



# PROMS AT ST JUDE'S 2009

13th June - 21st June

SUPPORTING TOYNBEE HALL  
& NORTH LONDON HOSPICE

**P**roms at St Jude's  
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## Hon President's Message of Welcome



This is the seventeenth season of Proms at St Jude's and once again we are supporting Toynbee Hall and the North London Hospice. This year, I need hardly remind you, all charities are affected by a dramatic change in the fund-raising climate, at a time when their need for funds has never been greater. Even so, as you

can see from this programme, we have been fortunate in receiving some heartening expressions of support. It is now for you, our audience, to build on that support,

especially by becoming Friends of the Proms. Did you know that last year the Friends helped raise over a quarter of the money we donated to our charities?

I am sure you will find the wonderful programme of concerts, walks and other events which the committee has worked so hard throughout the past year to bring together both entertaining and inspiring. I hope you will encourage your friends and neighbours to become our Friends.

**The Reverend Alan Walker**

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

## Heritage Walks

What makes the Suburb so special? Find out from those who know. Local walks depart from the Garden Suburb Gallery, Fellowship House, 136a Willifield Way at 10.30am and finish at St Jude's in time for a free lunchtime recital. £6 per person to include lunchtime tea or coffee at St Jude's.

### **SATURDAY 13 JUNE**

**'The Heart of the Suburb'** – From Artisans' Quarter to Central Square – Rags to Riches! *Led by Jane Blackburn.*

### **WEDNESDAY 17 JUNE**

**'Woods, Twittens and Trees'** – A look at landscapes – Big Wood, Little Wood and the ancient field boundaries. How Unwin designed the housing around existing natural features. *Led by David Davidson.*

### **SATURDAY 20 JUNE**

**'Dreams and Realities'** – After one hundred years, have the dreams of the Suburb founders been realised? *Led by Chris Kellerman.*

## Guided Walk

### **SUNDAY 14 JUNE at 11am**

**'The East End – The Suburb Connection'** – Find out about Henrietta Barnett's life in Whitechapel, the area that moved her to found Hampstead Garden Suburb. After a short tour of Toynbee Hall, the walk will include the Whitechapel Art Gallery, Brick Lane, Hawksmoor's Christ Church Spitalfields and will finish in Spitalfields Market (a short walk from Liverpool Street station). Meet by the ticket machines at exits 3 & 4 at Aldgate East Station.

*Led by Ruth Smith*

## Special Event

**SUNDAY 14TH JUNE at 7pm** – before the Ukulele Orchestra concert – the London Pride Morris Men will dance on Central Square.

### **PROMS 2010**

Next year's Proms at St Jude's will be from 19 to 27 June.

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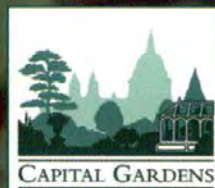
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## Proms Programme

SATURDAY 13th	12.45	JUBILEE STRING TRIO with PETR LIMONOV <i>piano</i> , Sarah Sew <i>violin</i> , Alexandros Koustas <i>viola</i> and Vashti Hunter <i>cello</i> .....	11
	7.45	OPENING NIGHT – SOUTHBANK SINFONIA with Simon Over <i>conductor</i> and Evelyne Berezovsky <i>piano</i> .....	15
<hr/>			
SUNDAY 14th	7.45	UKULELE ORCHESTRA OF GREAT BRITAIN .....	23
<hr/>			
MONDAY 15th	12.45	In the Free Church VIOLIN AND HARP RECITAL Efthymios Papatzikis <i>violin</i> with Brian Davis <i>harp</i> .....	25
	7.45	FREDDY KEMPF PIANO RECITAL.....	27
<hr/>			
TUESDAY 16th	12.45	SONUS CANTORUM Matthew Jelf <i>conductor and baritone</i> , Christine Cunnold <i>choir leader and soprano</i> , Marc Verter <i>piano</i> , Amy J Payne <i>mezzo-soprano</i> and Nick Allen <i>tenor</i> .....	33
	7.45	JULIAN LLOYD WEBBER <i>cello</i> with PAM CHOWHAN <i>piano</i> .....	37
<hr/>			
WEDNESDAY 17th	12.45	MISHKA MOMEN PIANO RECITAL .....	43
	7.45	CARDUCCI STRING QUARTET with NICOLA EIMER <i>piano</i> , Matthew Denton <i>violin</i> , Michelle Fleming <i>violin</i> , Eoin Schmidt-Martin <i>viola</i> and Emma Denton <i>cello</i> .....	47
<hr/>			
THURSDAY 18th	12.45	NONESUCH ORCHESTRA FAMILY CONCERT with William Carslake <i>conductor</i> with Han Seul Lee <i>piano</i> .....	55
	7.45	EX CATHEDRA Latin American Baroque church music and 20th century American choral music. Jeffrey Skidmore <i>conductor</i> .....	61
<hr/>			
FRIDAY 19th	12.45	In the Free Church LÉON CHARLES ORGAN RECITAL .....	69
	7.45	BOBBY LAMB BIG BAND with singer EMER McPARLAND.....	71
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SATURDAY 20th	12.45	WILLOW PIANO TRIO Ariana Kashefi <i>cello</i> , Freya Creech <i>violin</i> and Jacob Barnes <i>piano</i> .....	73
	7.45	HANDEL AND HAYDN JUBILEE CONCERT Nicholas Chalmers <i>conductor</i> , Jane Harrington <i>soprano</i> , Hannah Pedley <i>mezzo-soprano</i> , Nicholas Sharratt <i>tenor</i> , Paul Carey Jones <i>baritone</i> with the Proms Festival Orchestra and Chorus .....	77
<hr/>			
SUNDAY 21st	7.45	LAST NIGHT OF THE PROMS Haydn Chamber Orchestra with Michael Francis <i>conductor</i> , Thomas Gould <i>violin</i> and Emma Dogliani <i>soprano</i> .....	87

*Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances*

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## Toynbee Hall



In 1873 Samuel Barnett and his wife Henrietta rejected the easy option of a parish in an affluent area and came to St Jude's in the East End of London. The Barnetts worked tirelessly to address crippling social problems but came increasingly to the conclusion that a truly radical approach was needed: their idea was to bring the most privileged – the future elite – to live in the poorest area of London: a privilege for which they had to pay. By educating future leaders and opinion formers, the Barnetts hoped to change society for the better. Toynbee Hall opened its doors to these residents in 1884, taking its name from Arnold Toynbee, a young academic and earlier associate of the Barnetts.

Historically, key individuals came to Toynbee Hall as young men and women before going on to make an impact in their chosen field. Past residents include Clement Attlee and William Beveridge, who both maintained a lifelong association with Toynbee Hall. Many other important institutions of social reform started their life at Toynbee Hall including the Workers' Educational Association in 1903 (currently the largest single provider of adult education in the UK), one of the first Citizens' Advice Bureaux in 1949, and the Child Poverty Action Group in 1965. Activity was not restricted to what might be described as social policy or welfare issues. The founder of the Olympic movement spent time at Toynbee Hall, Marconi demonstrated his wireless for the first time in the UK at Toynbee Hall, while the artist and craftsman C R Ashbee was also deeply involved and is credited with designing the Toynbee 'tree of life' logo.

When an organisation has such an illustrious past, it can be tempting to see it only in terms of those past achievements; but Toynbee Hall is more than just its past – it is as vibrant, influential and important today as

it has been at any point in its history. The East End that Toynbee Hall is based in has changed immeasurably since the Barnetts founded the organisation. Demographic change has presented new challenges and different problems and Toynbee Hall has met them all. In the 1930s that meant being at the forefront of the fight against the Fascism that threatened Irish and Jewish immigrants; today it means addressing the problems faced by a Bangladeshi community in which 70% of children grow up poor.

Volunteers are at the heart of Toynbee Hall's work and each year around 400 volunteers allow us to have a much greater impact than we could ever have with only paid staff. Every year we reach 6,000 people, not just in the East End but across London.

Our Free Legal Advice Centre, the oldest surviving centre of its kind in the world, continues to advise and represent the neediest people in Tower Hamlets. Our financial inclusion work includes a London-wide debt advice partnership that in East London alone has helped 1,500 people to manage £17 million of debt since it began in November 2006.

In 2007 we launched *Aspire*, a programme that works to embed an innovative approach to learning into schools to benefit disengaged young people who are not fully grasping the opportunities that school offers them. We are expanding *Aspire* into Hackney this autumn to reach more young people, to build confidence and raise aspirations through arts, citizenship and outdoors activities. It costs £295 to support one young person through *Aspire*, but the benefits for each child and our society can't be measured in monetary terms.

It is programmes like these that prove that Toynbee Hall's future can be as illustrious as its past. Only the support of our many donors and supporters can make that happen; and for that we are grateful.



Toynbee Hall, 28 Commercial Street, London E1 6LS  
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## Toynbee Hall and the Jewish Community

Samuel and Henrietta Barnett were devout Christians but their charity and aims crossed all religious boundaries. Toynbee Hall was a beacon in the crowded and poor East End of London where several generations of Jews grew up. The rising population of immigrant Jews benefited directly from much needed advice, help with learning English, finding lodgings, work, food, clothing and general support. In 1889 Harry Samuel Lewis (himself a Jew) worked assiduously for and among the many desperate immigrant Jews who sought help from Toynbee. His reputation was international and legend has it that when some Jews arrived from Warsaw the only words the immigration officers could make out were 'Mester Lewis'. His work was continued by men who included Leonard Montefiore, Sir Samuel Montagu, Basil Henriques (a later warden of Bernhard Baron St George's Jewish Settlement) and Norman Bentwich (who became the Attorney General for Palestine).

Toynbee Hall became the de facto headquarters of the Amalgamated Society of Tailors, whose Jewish branches had revolted against the long hours, miserable conditions and low wages which unscrupulous employers imposed on their mainly immigrant workers. Their determination won out and the dispute was settled and conditions improved a little. This may have been helped by the fact that Clement Attlee respected and endorsed Toynbee Hall and its work (he had lived there himself in 1909-1910 and then again in 1919) and was involved in improving the lot of the sweated labour force and promoting the Trades Boards Act. Free legal advice was given to distressed local tenants by the East London Tenants' Protection Association; the Toynbee Troup of Scouts, founded in 1908, is the oldest Jewish Scout Group in the World.

But Toynbee's aims extended beyond the comforts (or lack of them) of the body. In 1901 Canon Barnett and Henrietta commissioned the building of an art gallery in Whitechapel High Street, to lift the spirits and imagination of local inhabitants too often surrounded by ugliness and deprivation and ignorance. By this time a quarter of the East End population was Jewish, most of whom originated in East and Central Europe. A group of intellectuals, artists and writers called The Whitechapel Boys met regularly in the Passmore Edwards Library (one of many buildings funded by the eponymous founder, a Victorian philanthropist), which was next

door to the Art Gallery. The members included the painters David Bomberg, Jacob Epstein, Mark Gertler, John Rodker and Alfred Wolmark – who founded British modernism in Commercial Street, Whitechapel.

By 1934 Toynbee Hall had completed half a century's work, and in World Jewry (January 18th 1936) J Hollander wrote :

'Flanked by gown manufacturers' showrooms and workshops, in front of grey, gaunt tenements, amid the perpetual clamour of traffic, vehicular and pedestrian, stands Toynbee, for more than half a century the university of East London and an oasis of friendship and enlightenment in a wilderness of squalor. No attempt is made to influence political trends and the free expression of opinion is permitted and encouraged at the many lectures which are given on vital social and economic topics'.

As the years passed, the demographics of the East End changed: new immigrants moved in as the Jewish immigrants and their descendants prospered and left. Many set up homes in leafier London suburbs, including Henrietta's Hampstead Garden Suburb. It was to be a green and pleasant place where rich and poor, educated men and women and labourers alike could live and work in harmony without religious discrimination. It is clear that the ideals which shaped Toynbee helped shape her vision of the Suburb. St Jude's (named to commemorate Canon Barnett's church in Whitechapel which had by then burned down) was built. Across Central Square the Free Church was built and then the Friends' Meeting House and a few years later, as more Jewish people moved to the Suburb, Norrice Lea Synagogue.

The Toynbee connection is not over. Even now, groups of Jews meet at Toynbee Hall. Perhaps most notably, a 'Friends of Yiddish' group that started in the 1960s meets there each week to speak Yiddish and discuss Yiddish folk culture.

In sum, we residents of and visitors to Hampstead Garden Suburb, many of us descended from early Jewish immigrants who benefited so much from the work and ideals of Canon Barnett, undoubtedly owe him and Dame Henrietta a huge debt of gratitude.

