trains and leads a choir of children from local primary and secondary schools. He is also leading the DaCapo music department at Christ Church and Holy Trinity Primary Schools in Chelsea.



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THURSDAY 30 JUNE 19.30

# The Gould Trio

Supported by Wendy and Michael Max

Lucy Gould *violin* • Richard Lester *cello* • Benjamin Frith *piano*

## PROGRAMME

### LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Trio No 11 in G major Op 121a:  
10 Variations on *Ich bin der Schneider Kakadu*
  - *Introduzione: Adagio assai*
  - *Tema: Allegretto*
  - *Variazioni I-VIII*
  - *Variatione IX: Adagio espressivo*
  - *Variatione X: Presto*
  - *Finale: Allegretto*

### CAMILLE SAINT-SAËNS (1835-1921)

- Piano Trio No 2 in E minor Op 92
  - *Allegro non troppo*
  - *Allegretto*
  - *Andante con moto*
  - *Grazioso, poco allegro*
  - *Allegro*

### GABRIEL FAURÉ (1845-1924)

- Piano Trio in D minor Op 120
  - *Allegro ma non troppo*
  - *Andantino*
  - *Allegro vivo*



The Gould Trio

## LUCY GOULD

Lucy studied at the Royal Academy of Music and Indiana University, Bloomington with György Pauk and Josef Gingold. Courses at Prussia Cove, Yale Summer School and the Banff Centre for the Arts, working with András Schiff, Menahem Pressler and the Amadeus String Quartet were a great inspiration to her.

In chamber music she is best known as violinist of the Gould Piano Trio. From early success at the Charles Hennen in Holland and the inaugural Melbourne Competitions and shortlisted for the Royal Philharmonic Society Chamber Award, the Trio now boast an impressive discography, with festival appearances at Edinburgh, Cheltenham, City of London, Bath, Aldeburgh, Spoleto and the BBC Proms. >

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Lucy Gould



Richard Lester



Benjamin Frith

Regular and extensive tours to the USA have covered major venues in New York, including the Lincoln Center, The Frick Collection and Carnegie's Weill Recital Hall, and in Europe highlights have included the Queen's Hall Edinburgh, Amsterdam Concertgebouw and the Brussels Palais des Beaux Arts, as well as recitals in Paris, Cologne, Athens and Vienna, and regular performances at London's Wigmore Hall.

Lucy also performs regularly with Leon McCawley and David Pyatt, taking the opportunity to explore both the horn trio and violin sonata repertoire.

She has performed much of the concerto repertoire with orchestras such as the BBC National Orchestra of Wales, Bournemouth Sinfonietta and the English String Orchestra. She regularly appears as guest leader of orchestras such as City of Birmingham Symphony Orchestra, BBC Philharmonic and BBC NOW. She holds the position of principal 2nd violin of the Chamber Orchestra of Europe and is a teacher at the Royal Welsh College of Music and Drama in Cardiff, where she lives with her husband, clarinettist Robert Plane and their three children.

Lucy Gould plays a Joseph Guarnerius filius Andreae violin from 1703.

## RICHARD LESTER

Leading chamber-musician, solo cellist, orchestral principal and renowned teacher, Richard Lester was a member of the award-winning Florestan Trio, a founder-member of the Domus Ensemble and has been a member of Hausmusik and the London Haydn Quartet. Equally at home on both period instruments and modern, he was for many years principal with the Orchestra of the Age of Enlightenment. He has been principal cello with the Chamber Orchestra of Europe since 1989.

He has performed concertos under conductors such as Sándor Végh, Claudio Abbado, Nikolaus Harnoncourt, Paavo Berglund, Myung-Whun Chung and Sir Roger Norrington and has also appeared as director and soloist with the Chamber Orchestra of Europe, Orchestra of the Age of Enlightenment, Academy of St Martin in the Fields, Aurora Orchestra, Irish Chamber Orchestra, and Les Violons du Roy.

Together with violinist Anthony Marwood, Richard Lester is co-director of the highly successful annual Peasmarsh Chamber Music Festival in East Sussex.

He has made over 40 discs of chamber music, winning a host of accolades. His recordings of the complete works of Mendelssohn for cello and piano, and a disc of Boccherini sonatas on period instruments, are both available on Hyperion.

Richard Lester teaches at the Royal College of Music and the Guildhall School in London. >

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## BENJAMIN FRITH

Life student of Dame Fanny Waterman, Benjamin Frith won the Dudley National Concerto Competition at age 14, performing Saint-Saëns 2nd Piano Concerto, subsequently making his recital debut at the Harrogate International Festival. His many awards culminated in joint top prize at the Ferruccio Busoni International Piano Competition in Bolzano, then in 1989, the Gold Medal at the Arthur Rubinstein Piano Master Competition, where he was also awarded the special prize for Chamber Music.

Many engagements with world renowned orchestras followed, such as Israel Philharmonic Orchestra (Mehta), Warsaw Philharmonic (Atzmon) and later The Hallé under John Wilson and Sir Mark Elder and recital tours from India, Kazakhstan, Israel and Egypt to the Far East and North America. He soon signed recording contracts with ASV Records, then with Naxos, for whom he made a best-selling John Field Concerto Cycle with the Royal Northern Sinfonia. His solo recording of Schumann's highly personal *Davidsbündlertänze* Op 6 received the top recommendation on BBC Radio 3's programme, *Building a Library*.

During the latter half of his career there has been a concentration on the chamber repertoire, principally as pianist in the Gould Piano Trio. He has also formed the enterprising Frith Piano Quartet with cellist Richard Jenkinson and been the guest pianist of such illustrious ensembles as the Elias, Emperor, Endellion, Chilingirian, Wihan and Dante quartets.

Recent releases include the 2nd Piano Concerto of Charles Villiers Stanford with BBC NOW coupled with his Dante Rhapsodies for solo piano, warmly received by *BBC Music Magazine* and chosen by the *Gramophone's* critic, Jeremy Dibble, as his 'Disc of the Year 2016'.

Benjamin performed at the Wigmore Hall in Schumann's Piano Quintet and in 2018 he continued with the Gould's Wigmore Beethoven Piano Trio cycle and appeared as solo recitalist in China and Japan.

Benjamin Frith is an Honorary Fellow of the Royal Welsh College of Music and Drama.

## THE GOULD TRIO

The Gould Piano Trio, directly compared to the great Beaux Arts Trio for their 'musical fire' and 'dedication to the genre' in the *Washington Post*, remain at the forefront of the international chamber music scene. Launched by their first prize at the International Melbourne International Chamber Music Competition, they were 'Echo Rising Stars', making a highly successful debut at New York's Carnegie Weill Recital Hall, described by *Strad Magazine* as 'Pure Gould'.

The Trio's many appearances at London's Wigmore Hall have included the complete piano trios of Dvořák, Mendelssohn and Schubert as well as, in 2017-18, a Beethoven cycle to celebrate 25 years since their debut at this iconic venue. Their belief in the importance of developing new repertoire has resulted in commissioning works from many contemporary composers including Sir James MacMillan, who added a contrasting second Piano Trio to his celebrated *14 Little Pictures*, and Mark Simpson, whose *After Avedon* was commissioned and performed by the Trio for the 2017 Hull 'City of Culture', as part of the PRS Foundation's 'New Music Biennial'. The Trio's commissioning of *Four Fables* from Huw Watkins, with clarinettist Robert Plane, headed up the 21st Anniversary of their annual Corbridge Chamber Music Festival in 2019, and was subsequently performed in collaboration with dancer Mayuri Boonham.