*Diana Brahams and David Crossley*



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## North London Hospice



North London Hospice provides specialist end-of-life care for those living in the boroughs of Barnet, Enfield and Haringey. The Hospice building was opened in 1992 and has recently undergone a major refurbishment to further meet the needs of patients and their families.

The main transformation has been to the in-patient unit (IPU). Our two former 4-bed wards have been converted into beautiful single en-suite rooms, thus giving all our patients the utmost in privacy and comfort. Improvements have been made to other parts of the hospice including some of the bathroom facilities, the hairdressing salon and treatment room.

The IPU is not the only patient service within the hospice. Day Centre provides a vital link to the outside world for patients who are being treated at home. They can self-refer or be referred by several different agencies. Once at Day Centre they can join in with the activities on offer or just read the newspaper and relax with a cup of tea. Most patients attend once a week, on the day most suited to their age bracket.

Music plays an important part in the life of the Day Centre. About once a month a musician will come in for 30-40 minutes to play for patients. They have all had training to perform to this type of audience and a good musician will interact with the patients, tell stories and allow the patients to tell theirs.

The music session is seen as therapy for patients rather than entertainment. It inspires and encourages, lifts the mood and can reach out to the most withdrawn patient. We are hoping to make these sessions more frequent if funding allows.

The patients who come to Day Care and others who are too ill to attend are cared for in the community by a specialist team of doctors, nurses and physiotherapists. This team liaises with GPs and district nurses on the best possible end-of-life care so that patients can remain in their own homes, should they so desire.

Additionally, the Hospice provides support to family, friends and carers in coping with any related problems. Bereavement support is offered to relatives up to 14 months after a patient has died.

The Hospice is a registered charity and all services are provided free of charge. We receive very little in the way of public funding so the cost of caring for every 3 out of 4 patients has to be found from donations. Around £4 million per year has to be raised through all kinds of fundraising activities from coffee mornings to climbing Mount Kilimanjaro, legacies and our eleven Hospice shops.

For further information on how you can help your local Hospice please visit our website or call us on the number below.

## NORTH · LONDON HOSPICE

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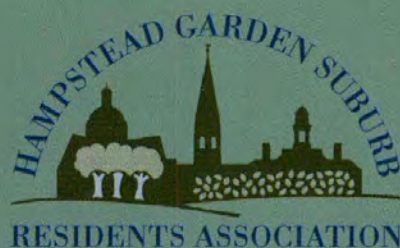
## Some good reasons for being an RA member

The Residents Association preserves the unique character of the Suburb by championing residents' interests with London Borough of Barnet, Hampstead Garden Suburb Trust, Transport for London, English Heritage, National Health Service and more. Results include:

- ★ Transport for London has dropped thousands of parking fines ★
  - ★ Excessive road signage and clutter has been removed ★
    - ★ Traditional street name signs are used ★
    - ★ Green grass verges rather than concrete ★
    - ★ Eco friendly wooden bollards ★
    - ★ More suitable street lighting ★
  - ★ Graffiti is removed and trees are protected ★
- ★ Installation of 22 unsightly mobile phone masts has been prevented ★

## In addition with members' subscriptions, the Residents Association:

- ★ Sponsors the Proms at St Jude's lunchtime concerts ★
- ★ Has a volunteer team of more than 100 who clear litter ★
  - ★ Has planted hundreds of new trees in the streets ★
- ★ Maintains the Suburb website and provide a members' email forum ★
  - ★ Operates the Garden Suburb Gallery at Fellowship House ★
- ★ Produces, publishes and distributes Suburb News and the Suburb Directory ★
  - ★ Upholds the principles of the Suburb founders ★
- ★ Organises neighbourhood events such as the Centenary celebrations and the New Year fireworks ★



Join now at [www.hgs.org.uk](http://www.hgs.org.uk)

# Jubilee String Trio with Petr Limonov *piano*

*Generously supported by the Hampstead Garden Suburb Residents Association*

**Sarah Sew** *violin* · **Alexandros Koustas** *viola* · **Vashti Hunter** *cello*

## Programme

FRANZ SCHUBERT (1797-1828)

🎻 String Trio in B flat major D 581

JOHANNES BRAHMS (1833-1897)

🎹 Piano Quartet in C minor Op 60

Allegro ma non troppo

Scherzo: Allegro

Andante

Finale: Allegro



### **PETR LIMONOV** *piano*

Petr Limonov was born in Russia where he studied at the prestigious Central Music School in Moscow with Siyavoush Gadjevi and Andrei Pisarev and graduated with the highest marks. In 1998 Petr won first prize at the Nikolai Rubinstein International

Piano Competition in Paris and in 2000 he started giving concerts sponsored by the Vladimir Spivakov International Foundation.

In 2003 he became a student of Hamish Milne and Alexander Satz at the Royal Academy of Music in London, under a full ABRSM scholarship.

Petr's performance experience is extensive; he has given concerts throughout Europe and Russia, including appearances at the Great Hall of the Moscow Conservatoire, recordings for Russian television and radio in Budapest. He performs regularly in the UK and

in Europe, both as soloist and chamber musician, and his performances have included a recital at the Royal Academy's Duke's Hall in the presence of HRH the Prince of Wales, and appearances at the Wigmore Hall and the Southbank Centre. In August 2007 he took part in La Roque d'Antheron Festival, followed by a radio broadcast with France Musique. He currently studies in Paris at Ecole Cortot with Ramzi Yassa and Wolfram Schmitt-Leonardy on a full scholarship.



### **SARAH SEW** *violin*

Sarah Sew is the current recipient of the prestigious Emanuel Hurwitz Award from the Philharmonia/Martin Musical Scholarship Fund, an award presented annually to an outstanding UK violinist. Sarah studied with Howard Davis and

Maurice Hasson at the Royal Academy of Music, graduating with First Class Honours and the Lesley Alexander Award.

Her postgraduate studies have been supported by the Arts and Humanities Research Council, Countess of Munster Musical Trust and South Square Trust. She also received a full scholarship to attend the Zermatt Festival Academy, Switzerland where she studied chamber music with the Scharoun Ensemble from the Berlin Philharmonic. Sarah is leader of the Royal Academy of Music Symphony Orchestra and also plays with the London Symphony Orchestra (String Scheme 2008/09), London Chamber Orchestra, European Union Youth Orchestra and elite Royal Academy Soloists.

Sarah plays a 1780 Joseph Gagliano, kindly on loan to her from the Royal Academy of Music.



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# PROMS AT ST JUDE'S

12.45pm Saturday 13th June

## ALEXANDROS KOUSTAS *viola*

Alexandros Koustas studied at the Royal Academy of Music and won both of its viola prizes. He performed as a soloist with the RAM Sinfonia, playing Mozart's Sinfonia Concertante at the Spitalfields Festival.

As a soloist he has performed concertos in Romania, Greece and the UK. He has also given recitals and chamber music concerts in various venues, including: St Martin-in-the-Fields, St James's Church Piccadilly and the Queen Elizabeth Hall. Alexandros has appeared as guest principal with many UK orchestras, including the CBSO and the ENB. He regularly works with the Academy of St Martin-in-the-Fields, the Mozart Players, the Royal Opera House, BBCSO, RPO and he is currently on trial with the BBC National Orchestra of Wales as a sub-principal.

Alexandros performs chamber music extensively. As a member of the Brodowski Quartet (2005-07) he has toured Europe. He has also appeared at the festivals of Orlando (Holland), Santander (Spain) and Langvad (Denmark). Future plans include a residency at the Banff Centre in Canada.



## VASHTI HUNTER *cello*

Vashti Hunter was born in 1986 and completed her undergraduate studies at the Royal Academy of Music in June 2008, passing with distinction and receiving a prize for the second highest overall mark in her year. Vashti has played at – amongst others – the Royal Festival Hall, St John's Smith Square and Kings Place. She has a solo performance scheduled at the Barbican Hall this month. She has participated in masterclasses with artists such as Alexander Rudin, Colin Carr, Rafael Wallfisch, Arto Noras, Gary Hoffman, Natalia Gutman and Bernard Greenhouse (who invited her to study with him in America).

She is a member of the European Union Youth Orchestra and the London Symphony Orchestra strings scheme. Vashti has played concertos with the Southbank Sinfonia as part of the St Jude's Proms in 2007 and with the Elgar Players, in the Duke's Hall of the RAM. She is currently studying for a Masters at the Guildhall School with Leonid Gorokhov.

Vashti plays on a 'Collin-Mezin' cello, kindly lent to her by the Cherubim Music Trust.



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The background of the poster is a vibrant, abstract illustration. It features silhouettes of people in various poses, some appearing to be dancing or moving. The scene is set against a backdrop of glowing, ethereal light trails and patterns that resemble musical notes or sound waves. In the center, the Royal Albert Hall is depicted in a stylized, glowing manner, with its iconic architecture highlighted in warm colors. The overall color palette is dominated by blues, greens, and yellows, creating a sense of energy and excitement.

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# Southbank Sinfonia

*Generously supported by Friends of Proms at St Jude's*

Simon Over *conductor* · Evelyne Berezovsky *piano*

## Programme

FELIX MENDELSSOHN (1809-1847)

🎻 Overture *The Hebrides* ('Fingal's Cave') Op 26

KEITH BURSTEIN (b 1957)

🎻 *Quest* (world première)

FELIX MENDELSSOHN (1809-1847)

🎻 Piano Concerto No 1 in G minor Op 25

*Molto allegro con fuoco*

*Andante*

*Presto – Molto allegro e Vivace – Tempo I*

INTERVAL

WOLFGANG AMADEUS MOZART (1756-1791)

🎻 Symphony No 40 in G minor K550

*Allegro molto*

*Andante*

*Menuetto e Trio*

*Allegro assai*

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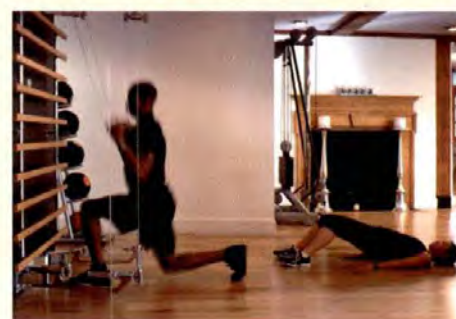
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# PROMS AT ST JUDE'S

7.45pm Saturday 13th June

Every year 32 players, each supported by a bursary, undertake an intensive and wide-ranging programme of performance and professional development which comprises concerts across the UK, workshops and performances, orchestral repertoire, chamber music, education and management training and sessions spanning subjects from improvisation to public speaking.

A distinctive and integral part of Southbank Sinfonia's programme is collaboration with leading performing arts organisations: the Royal Opera House, the Academy of St Martin-in-the-Fields, the BBC Concert Orchestra, the London Sinfonietta and the Orchestra of the Age of Enlightenment. The Orchestra also enjoys special relationships with British Youth Opera, Samling and the Parliament Choir.

The orchestra's 2009 season will feature over 40 performances in the UK; our first in the Queen Elizabeth Hall, family concerts at Cadogan Hall, an annual 10-day festival in Italy at Anghiari, and regular informal Thursday rush-hour concerts. New projects include our first foray into connecting with the world of jazz, an initiative to inspire musicians in secondary schools and exploration of the orchestra itself as visual art.

## Music Director

Simon Over

## Violins

Chloé Boireau  
Mireia Ferrer  
Arnaud Ghillebaert  
Charmian Keay  
Clare Kennington  
Thomas Leate  
Eugene Lee  
Fabienne Leresche  
Alan Uren  
Clare Wheeler

## Violas

Christopher Beckett  
Shelagh McKail  
Rebecca Saxby  
Mariya Sotirova

## Cellos

Lora Marinova  
Alessandro Sanguineti  
Michael Wigram

## Basses

Georg Burgstaller  
Holly Cook

## Flutes

Amanda Izzo  
Jose Zalba

## Oboes

Liesbeth Allart  
Anna Turmeau

## Clarinets

Kristal Hamson  
David Wong

## Bassoons

Llinos Owen  
Andrew Watson

## Horns

Kathryn Allnutt  
Lucy Gallantine

## Trumpets

Lucy Leleu  
William Russell

## Timpani / Percussion

Elizabeth Barker



## SIMON OVER *conductor*

Simon Over studied at the Amsterdam Conservatoire, the Royal Academy of Music and Oxford University. He was a member of the music staff at Westminster Abbey and Director of Music at both St Margaret's Church and the Chapel of St Mary Undercroft in the Palace of Westminster. Simon is the Founder-Conductor of the Parliament Choir, Artistic Director of the Anghiari Festival in Tuscany and has been associated with Samling in its work with young professional singers since its inception in 1996.

Simon has been Director of Southbank Sinfonia since its formation in 2002 and has conducted almost a hundred of its concerts throughout the UK and Europe. In 2007, he conducted Southbank Sinfonia in its first commercial recording, with the cellist Raphael Wallfisch, and has recently conducted the orchestra in 32 performances of *Every Good Boy Deserves Favour* (Tom Stoppard/André Previn) at the National Theatre.

He has worked with many internationally acclaimed musicians, including Sir Thomas Allen, Emma Kirkby, Dame Felicity Lott, Alessio Bax, Malcolm Martineau and Emma Johnson. His performances with American violinist Miriam Kramer received high critical acclaim.



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7.45pm Saturday 13th June



## **EVELYNE BEREZOVSKY** *piano*

Evelyne was born in Moscow in 1991. She started piano at the age of 5 and now studies at the Purcell School of Music with Prof Ilana Davids.

She made her first public appearance at the age of seven at St Luke's Church in London and since then has performed at (amongst others) the Wigmore Hall, Steinway Hall, Regent Hall, South Bank Centre, St John's Smith Square, St Martin-in-the-Fields, St Olave's, Leighton House and Chopin Society in London, the Great Hall of Moscow Conservatoire, and at concert halls in Germany, Holland, France, Norway and Japan, including a recital at the prestigious piano festival in La Roque d'Anthéron.

Evelyne played with an orchestra for the first time at the age of 11 performing Mozart's Piano Concerto K415 and then appeared with the I Maestri Orchestra and with the London Musical Arts Orchestra. She collaborated with her father Boris Berezovsky in Mozart's Double concerto K365 in Holland, with Enschede National Symphony Orchestra under Jaap van Zweden, and at the Mozart Festival in Tokyo with the Tokyo Mozart Players under François Xavier Roth. She also performed Mozart's Double and Triple concertos at the Great Hall of Moscow Conservatoire together with her father and Ekaterina Derzhavina, and *Musica Viva* under Alexander Rudin, as well as Beethoven's Piano Concerto No 2 with Musical Arts Orchestra under John Landor.

Evelyne has a wide repertoire which includes works by Bach, Scarlatti, Benda, Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Liszt, Rachmaninov, Medtner, Scriabin, Debussy, Ravel and Prokofiev.

Future engagements include appearances at St Martin-in-the-Fields and Regent Hall in London, at the Young Artists Music Festival in Scotland, and at the Konzerthaus in Berlin.

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

### **Overture *The Hebrides* ('Fingal's Cave') Op 26**

Mendelssohn's extensive travels stimulated 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.

## **KEITH BURSTEIN (b 1957)**

### ***Quest* (world première)**

Keith Burstein attended the Royal College of Music from 1977, where he was not immune to the widespread enthusiasm for experimental and atonal music by composers such as Stockhausen and Boulez. He then made a name for himself as founder-conductor (1983-93) of the Grosvenor Group chamber ensemble, performing and commissioning new works by many modernist and contemporary composers. Many players from the ensemble went on to form the Chamber Orchestra of Europe.

From the 1990s onwards Burstein began to compose full time. In a radical reappraisal of the kind of musical language he had previously championed, he developed an intense and lyrical new tonal musical style. Burstein's uncompromising use of tonality, and the subject matter of his works (often addressing issues of social justice) have led to much controversy and media comment over the past fifteen years.

*Quest*, which receives its première tonight, is the third and final movement of Burstein's Symphony *Elixir*, the product of four years of collaboration with Southbank Sinfonia. The exhilarating first movement (*Splendour of Light*) was premièred on the first night of Proms at St Jude's 2006. The second movement (*The Return*) was first performed last year. The finale begins with a stately march theme of surging energy; this is eventually overtaken by ravishing waltz-like music, with which the symphony dances away.

*Keith Burstein/Southbank Sinfonia*



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### FELIX MENDELSSOHN (1809-1847)

#### Piano Concerto No 1 in G minor Op 25

*Molto allegro con fuoco*

*Andante*

*Presto – Molto allegro e Vivace – Tempo I*

Felix Mendelssohn was the grandson of Moses Mendelssohn, a major Jewish figure of the Enlightenment; his father, Abraham Mendelssohn, was a prosperous banker and Christian convert. The family was prominent in cultural circles, and Felix and his sister, Fanny received an education that encouraged both musical and general cultural interests. In this environment Felix's astonishing musical talents (which were more than mere precocity) blossomed from a very early age. The choice of a musical career was decided for Felix by his father after taking advice from Cherubini, Director of the Paris Conservatoire. He then underwent a course of intense further education, including a Grand Tour that took in Italy and Scotland. Mendelssohn's professional career began in earnest with his appointment as general director of music for the City of Düsseldorf in 1833. Later he settled in Leipzig as director of the Gewandhaus concerts and was instrumental in establishing the Conservatoire there. Apart from a brief period in Berlin, he remained in Leipzig until his early death.

By the age of 22 Mendelssohn had already written five concertos (for one or two pianos, violin, and violin and piano), but it was only now, in 1831, that he produced a work which he considered worthy of presenting to the wider world, beyond the confines of the regular Sunday morning music parties held in the Mendelssohn family home in Berlin. The G minor Concerto, with its *con fuoco* (with fire) opening movement, introduces us at once to the world of Mendelssohn as a pianist of formidable virtuosity. Unlike the typical classical concerto, there is no extended orchestral exposition; instead soloist and orchestra plunge immediately into a turbulent main subject, later relieved by the tranquil, lyrical second subject. A surprise comes at the end of the movement: where one might have expected a decisive conclusion with pianistic fireworks to match the mood of the opening, a sequence of fanfares and chords in the brass, with a delicate response from the soloist, carry the music without a break into the tender *Andante*, in the remote key of E major. There is again no break between movements: the brass provide another bridge passage before the soloist bursts in with dazzling arpeggios, followed by the main theme of the G major rondo finale. Towards the end there are some flashbacks to first movement material, to reinforce the overall unity of the work. Mendelssohn himself liked to play this movement 'as fast as possible, provided that the notes can be heard'.

### WOLFGANG AMADEUS MOZART (1756-1791)

#### Symphony No 40 in G minor K 550

*Allegro molto*

*Andante*

*Menuetto e Trio*

*Allegro assai*

Mozart's last three symphonies, No 39 in E flat No 40 in G minor and No 41 in C (The Jupiter), were written in the summer of 1788, three years before his death, in the incredibly short space of eight weeks (though there is likely have been a good deal of preparatory sketching). Together they form a perfectly balanced triptych reflecting complementary aspects

of the composer's musical personality. Mozart probably intended the symphonies for a Viennese subscription series, which he planned in the autumn of 1788 but which failed to materialise; he may also have hoped to publish them as a set of three. It seems that they were first heard, variously rather than as a group, at concerts in Leipzig, Frankfurt and Vienna between 1789 and 1791.

The orchestra for the Vienna concerts included the clarinetist brothers Johann and Anton Stadler (the latter soon to be the first soloist in Mozart's Clarinet Concerto). So this may have been the occasion for which Mozart added parts for two clarinets to the G minor Symphony by rewriting the original oboe parts and redistributing the material between oboes and clarinets. The wind section also contains a flute, a pair of bassoons and a pair of horns. Mozart specified horns in two different pitches (G and B flat) in order to obtain a wider range of notes on the valveless natural instruments of the time. There are no trumpets, which would have been unsuited to the key of G minor, and therefore no timpani (which by the conventions of the time were usually paired with trumpets). But the extraordinary impact of this symphony is in no way diminished by the relatively small size of the orchestra.

Much of this impact is related to Mozart's choice of key. By the second half of the 18th century music written in the key of G minor had become firmly associated with the *Sturm und Drang* (Storm and Stress) movement in Germany, characterised by literature or music that aimed to frighten audiences or to inspire extremes of emotion; examples of its impact can be found in the symphonies of J C Bach and in the early symphonies of Haydn (the movement later gave way to calmer forms of classicism and early romanticism). Mozart was aware of the associations of the key from childhood; he turned to it in his Symphony No 25 K 183, and in the magnificent String Quintet K 516.

The dark mood associated with G minor is sustained virtually throughout the symphony. The first movement takes its urgent but subdued opening melody through some startlingly unexpected keys in the central development section, and converts its major key second subject group into the minor in the recapitulation. The E flat major *Andante* is clouded by chromaticism as early as its second bar, and its development is dramatic in the extreme. Even the Minuet is starkly contrapuntal – although its Trio does offer for the first time a moment of serenity in G major. The finale intensifies the mood of the first movement, striking out into even more distant tonal regions in the development section: this time Mozart does not simply recapitulate a major-key second subject in the minor, but recasts it completely with an uncomfortable new angularity. The minor key is then maintained grimly to the end, to complete what is arguably the first genuinely tragic symphony to have been written by any composer.

Thomas Radice



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# Ukulele Orchestra of Great Britain

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Lately the Ukulele Orchestra's workshops and teaching sessions have helped a massive wave of ukulele-playing enthusiasm. Remember skiffle, or punk rock where anyone could have a go? Well this time it's playing ukuleles. The Uke Orchestra are pretty nifty with their arrangements, virtuosity and performances because they've been doing it for years, but most people find that they can have a twang on a 'bonsai guitar' for only twelve quid or so (ukuleles can be inexpensive, it's only like buying a few drinks), they can spend an afternoon learning chords, and be playing something rewarding very quickly. School sessions and groups have sprung up all over the country. Recent news items on TV have been about the supposed 'ukulele shortage' which has been the result.

The Ukulele Orchestra is working on a new album, following the terrific sales of their latest CD 'Precious Little' which is only available online or at their concerts. 'Precious Little' features groovy versions of the *Theme from Shaft*, *Psycho Killer*, *Teen Spirit*, *Tiptoe through the Tulips* as well as some roasting, toe-tapping jazz and a snippet of *Finlandia*. They are booked up throughout 2009 and beyond, with a ukulele opera, film music, tours of New Zealand and Poland, and a radio series in the pipeline.

Fans have included: Muff Winwood (who came to a workshop and a gig), George Harrison (who wanted to sit in), Marie Helvin, Michael Palin, William H Macy (who plays the uke), Tom Courtenay, Sam Neill (another uke player), Michael Gambon, The Kaiser Chiefs (who invited the Ukes to join them at the Electric Proms), Wheatus (who had the Ukes joining them on stage), Frank Skinner (who had uke lessons), Timothy West, Madness (who recorded the Ukes for a backing track) and KT Tunstall. HRH Princess Anne and Paul McCartney are also known admirers of the band.

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**Efthymios Papatzikis** *violin* · **Brian Davis** *harp*

## Programme

JACQUES IBERT (1890-1962)

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NICCOLÒ PAGANINI (1782-1840)

☞ Centone di Sonate No 5

MAURICE RAVEL (1875-1937)

☞ Pièce en forme de Habanera

MARCEL TOURNIER (1879-1951)

☞ Sérénade

CLAUDE DEBUSSY (1862-1918)

☞ Bilitis; six épigraphes

CAMILLE SAINT-SAËNS (1835-1921)

☞ Fantasia Op 124

JULES MASSENET (1842-1912)

☞ Méditation from *Thais*



### EFTHYMIOS PAPTZIKIS *violin*

Efthymios Papatzikis is an experienced violinist and teacher who is always anxious to learn. He has two Masters degrees in music and is working for his doctorate.

Studying and performing in many countries (Greece, France, Germany, the Netherlands and the UK), Efthymios has worked with JJ Kantorow, V Mendelssohn, Sir Colin Davis, Boris Berezovsky, S Kafantaris and others. His performances, both solo and as a member of various ensembles, have taken him to the Czech Republic, Italy, Ireland and the United States.

Since 2005 he has taught music and the violin at the University of East Anglia, and since 2007 he has been an International Music Examiner of the International Baccalaureate Organisation.

### BRIAN DAVIS *harp*

Brian Davis studied with the Russian harpist, Maria Korchinska and has since enjoyed being involved in the widest possible range of musical activity, from orchestral to solo playing – including partnerships with singers, choirs, instrumentalists, dancers, actors and puppeteers – as well as playing for schools, art galleries and at all sorts of gatherings. He has appeared at festivals, on television and in the London concert halls.

A graduate in English and art history, he lectures in these subjects and looks for chances to draw the arts together in an enjoyable and effective way, as in the programmes of words and music he has presented at exhibitions, art galleries and country houses.