International tours have been interspersed by adventurous recording projects, with particular emphasis on long neglected gems from the late romantic British repertoire. Following the release of John Casken's 70th birthday disc, this evergreen Northumbrian composer wrote a new piano trio for the Trio, premièred in 2019. The Trio followed their American inspired disc – trios by Charles Ives, Rebecca Clarke and Amy Beach – for Resonus Classics, with a cycle of Schubert's trios, including transcriptions of the master's dance music for piano trio by Brian Newbould. >

## PROGRAMME NOTES

### LUDWIG VAN BEETHOVEN (1770–1827)

- Piano Trio No 11 in G Major Op 121a: 10 Variations on *Ich bin der Schneider Kakadu* (c 1803 rev 1816)
  - *Introduzione: Adagio assai*
  - *Tema: Allegretto*
  - *Variazioni I–VIII*
  - *Variatione IX: Adagio espressivo*
  - *Variatione X: Presto*
  - *Finale: Allegretto*

The piano trio originated as home entertainment for amateur musicians, in which the piano had the dominant role, the violin provided mainly embellishment and the cello served as the *basso continuo*, mostly doubling the left hand of the piano. Gradually, in the hands of Haydn, Mozart and Beethoven, the three players acquired more independent roles and the piano trio became an equal partnership of contrasting instruments.

Beethoven's Piano Trio No 11 in G Major is built around a set of variations on 'Ich bin der Schneider Kakadu' ('I am the tailor, Cockatoo') from *Die Schwestern von Prag* (The Sisters of Prague), a *Singspiel* (opera with spoken dialogue) by Wenzel Müller (1767–1835) that was premièred in Vienna in 1794. After the slow introduction, Herr Cockatoo proclaims his trade in a jaunty tune, in much the same manner as Papageno's aria in Mozart's *Magic Flute* ('Der Vogelfänger bin ich ja').

Beethoven's *Kakadu* variations appeared in print only in 1824, although they may have been written as early as 1803 and revised around 1816. A year after publication, Schott published the composer's *Opferlied* ('Song of Sacrifice') for soprano, chorus and orchestra with the same opus number, which is why later publishers added 'a' and 'b' to the number to distinguish these two unrelated works. The *Kakadu* variations were composed in the same year as the Waldstein Sonata, Op 53. They show little of the harmonic and thematic inventiveness of the sonata; in fact they are quite conventional, sticking to the norms of Classical era style and expression.

Framed by the *Adagio* introduction and the gentle finale, the lightweight, somewhat banal, theme and its 10 variations run through a series of fluent and witty transformations, in which solo turns are given to each of the three instruments.

### CAMILLE SAINT-SAËNS (1835–1921)

- Piano Trio No 2 in E minor Op 92 (1892)
  - *Allegro non troppo*
  - *Allegretto*
  - *Andante con moto*
  - *Grazioso, poco allegro*
  - *Allegro*

When Camille Saint-Saëns entered the Paris Conservatoire as a 13 year old prodigy, Chopin, Mendelssohn and Schumann were all alive and active. When he died in 1921 at the age of 86, as the grand and unreconstructed old man of French 19th century music, eight years had passed since he had walked out of the dress rehearsal of Stravinsky's *Rite of Spring* in disgust, exclaiming that he had never been so insulted in all his life.

By his early twenties Saint-Saëns had become so famous for his organ improvisations that many of the great musicians of the period, including Liszt, Clara Schumann and Anton Rubinstein, came to Paris especially to hear him. By his fifties, after he had completed his third and last symphony, he was at the height of his powers.

Among the compositions by Saint-Saëns still deserving fuller recognition today is his substantial body of chamber music, among which his two piano trios enjoy pride of place. Nearly three decades separate the trios and some marked differences between them reflect the fact that during that time Saint-Saëns's personal life had suffered many ups and downs. Alongside his rise to international fame as a composer, he decided to get married in 1875, and quickly fathered two sons. Both died in 1878, one by falling from a window. Saint-Saëns blamed his wife and left her three years later. Then in 1888 came the death of his beloved mother, an event that affected him deeply. >

Some of Saint-Saëns' personal feelings and tribulations are reflected in the E minor Second Piano Trio of 1892, which is an altogether more serious-sounding work than its 1863 predecessor. One cannot help sensing some disquiet and agitation in the Trio's opening movement, with its swirling piano part and restless development section.

The five-in-a-bar time signature of the second movement *Allegretto* has a decidedly unsettling effect. But the mood calms down to one of gentle wistfulness in the central *Andante con moto*. This movement is often compared to Schumann, of whose music Saint-Saëns was a strong champion. The short waltz-time movement (*grazioso*) that follows enables the listener to catch a moment of relaxation before the renewed seriousness of the *Allegro* finale.

The mood of that concluding movement is immediately more austere. All three instruments vie with each other with contrapuntal material. The violin then launches a fugal episode that dominates the middle section, eventually building up to a rolling climax, underpinned by pounding chords on the piano. A brief interlude of calm and respite follows, like sunshine after heavy rain, before the turbulence starts up again. All three instruments join in driving the Trio to a defiant ending.

### GABRIEL FAURÉ (1845–1924)

- Piano Trio in D minor Op 120 (1922–23)  
*Allegro ma non troppo*  
*Andantino*  
*Allegro vivo*

**G**abriel Fauré's D minor Piano Trio was his penultimate completed work. His final decades were troubled by ill health. In 1905, around the time of his appointment as Director of the Paris Conservatoire, Fauré started to suffer from hearing problems that grew worse as the years passed. Later his eyesight also began to fail, and he suffered from sclerosis and emphysema. After fifteen years as Director, Fauré was invited to resign in 1920, to his considerable distress. Nevertheless his creativity remained undimmed, and during his final decade he

produced half a dozen masterpieces of chamber music, including the Piano Trio. Interestingly all of these were works in minor keys.

The D minor Piano Trio is Fauré's only work for the classic combination of violin, cello and piano. He began composing it in his favourite resort of Annecy-le-Vieux in August 1922. Fauré confessed to his wife: 'The trouble is I can't work for long at a time. My worst tribulation is perpetual fatigue.' That fatigue however is nowhere to be heard in the work itself.

This 'little trio' (as he called it) is indeed short compared with many other composers' piano trios, but it is full of grace and elegance, with happy choices of harmony and melody, and with spirit and momentum that seem hardly to reflect the age and health of the composer.

We tend to think of Fauré – through well-known works like the Requiem, the *Cantique de Jean Racine* or the First Violin Sonata – as rooted in the 19th century, but he was also very much a 20th century composer, in terms not only of chronology but also of musical style. It is true he did not tread the same revolutionary paths as younger contemporaries such as Debussy, Schoenberg, Webern, Stravinsky or Bartók; but neither did he stop extending his own path. The Piano Trio is an unmistakably tonal work, yet one need not look further than the extended principal theme of the first movement – marked *cantando* ('singing') – to admire how Fauré maintains a sense of firm tonality while allowing the melody to range so widely.

*Notes by Thomas Radice*

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FRIDAY 1 JULY 12.00

# Accordion Recital

## In The Free Church

Supported by The Hampstead Garden Suburb Trust

Samuele Telari *accordion*

### PROGRAMME

#### CÉSAR FRANCK (1822-1890)

- Choral No 2 in B minor FWV 39

#### BRUNO MANTOVANI (born 1974)

- 8'20" *chrono*

#### FRANZ SCHUBERT (1797-1828)

- *Andante* from String Quartet in D minor D 810  
*Death and the Maiden*

#### SOFIA GUBAIDULINA (born 1931)

- *De Profundis* (1978)

#### CAMILLE SAINT-SAËNS (1835-1921)

- *Danse Macabre* Op 40 (arr Yuri Shishkin)

### SAMUELE TELARI

Described as an 'artist whose overwhelming musicality goes beyond his instrument' (*Il Sole24Ore*), in 2019 Samuele was a prize-winner at the YCAT International Auditions held in London.