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# Freddy Kempf Piano Recital

*Generously supported by Jacqueline and Michael Gee Charitable Trust*

## Programme

JOHANN SEBASTIAN BACH (1685-1750)

🎹 *Aria mit verschiedenen Veränderungen*

(Aria with diverse variations):

'The Goldberg Variations' BWV 988

### INTERVAL

SERGEI RACHMANINOV (1873-1943)

🎹 Variations on a Theme of Corelli Op 42

FREDERIC CHOPIN (1810-1849)

🎹 Scherzo No 4 in E major Op 54

### FREDDY KEMPF

Freddy Kempf is one of today's most successful young artists, performing to sell-out audiences all over the world. He has built a unique reputation as an explosive and physical performer not afraid to take risks, as well as a serious, sensitive and profoundly musical artist.

Born in London in 1977, Freddy began piano lessons at the age of four. He came to national prominence in 1992 when he won the BBC Young Musician of the Year Competition following a memorable performance of the Rachmaninov Paganini Variations. It was perhaps his third prize at the 1998 Tchaikovsky International Piano Competition in Moscow that rapidly established his international career. For him not to have won the first prize provoked protests from the audience and an outcry in the Russian press, which proclaimed him 'the hero of the competition' and his unprecedented popularity with Russian audiences since then has been reflected in several sold-out concerts and numerous television broadcasts.

Many international debuts followed including engagements at the Munich Gasteig, the Alter Oper in Frankfurt, Berlin's Philharmonie & Konzerthaus, New

York's 92nd Street Y, Chicago's Grant Park festival, Vienna's Musikverein & Konzerthaus, Salzburg's Mozarteum and the Concertgebouw. His immense versatility as a performer has since taken him all over the world from opening the Shanghai Concert Hall in October 2004 to recording Chopin's Etudes for DVD in a château close to Paris for BBC Television and performing acclaimed Beethoven Concerto Cycles in London and Sydney.

Freddy has worked with the world's leading orchestras and conductors such as the Philharmonia Orchestra under Sir Andrew Davis and Kurt Sanderling, the Royal Philharmonic Orchestra under Daniele Gatti and Matthias Bamert, the City of Birmingham Symphony with Oramo, La Scala Philharmonic with Chailly, the St Petersburg Philharmonic with Termirkanov, Russian State Symphony with Sinaisky, Dresden Symphony with Herbig, Seattle Symphony with Schwarz, San Francisco Symphony with Tortelier, Philadelphia Orchestra with Sawallisch, NHK Symphony with Simonov, European Union Youth Orchestra with Ashkenazy, Prague Philharmonia with Bělohlávek, Rotterdam Philharmonic with Viotti, the Residentie Orkest with Jäärvi, Vancouver Symphony/Tovey, Luxembourg Philharmonic/Krivine and the São Paulo State Symphony with Kalmar.



Rob Haskins

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Recent and forthcoming highlights include engagements with the Philharmonia Orchestra, several concerts with the RPO in Europe, at London's Cadogan Hall and the Royal Festival Hall, with the City of Birmingham Symphony, with the English Chamber, projects with the European Union Chamber Orchestra, with the St Petersburg Philharmonia, a major UK tour with the Moscow Philharmonic, with the Prague Philharmonia, Staatstheater Stuttgart, Oregon Symphony, Hong Kong Sinfonietta, Bergen Philharmonic to perform and record Prokofiev's 2nd and 3rd Piano Concerti, New Zealand Symphony, a Beethoven cycle with the Orchestra della Toscana. A favourite of Australian and Asian audiences, Freddy will return for concerts with the Tasmania, Adelaide and Queensland Orchestras, tour Japan with the RPO (where he recently made his debut with the KBS Symphony Orchestra).

A committed recitalist, Freddy has built up dedicated audiences world-wide appearing at London's Barbican Centre, Birmingham's Symphony Hall, Munich's Herkulessaal, Hamburg's Musikhalle, Tokyo's Suntory Hall, Osaka's Symphony Hall, Grande Teatro di Verona, Milan Conservatorio's Sala Verdi, Zurich's Tonhalle, Moscow's Great Hall of the Conservatoire and St Petersburg's Philharmonic Hall. Current highlights include return visits to the Moscow Grand Conservatory, St Petersburg Philharmonia, Conservatorio G Verdi Milano and in October 2009 Freddy will perform a UK recital tour with a programme featuring Bach's Goldberg Variations in leading concert halls including London's Cadogan Hall, Manchester's Bridgewater Hall, the Sage Gateshead, Cardiff's St David's Hall and Dublin's National Concert Hall.

Freddy records exclusively for BIS Records, for whom he has recorded recital discs of Beethoven, Chopin, Liszt, Prokofiev, Rachmaninov, Schumann and his most recent release includes the works of Mussorgsky, Ravel and Balakirev. This recording has already been received with critical acclaim and was the Editor's Choice in Gramophone Magazine.

Freddy's next release will be an all-Prokofiev disc including piano sonatas and concerti with the Bergen Philharmonic and Andrew Litton.

## JOHANN SEBASTIAN BACH (1685-1750)

*Aria mit verschiedenen Veränderungen* (Aria with diverse variations): 'The Goldberg Variations' BWV 988

### *Aria*

*Var. 1 a 1 Clav.*

*Var. 2 a 1 Clav. Canone all'Unisono*

*Var. 3 a 1 Clav.*

*Var. 4 a 1 Clav.*

*Var. 5 a 1 ovvero 2 Clav*

*Var. 6 a 1 Clav. Canone alla Seconda*

*Var. 7 a 1 ovvero 2 Clav.*

*Var. 8 a 2 Clav.*

*Var. 9 a 1 Clav. Canone alla Terza*

*Var. 10 a 1 Clav. Fughetta*

*Var. 11 a 2 Clav.*

*Var. 12. Canone alla Quarta*

*Var. 13 a 2 Clav.*

*Var. 14 a 2 Clav.*

*Var. 15 a 1 Clav. Canone alla Quinta*

*Var. 16 a 1 Clav. Ouverture.*

*Var. 17 a 2 Clav.*

*Var. 18 a 1 Clav. Canone alla Sesta.*

*Var. 19 a 1 Clav.*

*Var. 20 a 2 Clav.*

*Var. 21. Canone alla Settima*

*Var. 22 a 1 Clav. Alla breve*

*Var. 23 a 2 Clav.*

*Var. 24 a 1 Clav. Canone all'Ottava*

*Var. 25 a 2 Clav. [Adagio]*

*Var. 26 a 2 Clav.*

*Var. 27 a 2 Clav. Canone alla Nona*

*Var. 28 a 2 Clav.*

*Var. 29 a 1 ovvero 2 Clav.*

*Var. 30 a 1 Clav. Quodlibet*

### *Aria da capo*

J S Bach's Aria with 30 Variations, known as the Goldberg Variations, is one of the great masterpieces of the composer's last years. Published in 1742, it forms the fourth and last part of Bach's *Clavier-Übung* – the pedagogic title ('keyboard practice') of a series of volumes of harpsichord and organ music that the composer regarded as particularly representative of his achievements at the keyboard. In this work Bach summed up everything done in the variation form before him, brought the form to a new level of breadth and grandeur, and carried on harmonic explorations that foreshadowed future developments in music. It is full of the most airy, light-hearted and playful music that Bach was capable of writing; yet it is a profoundly learned work, in which Bach set himself and solved intricate problems of polyphonic writing. In that respect it stands alongside the *Art of Fugue* (unpublished at the time of Bach's death); but unlike that cerebral treatise the variations are presented in a *galant* style reminiscent of the French and English suites.

According to Bach's first biographer, J N Forkel (writing in 1802), the variations were written for a former pupil, Johann Theophilus Goldberg, a prodigious young harpsichordist then still in his teens, to play to his patron Count Herman Carl von Keyserling, Catherine the Great's ambassador to Dresden, on

7.45pm Monday 15th June

the nights when the Count suffered from insomnia and melancholy thoughts. Keyserling never wearied of hearing them and rewarded Bach magnificently with a gold cup filled with 100 louis d'or. The historical accuracy of Forkel's account has been questioned, but it makes a good story and the name Goldberg has firmly stuck – although there is no evidence that he helped to promote the variations outside the Count's milieu.

The Aria that Bach uses as a theme for the variations appears in the notebook of pieces that he put together for his second wife, Anna Magdalena, in 1725. It is a dignified sarabande, full of tenderness and grace, and tastefully embellished in the French manner. Rather than the melody, however, it is the bass line, or more specifically the harmonies that it supports, that provides the basis for the 30 variations that follow. All of the variations are based on the harmony of the Aria, but the original harmonic progression may not always come across very clearly to the casual listener. In some cases, such as the heart-rending 25th, there is so much chromatic elaboration that the music seems to come from a different harmonic world. As can be seen from the list of variations, Bach arranges the work in a regular pattern by making each third variation a canon. In most cases the canon is heard in the upper two voices, with the bass line providing the accompaniment. Each successive canon is on a rising interval, the series starting with a canon in unison, the next a canon on the interval of a second, the next on the interval of a third, and so on until the final canon (Variation 27), which is on the ninth. It is an example of Bach's love of musical patterns and quasi-mathematical approach to composition.

It will also be noticed that Bach specifies whether a variation is to be played on one or two keyboards. The provision of more than one keyboard (or manual) is a standard feature of most organs and eighteenth-century harpsichords and enables the player to put together different melodic lines or accompaniments as though they were being played on separate instruments. On the piano, with its single keyboard, the equivalent effect has to be achieved by varying the volume and touch between the hands and fingers. In most of the variations written for two manuals this can be quite a challenge for the pianist, as not only do the hands frequently cross but the same note may fall under more than one finger. Such difficulties of technique and interpretation have not deterred a roll-call of distinguished performers; tonight's artist is in the company of names such as Glenn Gould, Tatiana Nikolayeva, Daniel Barenboim, András Schiff and Angela Hewitt.

There is so much in the Goldberg Variations to delight the ear and challenge the intellect that an item-by-item description is scarcely appropriate here. It is to be hoped that those who have come new to the work will be inspired to explore it further with the help of the detailed commentaries that accompany a wide choice of recordings. But two variations call for particular comment.

Variation 25 is unquestionably the greatest of the set, demanding the highest level of musicianship and expressiveness. The legendary harpsichordist Wanda Landowska named it 'the black pearl'. Bach writes in an *arioso* style of painful beauty and intensity, rich in a chromaticism that suggests that the Romantic age is not far off but also recalling the long anguished lament of *Crucifixus* in the *Mass in B minor*. Those who are familiar with the keyboard works of Bach's French contemporary Jean-Philippe Rameau may wonder whether Bach knew Rameau's piece *L'Enharmonique*, composed in about 1728. The variation's extremely slow tempo – it is marked 'Adagio' by Bach himself in an annotated copy of the printed score (the autograph manuscript is lost) –

makes it considerably longer than any other variation, although it has the same number of bars.

The Goldberg Variations cover the full range of human emotions, from extreme sadness to high spirits. Just as the outpouring of grief in Variation 25 marked the climax of the sad variations, so Variation 30 marks the climax of joy. This variation is a *Quodlibet* (what you please), which in its vocal form had been a favourite amusement of the Bach family at annual reunions of the clan. A quodlibet was a kind of musical joke in which popular songs, usually risqué and of contrasting character, were sung simultaneously and (with the help of a bit of improvisation) made to fit together in some sort of harmony. In the case of the Bach family, with all its musician members, the results were no doubt quite impressive. For this final variation Bach chose two folksongs, the words of which may be translated: 'I've been away from you for so long – come here, come here' and 'Cabbage and turnips drove me away. Had my mother cooked some meat I'd have stayed much longer'.

The party is over. The Aria, which has undergone so many remarkable transformations, returns, peaceful and unruffled. The notes are completely unchanged, but a sensitive interpretation will tell us that we are now back where we started at the end of a remarkable journey.