During the 2021/22 season he made solo debuts with the Haydn Orchestra in Italy. He returned to the Wigmore Hall and Schlern Music Festival and gave recitals at Saffron Hall and the Deal Music and Arts Festival. Samuele has played at Snape Maltings Concert Hall in Aldeburgh, the Festspiele Mecklenburg-Vorpommern, Verbier Festival, the Divertimento Ensemble Rondò series in Milan and Schlern Music Festival (North Italy).

He recorded for BBC Radio 3 with mezzo Ema Nikolovska and collaborated with Tabea Debus, the



Samuele Telari

Esmé and Simply Quartets. His 2021 recording of Bach's Goldberg Variations at Queen's Hall Edinburgh received critical acclaim. Samuele has performed widely in Europe, including the La Società dei Concerti (Milan), Amici della Musica di Firenze, Cité de la Danse et de la Musique (Strasbourg), Festival Nuova Consonanza (Rome), Amici della Musica di Padova and Philharmonie Berlin. He appeared as soloist with the State Hermitage Orchestra in St. Petersburg, I Virtuosi Italiani, and the Quartetto Fonè and regularly features on Rai Radio 3, Radio Classica and Radio Popolare Milano. In 2017 he released his first solo CD *Limes* and in 2020 a duo CD for accordion and clarinet, *Broken Shake*.

Passionate about developing new music, he has given numerous premières including works by Vittorio Montalti, Simone Cardini and Marcello Panni and collaborated with theatre artists Lisa Ferlazzo Natoli, Valerio Massimo Manfredi and Giorgio Panariello. Samuele is accordion professor at the Conservatorio Statale di Musica Carlo Gesualdo da Venosa in Potenza and Giuseppe Tartini in Trieste.

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FRIDAY 1 JULY 19.30

# A Night at the Opera with Nevill Holt Opera

Supported by Explore Learning

Nicholas Chalmers *conductor/presenter* • Yuriy Yurchuk *baritone*  
Luis Gomes *tenor* • Anush Hovhannisyan *soprano* • Maria Stručkova *piano*

## PROGRAMME

### GEORGES BIZET (1838–1875)

- *Carmen*
  - *Toreador*

### WOLFGANG AMADEUS MOZART (1756–1791)

- *Così fan tutte*
  - *Soave sia il vento*

### PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Eugene Onegin*
  - *Kuda, kuda vi udalilis* (Lensky's Aria)

### GIUSEPPE VERDI (1813–1901)

- *Nabucco*
  - *Va Pensiero*

### GIACOMO PUCCINI (1858–1924)

- *La Bohème*
  - *O soave fanciulla*

### LÉO DELIBES (1836–1891)

- *Lakmé*
  - *Sous le dôme épais* (Flower duet)

### UMBERTO GIORDANO (1867–1948)

- *Andrea Chénier*
  - *Nemico della patria*

### ANTONÍN LEOPOLD DVOŘÁK (1841–1904)

- *Rusalka*
  - *Song to the Moon*

### PIETRO MASCAGNI (1863–1945)

- *Cavalleria Rusticana*
  - *Intermezzo*

### GEORGES BIZET

- *Les pêcheurs de perles*
  - *Au fond du temple saint*

### GIACOMO PUCCINI

- *La Bohème*
  - *Sì. Mi chiamano Mimi*
- *Turandot*
  - *Nessun dorma*

### ENGELBERT HUMPERDINCK (1854–1921)

- *Hansel and Gretel*
  - *Evening Prayer*

### CLAUDIO MONTEVERDI (1567–1643)

- *L'incoronazione di Poppea*
  - *Pur ti miro*

### WOLFGANG AMADEUS MOZART

- *Don Giovanni*
  - *Fin ch' han dal vino* (Champagne Aria)

### PIETRO MASCAGNI

- *Cavalleria Rusticana*
  - *Easter Hymn* >

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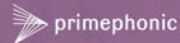
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ICE CREAM



## NICHOLAS CHALMERS



Nicholas has been the artistic director of Nevill Holt Opera since the creation of the company in 2013. His direction has seen this award-winning company produce 14 opera productions and create a nationally recognised education and young artist programme, which

provides numerous performing opportunities for young people in the East Midlands and beyond. He has established partnerships with the UK's leading orchestras, the Royal Northern Sinfonia, the Britten Sinfonia and the Manchester Camerata. In 2018, he conducted the inaugural production of *Le Nozze di Figaro* in the new Nevill Holt opera house.

With Nevill Holt Opera, Nicholas has conducted *The Magic Flute*, *La Bohème*, *The Turn of the Screw*, *Carmen*, *Rigoletto*, *The Elixir of Love*, *Tosca*, *Noye's Fludde*, *Le Nozze di Figaro*, *Così fan tutte*, *A Midsummer Night's Dream* and *La Traviata*. For Second Movement he has conducted *Mozart and Salieri*, *Trouble in Tahiti*, *The Medium/ Impresario*, *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears*.

Conducting engagements with Northern Ireland Opera include *The Medium*, *Tosca* (Best Opera – Irish Times Theatre Awards), *The Turn of the Screw*, *Noye's Fludde* (Belfast Zoo, Beijing and Shanghai), *The Flying Dutchman*, *The Bear*, *Macbeth*, *The Magic Flute*, *Salome*, *Don Giovanni*, *Powder Her Face* and *Così fan tutte*.

Nicholas works with the major UK orchestras and choirs, most recently with the BBC Singers, Royal Northern Sinfonia, Britten Sinfonia, City of Birmingham Symphony Orchestra, English Chamber Orchestra and Ulster Orchestra. He is the Associate Conductor of the London Oriana Choir and Organist and Director of Music at St Jude-on-the-Hill, Hampstead Garden Suburb. He has been on the music staff at English

National Opera, Westminster Abbey, St Paul's Cathedral and Chichester Cathedral. Nicholas studied music at Lincoln College, Oxford and the Piacenza Conservatoire.

Nicholas is a Senior Associate Artist at The Royal Opera House where he is the curator of the ROH Opera Nation *Songbook* (a book of famous opera aria arrangements for 14-18 year olds). At Covent Garden, Nicholas also leads the Sing at ROH programme and works with the youth opera company. Nicholas made his BBC Proms conducting debut in 2020 with the BBC Singers at the first night of the festival.

## YURIY YURCHUK



Described as 'the finest voice on stage ... with the immaculate Italianate line' (*The Times*) and 'a rich deep voice capable of great versatility' (*Bachtrack*), Ukrainian baritone Yuriy Yurchuk was a member of the Jette Parker Young Artists Programme at the Royal Opera House

from 2014-16, and a Royal Opera Principal from 2016-17.

In the 2021-22 season he sang Marcello *La Bohème* for Northern Ireland Opera, and returned to the Royal Opera House as Baron Douphol *La Traviata*; later this year he sings Angelotti *Tosca*. He also made his role debut as Carlo Gérard *Andrea Chénier* for Chelsea Opera Group.

For the Royal Opera House he has sung Marcello *La Bohème*, Blazes *The Lighthouse*, Germano *La Scala di Seta*, Dumas *Andrea Chénier*, Prince Yamadori *Madama Butterfly*, Mandarin *Turnadot*, Flemish Deputy *Don Carlo*, Johann *Werther*, Schlemil *Les Contes d'Hoffmann*, and various roles in *The Nose*.

Other operatic engagements include Marcello *La Bohème*, Opernhaus Zürich, Opera North and DePaul Opera Theater; Count Rodolfo in *Margherita*, Wexford Festival Opera; title role Eugene Onegin, >

Ukraine National Opera; Lescaut *Manon* and Ping *Turnadot*, Opernhaus Zürich; Ford *Falstaff*, Chicago; Four Villains *Les Contes d'Hoffmann*, Prelude to Performance programme in New York; and Constable and Narrator in *Threepenny Opera*, DePaul Opera Theater.

Born in Kyiv, Yurchuk discovered his passion for opera after coming to Chicago and meeting Professor Marc Alon Embree, and studied Vocal Performance at DePaul University School of Music. Before embarking on a career as a singer he was a mergers and acquisitions financial advisor for eight years, and holds degrees in finance and accounting from Kyiv National Economic University.

## LUIS GOMES



© NUNO NEVES

Born in Portugal, Luis joined the Jette Parker Young Artists' Programme at the Royal Opera House (ROH) Covent Garden. He was winner of both the Zarzuela Prize and Audience Prize at the 2018 Operalia Competition.

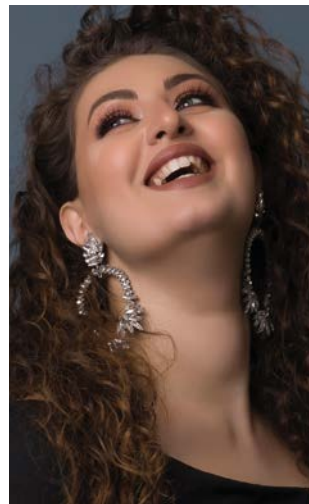
Engagements include Rodolfo *La Bohème* and

Azaël *L'Enfant Prodigue* (Scottish Opera), Beppe *I Pagliacci*; Fenton *Falstaff* and Chevalier de la Force *Les dialogues des Carmélites* (ROH Covent Garden), Osburgo *La Straniera* (Concertgebouw Amsterdam), Don Ottavio *Don Giovanni* and Nemorino *L'Elisir D'Amore* (Teatro Verdi Trieste), Tebaldo *I Capuleti e I Montecchi* (Buxton Festival), Rinnuccio *Gianni Schicchi* (Belem Cultural Centre Lisbon, Copenhagen Festival and on film for Grange Park Opera), Alfredo *La Traviata* (Teatro Nacional de São Carlos Lisbon, Glyndebourne Touring Opera, Nevill Holt Opera, Národní Divadlo Prague), *Faust* (Valladolid), Nemorino *L'Elisir d'Amore* (Den Norske Opera), Edoardo *Un Giorno di Regno* (Chelsea Opera Group), Rodolfo *La Bohème* (Deutsche Oper am Rhein;

Fundación Excelentia Madrid); Zurga *Les Pêcheurs de Perles* (Ópera de Oviedo), Fenton *Falstaff* (Grange Park Opera).

Recent concerts include Haydn *Nelson Mass* (Sächsische Staatskapelle Dresden); Three Tenor Concert (Fundación Excelentia Madrid); Dvořák *Stabat Mater* (Teatro Nacional de São Carlos); Beethoven Mass in C (BBC Philharmonic; Teatro Massimo Palermo); Verdi *Messa da Requiem* Royal Northern Sinfonia; Soloist for the Europe Day 2021 Concert.

## ANUSH HOVHANNISYAN



Multi-Award winning British-Armenian soprano Anush Hovhannisyán studied at the Royal Conservatoire of Scotland and was a member of the Jette Parker Young Artists Programme at The Royal Opera House, where she recently returned to sing Musetta in *La Bohème* and Violetta in *La Traviata*.

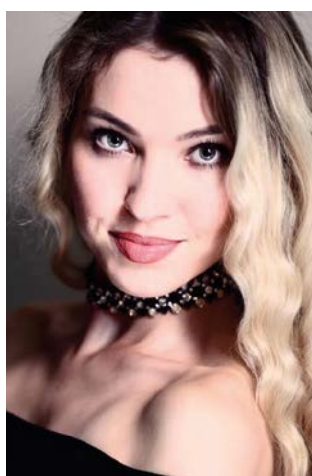
Anush Hovhannisyán has performed with renowned conductors such as Arie van Beek, Semyon Bychkov, Sir Mark Elder, Gianluigi Gelmetti, Harmut Haenchen, Koen Kessels, Nicola Luisotti, Antonello Manacorda, Daniel Oren, Carlo Rizzi, Esa-Pekka Salonen, Jonathan Santagada, Sir Antonio Pappano and Mark Wigglesworth, and worked with companies such as Opera North, Opera Rara, Scottish Opera, Welsh National Opera, Stadttheater Klagenfurt, Teatro Verdi Trieste, the BBC Symphony Orchestra and the Philharmonia Orchestra.

Recordings and broadcasts include Shostakovich Symphony No 14 and Emma *Khovanschina* for BBC Radio 3, *Decades - A Century of Song, Vol 2, + 4* for Vivat CD, Rimsky-Korsakov *Romances* for Stone Records (a *The Sunday Times* 'Album of the Week'), *Songs by Scriabin* for Decca's complete piano ▶

anthology of his music, BBC Radio 3's *Big Chamber Day* and The Royal Ballet's *Wolf Works*.

Most recently, she has sung Tatyana *Eugene Onegin* for Opera Holland Park and her upcoming engagements include a return to Welsh National Opera to sing Mimi *La Bohème* and debuts with the Israeli Opera and the Royal Danish Opera.

## MARIA STRUČKOVA



Lithuanian pianist Maria Stručkova is a laureate of various international piano competitions, and has participated in international festivals, masterclasses and charity events as a soloist, accompanist and chamber musician.

After studying a Masters in Piano Performance at the Lithuanian Academy of Music and Theatre, Maria worked as a Repetiteur in the Lithuanian National Opera and Ballet Theatre as well as the Vilnius City Opera. In 2014, she was awarded a full scholarship to attend the Royal Conservatoire of Scotland to study a Masters in Repetiteurship under the tutelage of Paul Plummer and Jonathan Plowright. At RCS, she received the James H Geddes Bursary for Repetiteurs twice, as well as the Leonard Hancock Bursary, awarded to only one student each year. Maria is also a Samling Programme Artist.

In 2016-17, Maria was a Scottish Opera Emerging Artist, generously supported by the Andrew Lloyd Webber Foundation. Here, she worked on Puccini's *La Bohème* and Mozart's *Le Nozze di Figaro*, as well as playing with the Scottish Opera Orchestra in

productions of *The Trial* by Phillip Glass and Bartók's *Bluebeard's Castle*. She has also worked with Opera North, where she was chief repetiteur for Janáček's *Osud*, *Cavalleria Rusticana* by Mascagni and Puccini's *Gianni Schicchi*. Maria has also received a Diploma of Gratitude from the former president of Lithuania, Valdas Adamkus.

## NEVILL HOLT OPERA

Nevill Holt Opera (NHO) runs an annual summer opera festival in its RIBA Award-winning theatre in Leicestershire, alongside extensive year-round education and community programmes across the Midlands. Founded in 2013 by its Artistic Director Nicholas Chalmers, Nevill Holt Opera has a clear mission to enrich lives and empower young people through the power of music and the Arts. NHO does this by creating outstanding opera in the East Midlands with young artists who are either still at music college or who are breaking into the opera industry, and delivering our education and community programmes in areas of limited arts provision, in partnership with the David Ross Education Trust. Nevill Holt Opera opened the UK's most unique and intimate opera theatre to widespread acclaim in June 2018 and won the RIBA National Award 2019 on the beautiful and historic Nevill Holt Estate. This summer, Nevill Holt Opera will be presenting more music than ever, including new productions of *La Bohème* and *The Barber of Seville*, followed by a variety of concerts and performances from exceptionally talented artists.