## SERGEI RACHMANINOV (1873-1943)

### Variations on a Theme of Corelli Op 42

*Theme: Andante*

*Var. 1 Poco più mosso*

*Var. 2 L'istesso tempo*

*Var. 3 Tempo di Menuetto*

*Var. 4 Andante*

*Var. 5 Allegro (ma non tanto)*

*Var. 6 L'istesso tempo*

*Var. 7 Vivace*

*Var. 8 Adagio misterioso*

*Var. 9 Un poco più mosso*

*Var. 10 Allegro scherzando*

*Var. 11 Allegro vivace*

*Var. 12 L'istesso tempo*

*Var. 13 Agitato*

*Intermezzo: A tempo rubato*

*Var. 14 Andante (come prima)*

*Var. 15 L'istesso tempo (dolcissimo)*

*Var. 16 Allegro vivace*

*Var. 17 Meno mosso*

*Var. 18 Allegro con brio*

*Var. 19 Più mosso: Agitato*

*Var. 20 Più mosso*

*Coda: Andante*

Rachmaninov was one of the greatest pianists the world has ever known. Critical and public recognition of his stature as a composer, however, has been variable. Most people associate him with the glorious tunes that abound in works like the Second ('Brief Encounter') and Third Piano Concertos, the Second Symphony, the *Rhapsody on a theme by Paganini*, his two Chopinesque sets of Preludes for solo piano, and in some of his music for two pianos. But there is still a part of Rachmaninov's work that remains less well known, notably his larger-scale music for solo piano, consisting of two sonatas



and two sets of variations. Both the sonatas and the variations exhibit a subtlety and organic wholeness that have tended to go unappreciated by those who focus on the composer's supreme gifts as a melodist.

The first of the sets of variations (Op 22), on a theme of Chopin, was composed in 1902-03, not long after the Second Piano Concerto: thus it belongs to what might be described as Rachmaninov's golden years in St Petersburg. By the time he wrote the Variations on a theme of Corelli (1931) much had happened to him. After the 1917 Revolution he lived largely in the United States, France and Switzerland, following the career of an international piano virtuoso. During the first 26 years of his composing life (from 1891-1917), Rachmaninov had published nearly 40 works; during his remaining 26 years he was to publish only six more. The Corelli Variations were his last work for solo piano.

The theme is not actually by Corelli, but is an ancient tune known as 'La Folia' (otherwise known as 'Les Folies d'Espagne'), whose harmonic sequence has fascinated many composers over the centuries. Portuguese in origin, the word means 'mad' or 'empty-headed' and originally stood for a fast and noisy dance in which the participants seemed to have gone crazy. By the end of the seventeenth century it had evolved into a new, slower form which threw the accent from the first beat on to the second in every other bar; Corelli used it in this form in the twelfth of his Violin Sonatas, Op 5. That famous work in turn inspired many other composers, including Vivaldi, Lully, CPE Bach, Alessandro Scarlatti and Liszt, to write variations on 'La Folia' – right up to Rachmaninov in the 1930s.

Rachmaninov's variations are dedicated to Fritz Kreisler, whose performance of the Corelli sonata may initially have inspired the composition. The variations mostly flow from one to another without a break; many of them (such as No 10) seem to be preparing the way for the *Rhapsody on a Theme of Paganini*, composed three years later. They fall into three contrasting sections. After the first thirteen variations (which are all in the key of D minor), there is an intermezzo and cadenza, taking us into two nocturnal variations in the remote key of D flat major. As in the Paganini Rhapsody, this key is the emotional heart of the work. Finally, for the remaining five variations and coda, Rachmaninov returns to D minor.

Rachmaninov himself spoke deprecatingly of the work, which he performed for the first time on 12 October 1931 in Montreal. A letter to his friend Nikolai Medtner (to whom Rachmaninov had dedicated his Fourth Piano Concerto) suggested that he did not particularly enjoy playing the Variations. He said: 'whenever the coughing increased I would skip the next variation... In one concert... the coughing was so violent that I only played ten variations. My best record was set in New York, where I played eighteen'. Rachmaninov gives the performer the option of omitting three of the variations (Nos 11, 12 and 19), but the work achieves its proper effect only if the full set of twenty is played.

### FRÉDÉRIC CHOPIN (1810-1849)

#### Scherzo No 4 in E major Op 54

Beethoven and Mendelssohn may have anticipated Chopin's term 'scherzo' but they could hardly have foreseen the way he chose to interpret it. The first three of Chopin's works that bear this title are remarkably turbulent, even ironic, creations, lifting Beethoven's often robust sense of humour into an altogether more violent and uncharted region of the imagination. Only in the Fourth Scherzo, composed in 1842, does Chopin recall a Mendelssohnian fleetness and delicacy, placing them however within a richer and more dramatically varied context. Less often performed than the earlier three, the piece is of a very different character from the others, exhibiting capriciousness and elegance rather than profundity of expression. In this respect it recaptures some of the original connotations of the genre title (ie. 'scherzo' or 'joke').

When Chopin is at his happiest, most outwardly serene, for the pianist he is at his most treacherous. The Fourth Scherzo is the only one in a major key and its mercurial brilliance and whimsy are notoriously hard to control. Significantly, it was Saint-Saëns's favourite of the four Scherzi; it is the most urbane, Gallic and sparkling of the set and seems to have been the inspiration behind the *Allegro scherzando* middle movement of his best-known piano concerto, No 2 in G minor, written in 1868.

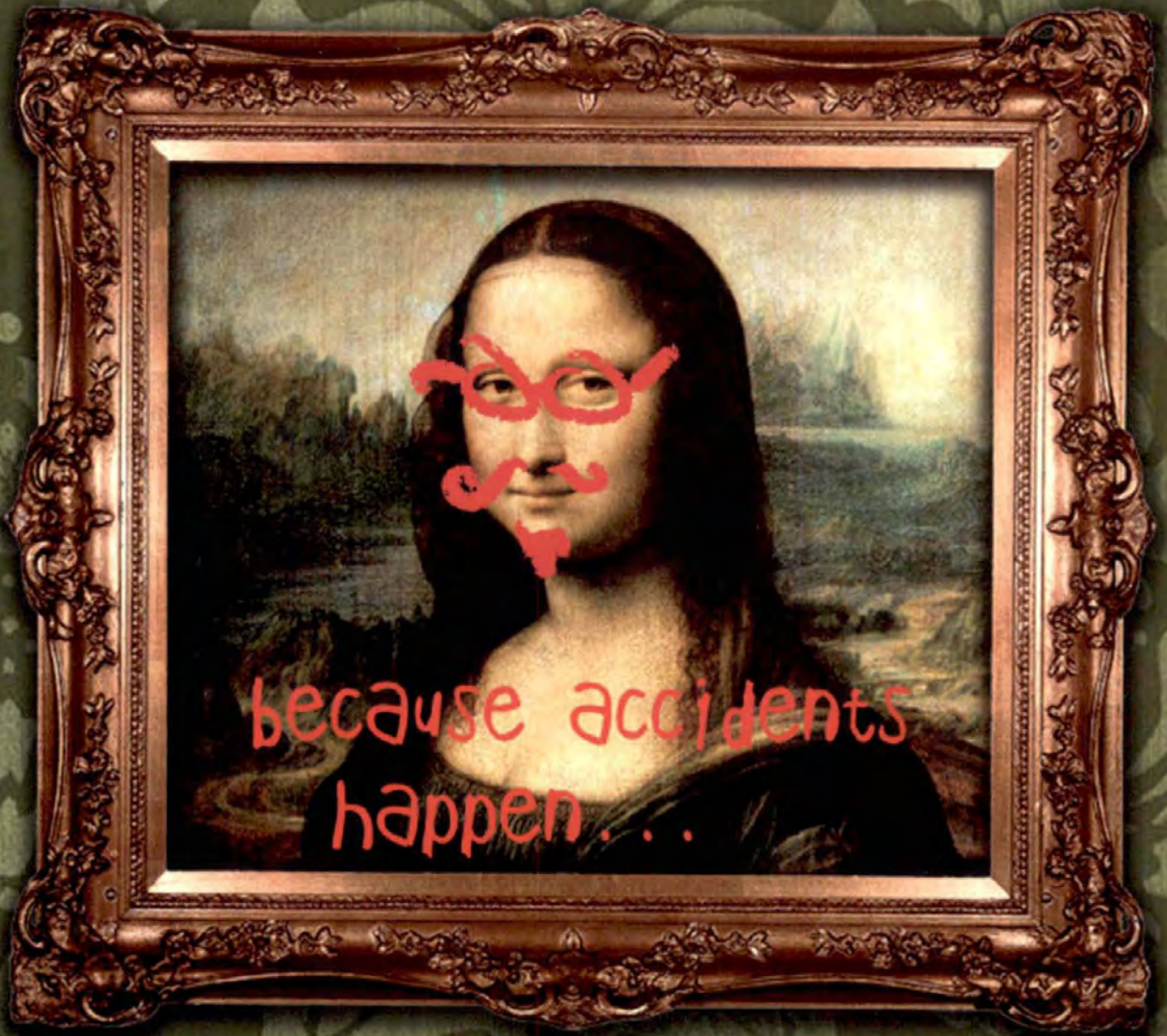
The opening four bars, with their bare octaves, usher in an air of optimism that continues throughout the main theme, a combination of held chords and quickly rising chordal arpeggios. A plethora of ideas follows in a variety of episodes, including passages of two against three which recall some of the composer's Waltzes and a pensive and rhapsodic central interlude marked *più lento*. After a reprise of the earlier material, the coda confirms the Scherzo's overall high spirits and the work ends with a flourishing two-hand upward scale of nearly three octaves.

Thomas Radice



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**Matthew Jelf** conductor & baritone · **Christine Cunnold** choir leader & soprano

**Marc Verter** piano · **Amy J Payne** mezzo-soprano · **Nick Allen** tenor

### Programme

GEORGE FRIDERIC HANDEL (1685-1759)

☞ *Endless Pleasure, Endless Love* aria and chorus from *Semele*

HENRY PURCELL (1669-1695)

☞ *Dido's Lament* aria and chorus from *Dido and Aeneas*

CHRISTOPH WILLIBALD VON GLUCK (1714-1787)

☞ *O del mio dolce* aria from *Paride ed Elena*

WOLFGANG AMADEUS MOZART (1756-1791)

☞ *Dalla sua pace* aria from *Don Giovanni*

☞ *Benedetti i doppi coniugi* quartet from *Così fan tutte*

☞ *Placido è il mar* chorus from *Idomeneo*

GAETANO DONIZETTI (1797-1848)

☞ *Quanto è bella* aria from *L'Elisir d'Amore*

LUDWIG VAN BEETHOVEN (1770-1827)

☞ *Mir Ist So Wunderbar* quartet from *Fidelio*

LÉO DELIBES (1836-1891)

☞ *Dome Epais, Le Jasmin* ('The Flower Duet') from *Lakmé*

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

☞ *Olga's Aria* from *Eugene Onegin*

GEORGES BIZET (1838-1875)

☞ *Au fond du temple saint* duet from *Les pêcheurs de perles*

GIUSEPPE VERDI (1813-1901)

☞ *Sul fil d'un soffio etesio* aria from *Falstaff*

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☞ *I am the Very Model of a Modern Major-General* aria and chorus from *The Pirates of Penzance* (1879)

### SONUS CANTORUM

Sonus Cantorum is a London-based chamber group of young professional musicians at the start of their careers. It has a wide repertoire encompassing all musical genres, bringing a flurry of new ideas to each concert.



**MATTHEW JELF**  
conductor & baritone

Matthew studied as a bass-baritone at York University with Yvonne Seymour, graduating in Music in 2007. Current positions include Bass Choral Scholar at Rochester Cathedral, Principal Conductor of Sonitus Chamber Choir and Baritone/2nd Tenor with the Blossom Street Singers. Matthew studies with Roderick Earle (ROH, RCM) and teaches singing and piano. Future engagements include opera chorus work with Britten's *Curlew River* (Hampstead & Highgate Opera Festival), conductor of

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concerts in June and July with Sonitus Chamber Choir and numerous concerts with the Blossom Street Singers with venues including the Southbank Centre, QEH, St John Smith Square and a Spanish cathedral tour in December.



**CHRISTINE CUNNOLD**  
*choir leader & soprano*

Christine Cunnold grew up in the choral tradition, singing from the age of seven in The New London's Children's Choir conducted by Ronald Corp. She carried on singing at King's College London as a choral scholar in King's College Chapel Choir. In 2006 she

took a Diploma in Performance Studies at Birkbeck College with Hazel Wood, focusing on German Lieder and French melodies as well as starting two years of study at City Opera with Peter Crockford, where her roles included Amenaide *Tancredi* and Sophie *Der Rosenkavalier*. Christine is the founder of Sonus Cantorum and is currently being taught by Hazel Wood before starting post-graduate studies at Trinity College in September. In 2009 she gave a series of recitals (including one for the Mill Hill Music Society), an Opera Gala for Cancer Research, a solo performance of Pergolesi's *Stabat Mater* at the Oxford Fringe Festival as well as lunch-time recitals in Central London.

**MARC VERTER** *piano*

Marc Verter holds a Master of Music degree from Indiana University and from the Guildhall School in London, where he studied with Graham Johnson. He has participated in summer festivals in Europe and the United States including the Britten-Pears School. In April 2004 he was appointed an official accompanist in the Queen Elisabeth Competition for singers in Brussels. As a coach, Marc has worked both in the US and the UK and in 2007 worked at the



Aix-en-Provence festival in France. Marc has won several accompanist prizes including the Geoffrey Parsons awards, Titanic award (at the Guildhall) and the Great Elm prize. Marc is currently completing a doctoral degree at City University; he is a vocal coach at the Guildhall School and is the joint artistic director of the Chelsea Schubert Festival.



**AMY J PAYNE**  
*mezzo-soprano*

Amy J Payne is a Masters student at the Guildhall School, where she is taught by Theresa Goble. She was awarded the role of Olga *Eugene Onegin* at the Dartington International Summer School with a bursary scholarship in 2008 in a production directed by Alexander Oliver. She also covered Anne Who Strips in the acclaimed GSMD production of Aulis Salinen's opera, *The King Goes Forth to France*. She is currently creating the roles of Sarah/Eliza in *Jacko's Hour* for Opera Engine.

**NICK ALLEN** *tenor*

Nick Allen is in his second year of a scholarship place at the Guildhall School, studying with Adrian Thompson. Before Guildhall, Nick won the overall adult performance award at the Norfolk Festival and toured Denmark as soloist. He was the soloist for *Navidad Nuestra* and the Mozart *Requiem* and also performed as Freddie in *My Fair Lady*. He has toured in Italy singing in *Cavalleria Rusticana* and recently sang in the chorus of Beethoven's Ninth Symphony with Sir Colin Davis at the Barbican.



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7.45pm Tuesday 16th June

# Julian Lloyd Webber cello with Pam Chowhan *piano*

*Generously supported by The Daily Telegraph*

## Programme

JOHANN SEBASTIAN BACH (1685-1750)

🎻 *Adagio* in G from Cantata BWV156

FRANK BRIDGE (1879-1941)

🎻 *Scherzetto*

BENJAMIN BRITTEN (1913-1976)

🎻 *Scherzo Pizzicato* and *Marcia* from  
Sonata in C Op 65

GABRIEL FAURÉ (1845-1924)

🎻 *Élégie*

CAMILLE SAINT-SAËNS (1835-1921)

🎻 *The Swan* (Le Cygne)

CLAUDE DEBUSSY (1862-1918)

🎻 Sonata (1915)

*Prologue: Lent*

*Sérénade: Modérément animé*

*Finale: Animé*

INTERVAL

WILLIAM LLOYD WEBBER (1914-1982)

🎻 *In the half-light: A soliloquy*

JULIAN LLOYD WEBBER (b 1951)

🎻 *Song for Baba*

JOHANNES BRAHMS (1833-1897)

🎻 Sonata in E minor Op 38

*Allegro non troppo*

*Allegretto quasi Menuetto*

*Allegro*

## JULIAN LLOYD WEBBER *cello*

Widely regarded as one of the most creative musicians of his generation, Julian Lloyd Webber won a scholarship to the Royal College of Music when he was sixteen and completed his studies in Geneva with the renowned French cellist, Pierre Fournier. Since then he has collaborated with an extraordinary array of musicians from Yehudi Menuhin, Lorin Maazel, Esa-Pekka Salonen and Georg Solti to Stéphane Grappelli, Elton John and Cleo Laine.

Julian Lloyd Webber has made many outstanding recordings including his Brit-Award-winning Elgar Concerto conducted by Yehudi Menuhin (chosen as the finest-ever version by BBC Music Magazine) the Dvořák Concerto with Vaclav Neumann and the Czech Philharmonic, Tchaikovsky's Rococo Variations with the London Symphony under Maxim Shostakovich and a coupling of Britten's Cello Symphony and Walton's Concerto with Sir Neville Marriner and the Academy of St Martin-in-the-Fields, which was described by Gramophone magazine as 'beyond any rival'. Julian has also recorded several hugely successful CDs of short pieces for Universal Classics including 'Made in England', 'Cello Moods' and 'Cradle Song'.



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Julian Lloyd Webber has premièred more than fifty new works for cello and has inspired new compositions from composers as diverse as Malcolm Arnold and Joaquín Rodrigo to James MacMillan and Philip Glass. Recent concert performances have included three further works composed for Julian – Michael Nyman's Double Concerto for cello and saxophone on BBC Television, Gavin Bryars' Concerto in Suntory Hall, Tokyo and Philip Glass's Concerto at the Beijing International Festival. His recording of the Glass concerto was released on the Orange Mountain label in September 2004.

Julian's most recent recordings – on EMI Classics – include *Phantasia*, based on Andrew Lloyd Webber's *Phantom of the Opera* and featuring violinist Sarah Chang and *Unexpected Songs*. Despite his crowded schedule, Julian finds the time to write a monthly column on music and musicians for the Daily Telegraph. He has also been entrusted by the British Government to steer the In Harmony project which began this year.

Julian was presented with the Crystal Award at the World Economic Forum in 1998 and the Classic FM Red Award for outstanding services to music in 2005. He has received honorary doctorates from both the University of Hull and Thames Valley University and was made a Fellow of the Royal College of Music in 1994.

Julian Lloyd Webber plays the 'Barjansky' Stradivarius cello of c 1690.



**PAM CHOWHAN** *piano*

Born in India, Pam studied music both at Cambridge University, and at the Royal Northern College of Music in Manchester.

She has performed and recorded with a diverse range of musicians including Lesley Garrett,

Michael Ball, Catrin Finch, Adrian Sherwood (On-U Sound System), Skip MacDonald (Little Axe), Squid (Asian Dub Foundation), Steve Sidelnik (Madonna), DJ Smadj, Pete Lockett, Doug Wimbish (Living Colour),

Youth (Killing Joke), Steafan Hannigan, Tony K, Asian fusion group Shiva Nova, and rock band Symphony of Pain. Live performances include the Sud Ovest Festival in Portugal, Festival Vinha D'Areia in the Azores, the South Bank Show, Soho Jazz Festival, Richard and Judy and the Classical Brit Awards and Classic Response at the Royal Albert Hall.

She has been involved in arranging popular classics for string quartet for Boosey & Hawkes, arranging Japanese, Korean and Taiwanese folk tunes for cello and piano for Philips Classics, and further works performed by the Nash Ensemble, the BBC Concert Orchestra and the RPO.

Recording projects include re-mixes with multi-percussionist Pete Lockett on the MELT2000 label, and tracks with the Sanscape's 'Bushmen of the Kalahari' project, with whom she also performed live.

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**JOHANN SEBASTIAN BACH (1685-1750)**

***Adagio in G from Cantata BWV156***

Already well-known as a cello solo, this piece was originally written for oboe and strings. The radiant melody deserves a place in the repertoire on a par with the *Air on a G String*.

**FRANK BRIDGE (1879-1941)**

***Scherzetto***

While studying at the Royal College of Music, I was vaguely aware that there was a huge collection of invaluable manuscripts in their music library. However it was not until 1979 that I discovered a short, brilliantly effective concert piece for cello by Frank Bridge which had never been played. Bridge wrote this *Scherzetto* in about 1902 and it waited 77 years for its world première at the Maltings, Snape in April 1979.

**BENJAMIN BRITTEN (1913-1976)**

***Scherzo Pizzicato and Marcia from Sonata in C Op 65***

Benjamin Britten was one of those rare composers who seemed to be able to write for whichever instrument he chose as if it were his own. In addition to this craftsmanship he possessed the searching musical mind and intense creative gift which go towards the making of a great composer. Often Britten produced his best works for a particular artist and we must surely be thankful that in the case of his cello music the inspiration was Mstislav Rostropovich.

The *Scherzo-Pizzicato*, which is the second movement of the cello and piano Sonata in C, is a witty study in rhythm and also in the different effects of pizzicato – left hand as well as right. The short *Marcia* (marked *energico*) makes clever use of double-stopping and false harmonics.



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### GABRIEL FAURÉ (1845-1924)

#### *Élégie*

Fauré's *Élégie* is a beautiful piece which in every way shows this composer's wonderful gift for writing miniatures. The piano's dark and decisive opening chords announce a broad sweeping theme greatly suited to the cello's elegiac quality. This leads to one of those glorious tunes that seemed to come so easily to Fauré. A series of dramatic exchanges between cello and piano and a rushing upward scale from the cello brings the *fortissimo* return of the opening theme played an octave higher. The short coda then leaves a feeling of resigned tranquillity with a final reminder from the piano of the opening chords.

### CAMILLE SAINT-SAËNS (1835-1921)

#### *The Swan (Le Cygne)*

*Le Cygne*, from *The Carnival of the Animals*, is surely the most famous piece of music ever written for the cello. For many years it was the only piece from the work which Saint-Saëns would allow to be published separately.

### CLAUDE DEBUSSY (1862-1918)

#### *Sonata (1915)*

*Prologue: Lent*

*Sérénade: Modérément animé*

*Finale: Animé*

After 1910, Debussy's failing health forced him to abandon many large-scale works, including three of a projected set of six instrumental sonatas. Of these works only those for cello and piano, for violin and piano, and for flute, viola and harp were completed; they were published in war-torn France with the proud ascription to 'Claude Debussy, musicien français'.

All three sonatas are symbolic, despite their abstract titles. We have a clue to some of the associations of the Cello Sonata in the fact that Debussy originally intended to call the work *Pierrot fâché avec la lune* (Pierrot vexed with the moon). Here, as so often elsewhere, the composer was haunted by the symbolism surrounding the *commedia dell'arte* figure of Harlequin.

Debussy's impressionism at this late stage in his career was sombre and austere, and tinged with starker neo-classical characteristics. The second movement, for instance, has something of the character of an 18th-century serenade, but is permeated also by strange Freudian overtones, with its allusions to guitar, mandolin, flute and tambourine music, which often involve highly original and disturbingly expressive *pizzicato* and *portando* effects on the cello.

### WILLIAM LLOYD WEBBER (1914-1982)

#### *In the half-light: A soliloquy*

William Lloyd Webber (the father of Andrew and Julian) was born into a London family of modest means. His father was a self-employed plumber, with a passion for organ music, who spent what little spare money he had travelling to hear various organs in and around the capital, often taking his son with him. Before long, young William started to play the organ himself and developed an interest that bordered on the obsessive. By the age of 14, William was already well known as an organ recitalist around the country. He won an organ scholarship to the Mercers' School, later winning a scholarship at the Royal College of Music, where he studied composition with Vaughan Williams and gained his FRCO at nineteen.

In parallel to his career as an organist (he was organist and choirmaster at All Saints, Margaret Street throughout the war), Lloyd Webber began to compose, enjoying a particularly prolific period from 1945 to the mid-1950s. His roots were firmly embedded in the romanticism of such composers as Rachmaninov, Sibelius and Franck, and he became increasingly conscious that his own music was out of step with the prevailing climate of the time. Rather than compromise his style, he turned to academia – initially as a professor at the RCM and later as Director of the London College of Music from 1964 until his retirement.

Written in 1951, *In the half-light* was composed for Lloyd Webber's friend, the cellist Harvey Phillips (who was much later to teach Julian at the RCM). Here, as so often with the composer, a wealth of emotion is distilled in a brief, intense statement. Some 20 years after its completion he told his son that *In the half-light* depicted someone sitting alone late at night, looking into the fire and thinking back over his life.

Thomas Radice

### JULIAN LLOYD WEBBER (b 1951)

#### *Song for Baba*

The composer writes:

Six weeks after my son David was born, in February 1992, I was spending a typical afternoon at home practising. Only one thing was very different – the tiny body of my little boy lay sleeping quietly beside me. For the first time in my life I started to compose. A tune – a lullaby – came to me quickly and easily. I called it *Song for Baba*.

### JOHANNES BRAHMS (1833-1897)

#### *Sonata in E minor Op 38*

*Allegro non troppo*

*Allegretto quasi Menuetto*

*Allegro*

Brahms wrote two sonatas for cello and piano, of which Op 38 is the first, published in 1866. The first two movements were written four years earlier, along with an *Adagio* movement which was later discarded. The work shows the meditative and introspective side of Brahms's musical character and his strong affection for the lyrical qualities of the cello.

The opening movement follows sonata form, opening with the first subject stated on the cello with a syncopated piano accompaniment. The second subject – a bold arpeggiated figure – is treated in close canon between the two instruments.