## ASSOCIATE ARTISTS

**Charlotte Trepess** *soprano*

**Angharad Rowlands** *mezzo*

**Rachel Roper** *mezzo*

**Aaron O'Hare** *baritone*



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PLUS VERY SPECIAL GUESTS **Richard Hawley** **pet deaths**

**SATURDAY 13 AUGUST 2022**  
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# Tom Jones

plus guests **THE SHIRES** + support

**SUNDAY 14 AUGUST 2022**  
AUDLEY END SAFFRON WALDEN, ESSEX

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SATURDAY 2 JULY 19.00 (NOTE EARLIER TIME)

# Joni and Me

Supported by Heritage Live Kenwood and Godfrey & Barr

Joanna Eden *vocals* • Chris Ingham *piano/guitar* • Andrés Lafone *bass*

## PROGRAMME

### JONI MITCHELL (born 1943)

- *Carrie*
- *California*
- *Both Sides Now/Woodstock*
- *Chelsea Morning*

### JOANNA EDEN (born 1969)

- *I Don't Know*

### JONI MITCHELL

- *My Old Man*
- *Little Green*
- *Raised On Robbery*
- *Blue Motel Room*

### JONI MITCHELL/JOANNA EDEN

- *A Case of You/Soul Cocaine*

### JONI MITCHELL

- *Free Man in Paris*
- *Shadows & Light*
- *In France They Kiss on Main Street*
- *Big Yellow Taxi*
- *Circle Game*
- *Blue*
- *All I Want*

### JOANNA EDEN

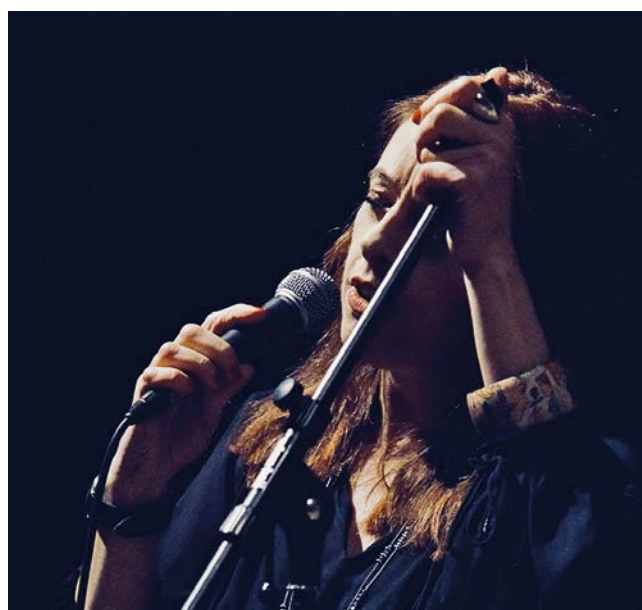
- *Loves Children*

### BONNIE RAITT (born 1949)

- *Nick Of Time*

### JOANNA EDEN

- *Falling*



Joanna Eden

## JOANNA EDEN

The daughter of a musician and a drama teacher Joanna Eden could read music before she could write. Since then, Eden has released four albums and over 35 original songs. She has performed her jazz-influenced original music world-wide and supported artists including Van Morrison, Jamie Cullum, the Buena Vista Social Club and the Blockheads.

Sir Michael Parkinson instructed his BBC Radio 2 listeners to 'seek her out' and jazz legend Courtney Pine and Ian Shaw both champion her recordings on their radio shows. She has performed live on BBC Radio 4's *Woman's Hour* and *Mojo Magazine* stated that her songs have 'melody, mystery and bite!'. *Time Out* described Joanna as 'the UK's answer to Diana Krall and Norah Jones'. Joanna was a featured judge on BBC One's new singing show *All Together Now* which premièred in spring 2018. >

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**G  
AND  
B**

She began teaching international Grammy and Oscar winning artist Sam Smith when he was just 10 years old and introduced him to song writing, co-writing and producing his first demo tracks. She is a vocal coach for the music and performing arts degree courses at Anglia Ruskin University and hosts her popular 'Singer to Artist' workshops all over the UK.

Joanna blames her dad's big band albums for giving her a love of jazz and a weakness for drummers but thanks Joni Mitchell for turning her on to the art of song writing and Ella Fitzgerald for showing her the limitless possibilities of the human voice.

### CHRIS INGHAM



Chris Ingham has appeared at festivals and concert halls throughout the UK, leading jazz groups and presenting themed repertoire and anecdote performances, notably with his own quartet

highlighting the work of Hoagy Carmichael, Dudley Moore and Stan Getz and also as a solo performer examining the oeuvres of Rodgers and Hart, Johnny Mercer, Jimmy Van Heusen and Harry Warren. Chris is the host and resident pianist at jazz clubs in Bury St Edmunds and Diss.

As a film and TV composer, he has provided the soundtrack for the six-part documentary series *Wartime Crime* (2017) for Discovery/UKTV and *How the Beatles Changed the World* (2017) for Netflix, also appearing in the latter film as a talking head. Recent soundtracks include *Charles Manson: Music from an Unsound Mind* (2019) and *Days of Rage: The Rolling Stones' Road to Altamont* (2019).

As a music journalist he produced dozens of articles and reviews for *Mojo* and *Uncut* magazines (collected at [rocksbackpages.com](http://rocksbackpages.com)) and was *Mojo's* jazz columnist 1994-2017. He has written books on Billie Holiday (2000), The Beatles (2002) and Frank Sinatra (2005) and appeared as a pundit on BBC Radio 1, BBC TV's *The One Show* and various popular music documentaries.

### ANDRÉS LAFONE



Andrés Lafone's bass playing has been described as 'solid' and 'groove' oriented. He prides himself on his tasteful backing performing throughout the world at some of the top jazz, open air festivals

and concert halls including the Montreux Jazz Festival; North Sea Jazz Festival; Capetown Jazz Festival; Central Park, New York; the Royal Albert Hall; the Royal Festival Hall; Queen Elizabeth Hall; the Barbican; Beijing Heineken Festival; WOMAD; Glastonbury; Japan Tokyo Blue Note and Billboard; Catalina Island Jazz Festival (California); Yoshi's, San Francisco; Blue Note, Hawaii; and Blue Note, Beijing.

A regular on the UK Latin and Brazilian Jazz scene, he has performed with several high-flying acts such as Snowboy, Basia, Matt Bianco, Jon Cleary, Joanna Eden, Airto Moreira, Grand Union Orchestra, Mark Murphy, BBC Concert Orchestra, Mike Lindup, Monica Vasconcelos, Liliana Chachian, Charlie Palmieri and Da Lata. As bandleader of Negrocan he wrote, recorded and produced the tune *Cada Vez*, which went on to sell over a million copies.

### THE PROGRAMME

UK singer/songwriter Joanna Eden presents this show in celebration of her hero Joni Mitchell, lovingly recreating Joni's masterpieces and journeying through the myriad ideas, textures, themes, voices and emotions of Mitchell's canon.

Expect to catch glimpses of a singer-songwriter and educator in her element! Joanna is thrilled that her 'Joni & Me' concerts are regularly featured on Joni's own website, and that Joni's website team also invited her to perform at the annual JoniFest which was held online in 2020.



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SATURDAY 2 JULY 21.15

# 20th Century Black Composers

## The Music of Duke Ellington to Herbie Hancock and Beyond

Supported by Heritage Live Kenwood and Godfrey & Barr

Peter Edwards *piano*

### PROGRAMME

This solo piano performance will be an intimate reworking of some well known standards written by the most renowned composers in jazz history.

The programme will include:

#### DUKE ELLINGTON (1899–1974)

- *In a Mellotone*
- *Single Petal of a Rose*
- *Caravan*

#### THELONIUS MONK (1917–1982)

- *Blue Monk*
- *Round Midnight*

#### HORACE SILVER (1928–2014)

- *Song for my Father*
- *Que Pasa*

#### MILES DAVIS (1926–1991)

- *Flamenco Sketches*
- *All Blues*

#### JOHN COLTRANE (1926–1967)

- *Equinox*
- *Impressions*

#### HERBIE HANCOCK (born 1940)

- *Maiden Voyage*



Peter Edwards

### PETER EDWARDS

Peter Edwards is a pianist and composer who has released two albums with his much acclaimed trio. He has worked with many esteemed UK artists, including Courtney Pine, Mica Paris and Zara McFarlane. Peter has played at the London Jazz Festival and in 2019 directed and performed Ellington's masterwork 'The Sacred Concert' at the Royal Albert Hall for the BBC Proms. His current project was developed in 2020 and began life as an online performance for Black History Month. The concert will be solo piano improvised interpretations of themes written by some of the most influential composers of the 20th century within the jazz idiom.



STEINWAY & SONS

The Steinway concert piano chosen and hired by Proms at St Jude's for this performance is supplied and maintained by Steinway & Sons, London



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SATURDAY 2 JULY 22.30

# Late Night Stand-Up

## In The Refreshment Tent

Join us for Late Night Comedy featuring two stars of the comedy circuit - Charmian Hughes and Paul Kerensa, with MC Matt Green.

### MATT GREEN MC



Matt Green is a comedian, actor and writer who has been working in comedy for nearly 20 years. As a stand-up he has performed all over the UK and the rest of the world, with dozens of solo shows to his name.

Since 2020 he has produced regular comedy videos from home that have received millions of views on Twitter (@mattgreencomedy) and other social media, with several going viral and one even ending up on Radio 1! His screen acting credits include *Cuckoo*, *Fresh Meat*, *Cradle to Grave*, *Finding Neverland* and many more. On radio he has appeared on *Inspector Steine*, *Cabin Pressure*, *Ed Reardon's Week* and more.

### PAUL KERENSA



Paul Kerensa is a British Comedy Award-winning co-writer of BBC's *Miranda*, *Not Going Out* and *Top Gear*. As a stand-up, he won ITV's *Take the Mike* and was a finalist in the BBC New Comedy Awards. Paul also presents on

BBC radio and is author of 10 books.

He's known as a likeable, accessible comedian, who plays cathedrals, churches, comedy clubs, arts centres, festivals from Edinburgh to Montreal and regularly contributes 'Pause for Thought' slots to the *Radio 2 Breakfast Show*.

### CHARMIAN HUGHES



Charmian Hughes has been making people laugh since 1992 in comedy clubs, art centres and even the Houses of Parliament! She has played New Zealand, Melbourne, Glastonbury and Edinburgh festivals.

She loves comedy so much she married a member of her audience!

'Clown Princess'. *Bridport News*

'Mad Aunt on Acid'. *New Zealand Herald*

'Irresistible ... a joy!'. *Scotsman*



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SUNDAY 3 JULY 15.00

# Family Concert

## All Aboard! With Albert's Band In The Henrietta Barnett School Hall

Supported by Proms Education Outreach

Kevin Hathway *presenter/trombone* • Sophie Lockett *violin* • Harry Penny *clarinet*  
Paul Munday *trumpet* • Mike Poyser *tuba* • Claire Riches *percussion*



Albert's Band

**Suitable for children aged 5+**  
**All children must be accompanied by an adult**

### PROGRAMME

Join the Royal Albert Hall's resident ensemble, Albert's Band, as it sets sail on an action-packed nautical adventure. Presented by Kevin Hathway and his band of musical pirates, it'll be stopping off in all sorts of exotic locations. Make sure you have your sea legs as it'll need your help to navigate the way home!

Albert's Band is the resident Engagement Ensemble at the Royal Albert Hall. They are a versatile and

highly skilled group of professional musicians who are hand-picked for their passion for delivering workshops, concerts and projects, both at the Hall and in the community. The musicians come together in a variety of combinations that are tailored to each project they work on, from a trio performing in care homes and hospices as part of the Hall's Songbook sessions through to a full symphony orchestra for family concerts on the Hall's world-famous main stage.

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This afternoon's programme includes:

**TIMOTHY HENTY (born 1982)**

- *A Seaside Overture*

**WS GILBERT (1836-1911) and  
ARTHUR SULLIVAN (1842-1900)**

- *All Aboard the Pinafore* (arr Tim Henty)

**HENRY WOOD (1869-1944)**

- Selection from *Fantasia on British Sea Songs*
  - *Rule Britannia*
  - *Sailor's Hornpipe*

**GEORGE GERSHWIN (1898-1937)**

- *Rhapsody in Blue*

**JOHN PHILIP SOUSA (1854-1932)**

- *Stars and Stripes Forever*

**MAURICE RAVEL (1875-1937)**

- *Bolero*

**GUSTAV HOLST (1874-1934)**

- *The Planets*
  - *Mars*
  - *Jupiter*

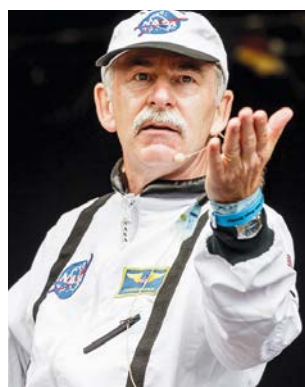
**JACQUES OFFENBACH (1819-1880)**

- *Orpheus in the Underworld*
  - *Can Can*

**LEROY ANDERSON (1908-1975)**

- *Bugler's Holiday*

**KEVIN HATHWAY**



Kevin Hathway has had an illustrious career combining life as an orchestral player with teaching at the highest level. For nearly 25 years he jigsawed his role of co-principal percussion of the Philharmonia Orchestra with that of

Head of Percussion at the Royal College of Music, coaching many of the leading percussionists in UK orchestras today. He has toured the world extensively, performing with many of the world's greatest conductors and soloists in the finest concert halls. He is currently a Professor of Percussion at the Guildhall School of Music and Drama.

Kevin began his musical journey as a trombonist and secured a scholarship to study both trombone and percussion at the Royal College of Music. He was a founding member of the Wallace Collection brass ensemble and in 1992 was awarded a Winston Churchill Fellowship to study percussion pedagogy in the USA. He co-devised the first percussion syllabus for the Associated Board of the Royal Schools of Music (ABRSM) and very much enjoyed being a generalist examiner for 10 years.

As an animateur, Kevin has presented and conducted numerous concerts in the USA, Malaysia and all around the UK in major venues. His unique micro-orchestra Albert's Band is part of the Royal Albert Hall's outreach venture, specialising in high-octane family concerts and school projects, breaking down boundaries between the performer and audience with its energy and wit in presenting the classics.