The Minuet is in two sections: the first displaying a lively contrapuntal texture, the second smooth, chromatic and graceful. The Trio is a development of material from the Minuet, but the mood is completely altered.

The finale is in a different style compared with the preceding movements, perhaps partly as a result of being written four years later. Using the form of a three-voice fugue, it was intended as a tribute to J S Bach, the subject being based on *Contrapunctus 13* from *The Art of Fugue*.

Notes by Julian Lloyd Webber unless otherwise stated



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12.45pm Wednesday 17th June

## Mishka Momen Piano Recital

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### Programme

JOHANN SEBASTIAN BACH (1685-1750)

• Partita No 2 in C minor

FRANZ SCHUBERT (1797-1828)

• Klavierstück No 2 in E flat major

FREDERIC CHOPIN (1810-1849)

• Sonata No 3 in B minor Op 58



Aidan Woodcock

### MISHKA MOMEN

Mishka Rushdie Momen, born in London in 1992, won a scholarship to the Purcell School at the age of six where she was a pupil of Ilana Davids. She is now a second-year piano scholar at the Guildhall School of Music and has been studying with Imogen Cooper since 2006.

Mishka gave her debut recital at the age of ten at Leighton House. At the age of 13 Mishka won First Prize at the Leschetizky Association's Gifted Young Pianists Concerto Competition in New York where she appeared at Merkin Hall as soloist with the Camerata New York Orchestra.

Mishka's concert experience includes most of London's prestigious venues including the Royal Festival Hall, Purcell Room, Barbican Centre, Britten Theatre at the RCM, St James's Church Piccadilly, St Martin-in-the-Fields, Steinway Hall and Spencer House.

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She has also played at the Congress Theatre Eastbourne, Holywell Music Room in Oxford, Clivedon, and the Liszt Salon in Altenburg, Germany. Mishka has performed with chamber music groups in the Wigmore Hall, at The Spirit of Youth in Music Festival, Rochdale, St. Gabriel's Church, Pimlico and Menuhin Hall.

In April 2006 Mishka was accepted as a participant at the Katsaris Klavier Academy in the Liszt Museum in Weimar, open to pianists up to the age of 35. This was a special honour as it was the first time the Liszthaus was opened to host master classes since those given by Liszt himself. Following this she was invited back to Weimar on a full scholarship to participate in the Weimar Master classes at the Hochschule für Musik Franz Liszt.

## JOHANN SEBASTIAN BACH (1685-1750)

### Partita No 2 in C minor

Bach arrived in Leipzig to assume the position of Cantor at St Thomas's, and embarked on the four volumes of harpsichord and organ music known as the *Clavier-Übung* (Keyboard Practice).

The opening of Partita No 2 immediately plunges us into the world of the Passions and church cantatas: its dramatic slow introduction is written in a very orchestral manner, with massive (and often dissonant) chords, rests and right-hand recitative parts. The rest of the movement consists entirely of two-part writing, while maintaining variety and richness. Bach continues to explore this texture in the *Allemande* and *Sarabande*, which bear little resemblance to the dances from which they originated, except in their flowing character. The French *Courante*, on the other hand, with short upbeats and strong accents, is less removed from the dance movement, and the *Rondeaux* is another staple of the French harpsichord suite, though unique in its falling octaves and sevenths of the theme. The other five partitas end with the customary *Gigue*: in No 2 we have a *Capriccio* which combines the large leaps of the *Rondeau* (here expanded to tenths) with three fully imitative parts.

## FRANZ SCHUBERT (1797-1828)

### Klavierstück No 2 in E flat major

Schubert's '*Drei Klavierstücke*' D946 were written in 1828 only a few months before his death. He had intended them to be a third set of four Impromptus, but ultimately wrote only three. They were first published in 1868, when the rediscovery of Schubert's music was just beginning, edited by Johannes Brahms, although his name appears nowhere in the publication.

The second Klavierstücke is a very lyrical work, beginning in a serene, subdued mood, though later marked by contrasting darker sections.

## FREDERIC CHOPIN (1810-1849)

### Sonata No 3 in B minor Op 58

This is regarded as one of Chopin's greatest sonatas. It was written in 1844, when Chopin also composed the Op 56 Mazurkas, Berceuse in D flat, Op 57, the two Nocturnes of Op 55, and the Scherzo in E major Op 54. Musicologists often find fault with the sonata's structure, claiming that it does not fit into sonata form: yet almost two centuries later, it is still seen as an integral part of the piano repertoire.

The first movement opens with an exhilarating statement of the first declamatory theme, which contrasts with the second cantabile, expressive idea. It is this idea, rather than the first, which returns in the second half of the movement, in the key of B major, drawing the movement to a triumphant close. The *scherzo* is a light yet vivacious movement, interrupted by an introverted, wistful trio before its return at the end of the movement. The third movement, *Largo*, has for its subject the most lyrical theme in the sonata, written in three parts, and is often compared to a nocturne, with its rich textures and harmonies. The finale is in rondo form with brilliant passage work throughout.

Mishka Momen

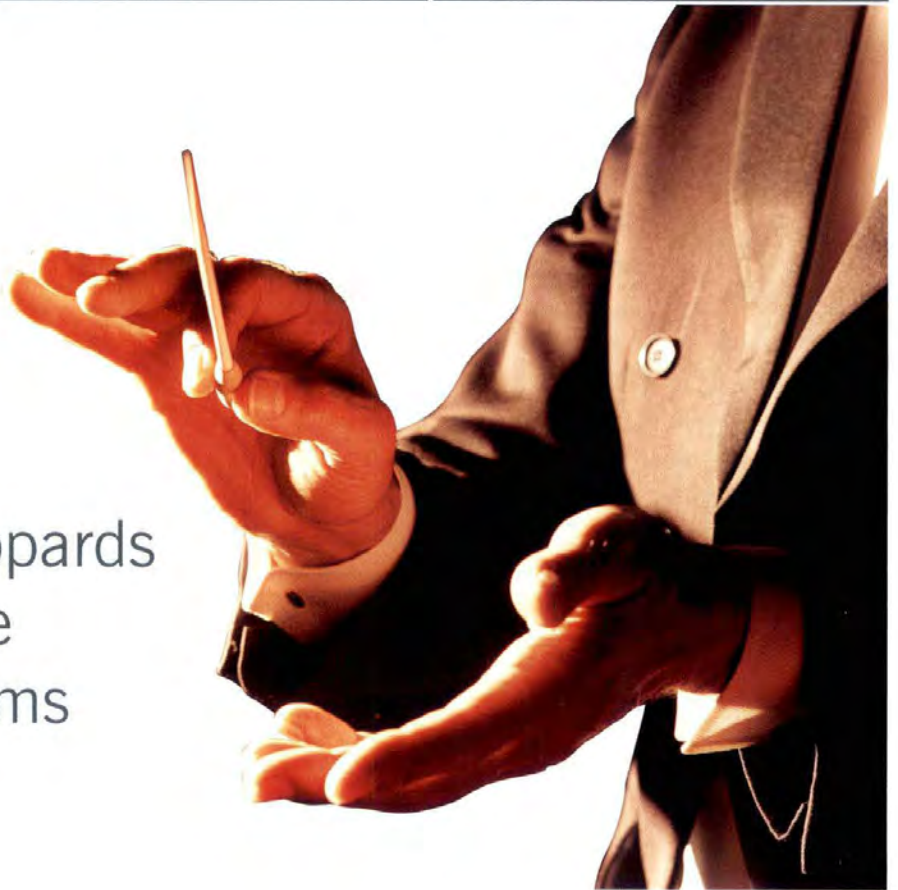


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7.45pm Wednesday 17th June

# Carducci String Quartet with Nicola Eimer *piano*

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Matthew Denton *violin* · Michelle Fleming *violin* · Eoin Schmidt-Martin *viola* · Emma Denton *cello*

## Programme

FRANZ JOSEPH HAYDN (1732-1809)

- ♩ Quartet in E flat Op 33 No 2 'The Joke'  
*Allegro moderato*  
*Allegro (scherzo)*  
*Largo e sostenuto*  
*Presto (finale)*

DAVID MATTHEWS (b 1943)

- ♩ String Quartet No 11 Op 108  
(A world première commissioned by  
Proms at St Jude's with the support of the  
Britten-Pears Foundation)

INTERVAL

ROBERT SCHUMANN (1810-1856)

- ♩ Piano Quintet in E flat Op 44  
*Allegro brillante*  
*In modo d'una marcia: un poco largamente*  
*– agitato*  
*Scherzo: molto vivace*  
*Allegro ma non troppo*



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## CARDUCCI STRING QUARTET

The Carducci Quartet is recognised as one of today's most exciting young string quartets. Winners of the Concert Artists' Guild Competition in New York, the Kuhmo International Chamber Music Competition and major prizes at the Bordeaux, London and Osaka competitions, the quartet has established an enthusiastic international following.

The Anglo-Irish Carducci quartet studied with members of the Amadeus, Alban Berg, Chilingirian, Takacs and Vanbrugh quartets and, as part of the ProQuartet professional training programme studied in France with Gyorgy Kurtag, Walter Levin and Paul Katz. They are now in demand at conservatoires around the UK and Ireland, holding residencies at Trinity College of Music in London, Cardiff University, Cork School of Music and the Gloucester Academy of Music.

They recently established their own record label 'Carducci Classics', launched with a CD of Haydn String Quartets. Two world première recordings featuring 20th century works by Graham Whettam ('recording of the month' MusicWeb International) and Joseph Horowitz ('beautifully crafted works...excellent performances' BBC Music Magazine) followed in 2008. The complete quartets by Irish composer Brian Boydell will be released shortly. The Carducci have also recorded Vivaldi and Piazzolla with the Katona Twins Guitar Duo for Channel Classics.



The Carducci Quartet's international engagements have taken them to the USA, Japan, France, Germany, Greece, Ireland, Belgium, Spain, Portugal, Poland and Italy, where after performing numerous concerts at the Castagnetto-Carducci Festival in 2001 the quartet adopted the name 'Carducci' with the blessing of the Mayor.

The Quartet was nominated for the 2008 Royal Philharmonic Society Chamber Music Award and has recently collaborated with such internationally renowned musicians as Nicholas Daniel, Julius Drake, Graham Oppenheimer, Charles Owen, Kazuki Sawa, Julian Bliss, Patricia Rosario and the RTE Vanbrugh Quartet. Past highlights include appearances at the Verbier, West Cork and Wratistavia Cantans Festivals, an Aldeburgh residency and broadcasts for BBC Radio 3, RTE Lyric FM and BBC Television.

Following on from their critically-acclaimed Purcell Room and Wigmore Hall debuts in London for the Park Lane Group, the quartet has gained an enviable reputation for their performances of contemporary works. This season, the quartet will première new commissions not just from David Matthews but from Adrian Williams, Simon Rowland Jones and Huang Ruo and will perform in the *New Music, New Places* series, New York and at the Second Glance Festival, London. The quartet has also embraced collaborations with other disciplines, working alongside the Henri Oguike and Random Dance companies and with the acclaimed Sarod player Wajahat Kahn.

The quartet are passionate about taking classical music to the next generation and run chamber music courses for young musicians in France and Ireland. Their educational work continues with performances for school children sponsored by the Cavatina Chamber Music Trust and West Cork Music and coaching on the National Youth String Quartet Weekend, run by the London String Quartet Foundation at Chetham's School of Music.

The current season includes their Carnegie Hall debut, a complete Bartók quartet cycle, a Naxos recording and performances at the Wigmore Hall, Washington Library of Congress and their own festival in Highnam, Gloucestershire.

The Carducci Quartet gratefully acknowledges the support of the Coln Trust.

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7.45pm Wednesday 17th June

## NICOLA EIMER *piano*

Winner of the 2005 Royal Overseas League Piano Competition, Nicola Eimer has given solo recitals and concerto performances at many of the major London halls, including the Barbican and Wigmore Hall. She regularly performs for music societies and festivals, and following her debut at Cheltenham Festival in July 2006, she was invited back for two concerts in the 2007 festival.

Nicola was a major prize-winner at the 2003 Dudley International Piano Competition and the John Lill Piano Competition, finalist at the 2003 YCAT auditions, and winner of the Tillett Trust Award. She is a founder member of the Eimer Piano Trio, and regularly performs with other musicians, including Alison Balsom, Thomas Carroll, Gemma Rosefield and the Carducci Quartet.