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SUNDAY 3 JULY 19.30

# Last Night of The Proms

## Armonico Consort & Baroque Players

### Coronation Of Queen Elizabeth II

Supported by Brent Cross Town

Christopher Monks *director* • Jennie Bond *narrator*

## PROGRAMME



The then Princess Elizabeth ascended the throne upon the death of her father, King George VI, on 6 February 1952. She was proclaimed queen by her various privy and executive

councils shortly afterwards. There is a tradition that a festival such as a coronation is inappropriate during the period of mourning that follows the death of the preceding sovereign so, to observe this, the coronation was delayed for over a year. Although her grandmother, Queen Mary, died on 24 March 1953 after a prolonged illness, the dowager Queen had willed that her own death should not alter the planning and timing of Elizabeth's coronation, which went ahead, as scheduled, on 2 June 1953.

In celebration of the Platinum Jubilee of Her Majesty Queen Elizabeth II, Armonico Consort recreates the sound from her coronation at Westminster Abbey.

## ORDER OF SERVICE

### HUBERT PARRY (1848–1918)

- *I Was Glad*

### HERBERT HOWELLS (1892–1983)

- *Behold, O God our Defender*

### RALPH VAUGHAN WILLIAMS (1872–1958)

- *Creed* (Mass in G minor)

### TRADITIONAL

- Hymn: *Come Holy Ghost* (arr Ernest Bullock)

### GEORGE FRIDERIC HANDEL (1685–1759)

- *Zadok the Priest*

### GEORGE DYSON (1883–1964)

- *Confortare: Be Strong and of Good Courage*

### SAMUEL SEBASTIAN WESLEY (1810–1876)

- *Thou Wilt Keep Him in Perfect Peace*

### TRADITIONAL

- Hymn: *All People That on Earth do Dwell* (arr Ralph Vaughan Williams)

### RALPH VAUGHAN WILLIAMS

- *Sanctus* (Mass in G minor)
- *O Taste and See*

### CHARLES VILLIERS STANFORD (1852–1924)

- *Gloria in Excelsis Deo*

*Programme continued overleaf >*

**ORLANDO GIBBONS (1583-1625)**

- *Amen*

**WILLIAM WALTON (1902-1983)**

- *Coronation Te Deum*

**TRADITIONAL**

- *National Anthem* (arr Gordon Jacob)

**HUBERT PARRY**

- *Jerusalem* (arr David Willcocks)

**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 & 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 Orchestra, the Philharmonia and European Union Chamber Orchestra.

Christopher is a passionate advocate of reaching out to children of all backgrounds through the creation of youth choirs. 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.

**JENNIE BOND**



Broadcaster and journalist Jennie Bond appears regularly on a wide range of television and radio programmes - from light entertainment to documentaries. She's known to young and old

for her exploits in the jungle of ITV's *I'm a Celebrity Get Me Out of Here* when she was buried in a coffin full of rats and had to eat a variety of live insects.

Since then she has been a presenter on two of the BBC's most popular shows: *Cash in the Attic* and *Rip Off Britain*. She has also presented the highly successful BBC Two series *Great British Menu*.

Most recently Jennie has appeared on *The Day I Met The Queen*. Other projects include: Channel 4's *Drugs Live*, *Royals at War*, *Masterchef*, *Too Many Cooks*, *Stars in the Fast Cars*, *Holiday of My Lifetime with Len Goodman*, *Christmas of My Lifetime With Len Goodman*, *The Big Call* and Jennie's own personal account of her time as a royal correspondent in a three-part documentary series for Channel 5, *Jennie Bond's Royals*.

As the BBC's Royal Correspondent during 14 of the most turbulent years the monarchy has endured, Jennie was at the heart of events that made headlines around the world.

Jennie reported on it all and now enjoys sharing her experiences and often hilarious adventures with audiences at home and abroad. Her 'confessions' include her faux-pas when she tried to amuse the Queen, her long and intimate conversations with the Princess of Wales and what Prince Charles really thinks of her white stilettos! She loves to make people laugh and to show them that she is quite different from how people imagined her when she stood outside the Palace. For many years Jennie >

was also a regular news presenter on BBC television and presented the main bulletins as well as *Breakfast*. She returned to full-time reporting in 1986 with BBC Radio, covering major news stories, for example in Northern Ireland. She began her career as a presenter, anchoring among other programmes, the top current affairs show in the UK, *Today*, on Radio 4.

Jennie Bond has written a book *Reporting Royalty* (2001) that tells in detail of her years keeping tabs on Britain's Royal Family. In the Queen's Golden Jubilee Year, her book *Elizabeth: 50 Glorious Years*, a commemoration of the Queen's reign was published. She updated this book for the Queen's 80th birthday.

## ARMONICO CONSORT



**A**rmonico Consort began life in 2001, set up by Christopher Monks and a group of 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 loved their engaging and imaginative approach, and most concerts in the first years sold out. The ideas kept flowing, and their horizons broadened to include more contemporary repertoire but at the heart remained Renaissance to Baroque music, including some rarely heard gems performed by some of the world's finest singers and period instrumentalists.

An education programme was fundamental to Armonico Consort 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. To date, almost 300 choirs have been created and choir leaders trained, reaching over 250,000 young people. Future developments for AC Academy include the overseas expansion of the Choir Creation programme in Kenya, and the beginning of a major new partnership with Fundación

Azteca in Mexico, which will see them train new choir leaders across Mexico to create the first high level symphony orchestra with chorus in the country.

In 2016, in partnership with their sponsors Phillips 66, Armonico Consort created a major new initiative *The Voice Squad* introducing a Phillips 66 workplace choir. This has had an incredibly positive impact on the wellbeing of the workforce, demonstrating the beneficial effects of singing on the human mind. *The Voice Squad* has since been extended to workplaces and communities around the country and, following a new partnership with the Alzheimer's Society, now includes care homes and Armonico's first ever choir for those living with dementia.

Having now reached their 20th birthday year, Armonico Consort intend to celebrate as any reckless 20-year-old might. Celebrations so far have included the restaging of some of their favourite concert programmes such as the 53-part *Missa Salisburgensis* by Heinrich Ignaz Franz Biber, a tour of Bach's *St Matthew Passion* with Sir Willard White and Ian Bostridge, and *Carmina Burana* at the Royal Albert Hall. Currently, celebrations continue with a tour and brand-new recording of 16-part works by Francesco Scarlatti, *St John Passion* with Ian Bostridge and this unique project to celebrate the Platinum Jubilee of Queen Elizabeth II.

## ARMONICO CONSORT

**Trumpets** Peter Mankarious, Sam Pierce

**Trombones** Ross Johnson, Rob Moseley, Guy Moreley

## CHOIR

**Sopranos** Jennifer Cearn, Hannah Fraser-Mackenzie, Laura Moretto, Emily Wenman

**Altos** Mercè Bruguera, Frances Gush

**Tenors** Alexander Hume, Graham Neal, Ben Thapa

**Basses** Alex Jones, Patrick Osborne, Charles Pot



# DAVID LITTAUR

1925 - 2022

David Littaur was the epitome of a proper English gentleman with impeccable manners and high standards, always very solicitous and caring of others. He loved creating happy events at which people could socialise.

A former conductor, David joined Proms at St Jude's as a committee member during the Millennium year shortly after he and his wife Joyce moved to the Suburb. Proms was the perfect local organisation for David to get involved with as music was his passion. He brought his huge musical knowledge to the Festival, often advising us on suitable composers or performers.

He was a man of few words who listened carefully to the views of others; his own contributions were always valuable and often delivered with great humour.

David was innovative, creative and fun - simply delightful to be around. He remained active on the Proms at St Jude's Music Planning Committee until shortly before he died.

We celebrated his 90th birthday in 2015 when he was invited to conduct the orchestra on the Last Night of the Proms. A memorable moment.

He and Joyce are greatly missed.



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# THANK YOU TO OUR 2022 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)



Photographs © Top: Susie Gregson;  
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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 Chairman:** Richard Clegg

**Chief Executive:** Susie Gregson

**Hon Treasurer:** Simon Tesh

**Secretary:** Tina Isaacs

**Catering:** Keara Connolly

**Education:** Kate Webster

**Education Outreach:** Michelle Groves

**Friends Coordination:** Kate Webster

**Fundraising:** Peter Jenkins

**Heritage Walks Coordination:** Kate Webster

**IT:** Hella Schrader

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

**Logistics:** Jo Lewis

**Marketing & Communications:** Ron Finlay

**Music Planning:** Anne Kollar

**Programme Production/Archives:** Tina Isaacs

**Volunteer Coordination:** Keara Connolly

## COMMITTEES

The Board is supported by several committees.

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

**Fundraising:** Susie Gregson, Ruth Jacobs, Peter Jenkins\*, John Wheeler

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

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

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

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

**Music Planning:** Yvonne Baker, Keara Connolly, David Crossley, Susie Gregson, Michelle Groves, Anne Kollar\*, Madeleine Melling, Thomas Radice, Helen Roose

*\*Chair of Committee*

## CONCERT MANAGEMENT

**Production and Concert Manager:**

Robin Howell-Sprent

**Front of House Manager:** Tamsyn Hamilton

**Crew Manager:** Holly Price

**Assistant Crew Manager:** Connor Duncan

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

**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)

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# FRIENDS OF PROMS AT ST JUDE'S

## A big thank you to Proms Friends for 30 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 2023

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 the Proms Chairman at [richard.clegg@promsatstjudes.org.uk](mailto:richard.clegg@promsatstjudes.org.uk)



# FRIENDS OF THE PROMS 2022

## BENEFACTORS

Angela Cooper, Mac Knox (in appreciation of Katie Allam), Sandra Okin, plus two Benefactors 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, comedians and walk leaders as well as the dozens of volunteers who help to ensure that Proms runs smoothly, including:**

**Proms crew:** Leo Charlton, Ana Gearson, Olivia Gearson, Imogen Farmer, Catrin Jenkins, Aiden Post, Tanvee Sharma, Reuben Simon, Miranda Gomez Velasco, Dominika Wertman

**Programme:** Jennifer and 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:**

**Banners and Posters:** Wembley Laminations and Printed Easy

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**Fanfare Competition:** Joan Arnold, Aaron Rambow Czarny, Louis d'Heudières and Caroline Welsh

**First Aiders:** Hearts Services

**Flowers:** Flower Station

**Flowers in church:** Margaret Lancaster

**Food:** J A Corney, Fabienne's Home Cooking, Fresh 'n' Funky Catering, Gail's Bakery, Gill's Cookery, Happy Face Pizza, M&S Temple Fortune, Sam Stoller and Son, Waitrose

**Ice Cream:** Jude's Ice Cream

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

**LitFest Bookshop:** West End Lane Books

**Marquees:** Marquee Magic

**Photography:** Sylvia Coury, David Crossley, Mike Eleftheriades, David White

**Police:** The HGS Safer Policing Team

**Print design and artwork:** Christine Welby at 1st Impression

**Printing:** Printed Easy

**Schools' Prom:** Will Dollard and Louis d'Heudières from the DaCapo Music Foundation

**Security:** LCS Security

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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.**

**All bookings must be made in advance.**

## 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 each day from half an hour before the first LitFest event until the last event of the 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 and Sunday 2-3 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!

## LOST PROPERTY

Please contact the Box Office on **020 3322 8123.**

Property not claimed within three months will be disposed of.

## PROMS AT ST JUDE'S 2023

The 31st season of Proms at St Jude's takes place from 24 June to 2 July 2023.



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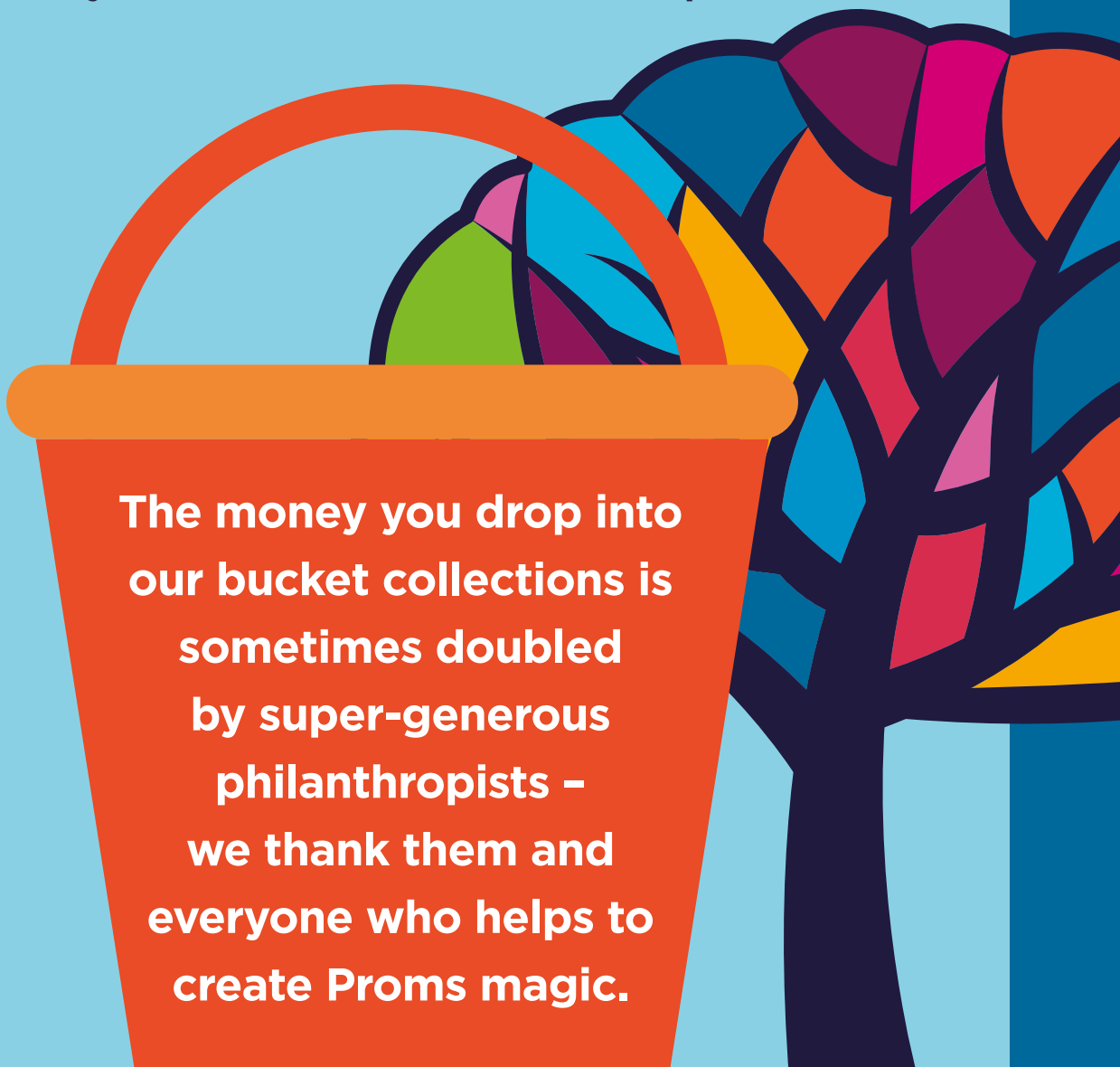
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