Nicola received her Master's degree from the Juilliard School, where she had a Fulbright Scholarship to study with Joseph Kalichstein. She initially began her studies in London with Danielle Salamon, after which she studied at the Royal Academy of Music with Christopher Elton for six years before holding the Meaker and Hodgson Fellowships. In 2006 Nicola was nominated an Associate of the Royal Academy of Music, where she now teaches piano and chamber music.



## FRANZ JOSEPH HAYDN (1732-1809)

### Quartet in E flat Op 33 No 2 'The Joke'

*Allegro moderato*

*Allegro (scherzo)*

*Largo e sostenuto*

*Presto (finale)*

On 3 December 1781 Joseph Haydn sent out a number of more or less identical letters to his friends and patrons announcing that he was about to issue a new set of six string quartets, initially in manuscript copies, and inviting them to subscribe. In the letter he said: 'They are written in a new and special way, for I have not composed any for ten years.' It seems likely that the quartets would have been performed at Esterháza Castle, where Prince Nicolaus Esterházy (to whom Haydn was Kapellmeister) spent the spring and summer each year: but the first performance of the works before a larger audience took place in 1782 in connection with a visit to Vienna by Grand Duke Paul of Russia (later Tsar Paul I), whose wife's sister (a Princess of Württemberg) was engaged to Archduke Franz, later Emperor Franz II of Austria.

Haydn's previous set of quartets (Op 20) had been, in H C Robbins Landon's words, 'stern, uncompromising works, often of the darkest hue and with brilliant concluding fugal movements in several cases. They had rightly caused a sensation, but Haydn must have considered their intellectual format as something of a cul-de-sac, for it was years before he turned to the form again'. A number of features made the Op 33 set 'new and special' – apart from calling all but one of the minuets 'scherzi', Haydn deliberately wrote in a more popular, less intellectual, style. Other innovations are the positioning of the dance (scherzo) movement, which in four out of the six (including No 2) comes in second place rather than in the customary third, and the rhapsodic, deep emotion of the slow movements compared with the generally lighter vein of the slow movements of the Op 20 set. Overall, however, Haydn's sense of humour shines through the pages of Op 33 far more than in the earlier set. Robbins Landon attributes this to the fact that after being unhappily married for nearly 20 years, Haydn had at last found love in a beautiful small Italian *soubrette*, Luigia Polzelli, a member of the Esterházy opera troupe.

Because of their connection with the grand ducal couple, to whom Haydn dedicated the first public performance, the quartets have become known as 'The Russian'. As for the nickname given to No 2, I will not spoil the joke for those who are fortunate to be hearing this delightful work for the first time.



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**DAVID MATTHEWS (b 1943)**

**String Quartet No 11 Op 108**

(A world première commissioned by Proms at St Jude's with the support of the Britten-Pears Foundation)



David Matthews's large output includes six symphonies, four symphonic poems, four concertos, eleven string quartets and many works for voice. His music is played around the world and much of it is available on CD. Born in London, he started composing at the age of sixteen. Many of his works are inspired by landscapes and seasons, by literary texts (recently Sappho, Nietzsche and Edwin Muir) and by collaborations with instrumentalists such as Peter Sheppard Skaerved and Sarah-Jane Bradley. He has also

written books on Tippett and Britten, and has worked extensively as an arranger. He is currently writing a Seventh Symphony for the BBC Philharmonic, a Twelfth Quartet for the Kreutzer Quartet, and a concerto for piano and strings for Helen Reid. He lives with his wife on the Suburb and enjoys daily walks in Bigwood and on the Heath.

The composer writes:

My Eleventh Quartet is a set of thirteen variations on Beethoven's Bagatelle in C Op 119 No 8. Although a piano piece, Beethoven's Bagatelle is written in four parts like a short score for string quartet: the parts fit the ranges of the four string instruments, so I was able to transcribe it for quartet without any adjustments. The variations begin with one that is intentionally in the style of late Beethoven, then move gradually into my own language. The first eleven variations, all of them short, include a tango, a mazurka, and several miniature scherzos. The twelfth variation is a Cavatina which refers thematically to Beethoven's Cavatina in his B flat Quartet Op 130, and is almost as long as all the preceding variations put together. It is followed by a final fugue, also on a large scale, in three parts with a slow central section, and culminating with the Beethoven Bagatelle in counterpoint with it in a jubilant C major conclusion.

The Quartet is dedicated to my friend and fellow quartet composer Matthew Taylor, who suggested the idea of a quartet in variation form.

**ROBERT SCHUMANN (1810-1856)**

**Piano Quintet in E flat Op 44**

*Allegro brillante*

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

*Scherzo: molto vivace*

*Allegro ma non troppo*

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

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

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

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

Thomas Radice



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12.45pm Thursday 18th June

# Nonesuch Orchestra Family Concert

## *When they were Young – composers' early works*

Generously supported by the Hampstead Garden Suburb Residents Association

William Carslake *conductor* · Han Seul Lee *piano*

### Programme

WOLFGANG AMADEUS MOZART (1756-1791)

- ☞ Minuet and Trio in G K1 (1762)
- ☞ Divertimento in D *Salzburg Symphony* K136 (1772)  
*I Allegro*  
*II Andante*  
*III Presto*

JOHN MIDDLETON (b 1944)

- ☞ Two duos for violin (c 1959)

FELIX MENDELSSOHN (1809-1847)

- ☞ String Symphony No 10 in B minor (1823)  
*Adagio*  
*Allegro*

WOLFGANG AMADEUS MOZART (1756-1791)

- ☞ Piano concerto No 12 in A K414 (1783)  
*Allegro*  
*Andante*  
*Rondeau-Allegretto*

BENJAMIN BRITTEN (1913-1976)

- ☞ Simple Symphony Op 4 (1934)  
*Boisterous Bourrée*  
*Playful Pizzicato*  
*Sentimental Sarabande*  
*Frolicsome Finale*





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# PROMS AT ST JUDE'S

12.45pm Thursday 18th June

## **NONESUCH ORCHESTRA**

The Nonesuch Orchestra, founded in 1962, is a versatile and dynamic string orchestra with a professional leader and conductor which welcomes players from 18 to 80. Its principal aims are to take music from pre-Bach to post-Bartók into schools, giving children a unique chance to hear a live orchestra, and to provide a platform for young soloists and conductors.

The orchestra is a registered charity affiliated to Making Music, which represents and supports amateur vocal, instrumental and promoting societies throughout the United Kingdom. It regularly gives school, lunchtime and evening concerts in the London area. In October 2008 Nonesuch was one of the orchestras selected to 'Play to the Nation' on Radio 3 as part of a Making Music/BBC project to highlight the work of amateur orchestras nation-wide.

Nonesuch Orchestra is particularly grateful to the Sheena Booth Music Trust for sponsoring postgraduate violin students to play with them since 2003, with a special remit to help our work in schools. The Trust was founded in memory of Sheena Booth, a much-loved music teacher who died in 2002, and aims to continue her work of furthering the musical development of children and young people. Sheena played the viola in the Nonesuch Orchestra, and taught flute and piano. The orchestra's public concerts this year pay tribute to her interests and the work of the trust, featuring performances by viola and flute soloists, a group of Suzuki violinists, and today's young pianist.

### **Conductor**

William Carslake

### **First Violins**

Jennifer Thorn

Barbara Bungay

Jane MacSween

John Middleton

Clare Pollard

John Strange

### **Second Violins**

Charlotte Reid

Simon Hill

Janet Farrell

Daphne Walker

Gillian Hallifax

### **Violas**

Jenny Bogle

Harold Miller

Tricia Marshall

John Crawley

Jeremy Thompson

### **Cellos**

Monica Vincent

Deborah Behrman

Elizabeth Atkinson

Joan Cohen

### **Double Bass**

Helen Roose



## **WILLIAM CARSLAKE** *conductor*

William Carslake, currently Cover Conductor for the Royal Ballet's productions of Delibes' *Sylvia* and Adam's *Giselle*, enjoys a busy career in the UK and abroad. His international conducting debut was in February working with the Royal Orchestra of Oman and the horn player

Richard Watkins. This led to an immediate re-invitation and he will return to Oman in November. His European debut was in Poland at the International Festival of Polish Music 2007, performing on Polish National Radio with the K12 orchestra.

William is Acting Chairman of the K12 group of UK conductors and conducting professors, founded to improve access to conservatoire-level music education globally. Earlier in his career he founded the pioneering South London music project, Pembroke Academy of Music, which provides instrumental tuition to underprivileged young people. He is also a Trustee of the Elgar Foundation.

William's forthcoming UK engagements include further covering at the Royal Ballet in the Spring and Summer of 2009 for contemporary programmes. He also has concerts with the Royal Orchestral Society in St John's Smith Square, Birmingham University Symphony Orchestra in the Adrian Boult Hall, Covent Garden Chamber Orchestra, Wolsey Symphony and the London Charity Orchestra of which he is Artistic Director.

## **HAN SEUL LEE** *piano*

Han Seul Lee was born in 1993 in Seoul, Korea. She started learning the piano at the age of four. At eight, she started with Hae Jin La at the Seoul Art Music Junior Academy.

She came to England 2003, and began her lessons with Professor Christopher



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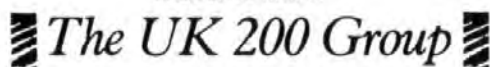
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Elton, joining the Royal Academy of Music Junior Department in 2004. She has been studying at The Purcell School since 2005. In 2007, she received a 1st prize in the Iris Dyer Piano Competition. She has also won a concerto competition at the Purcell school.

## JENNIFER THORN *leader*

Jennifer started the violin at seven, and studied with David Martin from the age of twelve. In 1970 she won a scholarship to the Royal Academy of Music, studying with Frederick Grinke from 1972. Here she was soon involved in chamber music, coached by Sidney Griller, and formed a piano trio that continued into professional life, giving concerts at the Wigmore Hall and the Purcell Room, as well as recitals round the country and for the BBC. As a soloist she gained the RAM Recital Diploma and in 1974 was one of the Greater London Arts Association 'Young Musicians of the Year'. She attended master classes with Franco Gulli, Zoltan Szekely and particularly with Sandor Vegh at Dartington and Prussia Cove. She has played in many of the country's leading chamber orchestras and opera groups including Kent Opera, English Touring Opera, Britten Sinfonia and ECO. Jennifer teaches at the Centre for Young Musicians, coaches at the New London Music Society Summer School and has led for many groups, including Pimlico Opera, Surrey Opera and Finchley Chamber Orchestra. She has been leader of the Nonesuch Orchestra since the 2005-06 season.

## JOHN MIDDLETON *composer*

John studied with Philip Cannon at the Royal College of Music. Whilst there he won several prizes for composition and in his final year was awarded the Octavia Travelling Scholarship. This, together with a grant from the Vaughan Williams Trust and an Austrian Government Scholarship, allowed him a further two years study at the Mozarteum in Salzburg where he had lessons with Hans Werner Henze. He has freelanced throughout the music industry both here and abroad and latterly specialised in live performance recordings for TV, video and DVD – particularly live opera for which he received a BAFTA nomination in 1995 and was the recipient of a Royal Television Society award in 2000.

## WOLFGANG AMADEUS MOZART (1756-1791)

### Minuet and Trio in G K1 (1762)

This is one of the earliest known works by the child prodigy, who started to compose at the age of five.

## WOLFGANG AMADEUS MOZART (1756-1791)

### Divertimento in D *Salzburg Symphony* K136 (1772)

*I Allegro*

*II Andante*

*III Presto*

Mozart composed this work, one of three Divertimenti for strings based on Italian sinfonias, at the age of 16 in 1772. They are also known as *Salzburg Symphonies* after the Austrian city where he was born and lived as a child.

## JOHN MIDDLETON (b1944)

### Two duos for violin (c 1959)

A violinist in the Nonesuch Orchestra, John Middleton wrote these pieces as a teenager, before becoming a prize-winning student of composition at the Royal College of Music.

## FELIX MENDELSSOHN (1809-1847)

### String Symphony No 10 in B minor (1823)

*Adagio*

*Allegro*

Mendelssohn was an immensely gifted musician, performing as a pianist from a very early age, and was often described as a second Mozart. He began composing at the age of eleven, writing some thirteen symphonies for strings before the age of fifteen. 2009 is the 200th anniversary of his birth.

## WOLFGANG AMADEUS MOZART (1756-1791)

### Piano concerto No 12 in A K414 (1783)

*Allegro*

*Andante*

*Rondeau-Allegretto*

Performed today in Mozart's original version for strings and piano, this is one of the best-loved of his concertos

## BENJAMIN BRITTEN (1913-1976)

### Simple Symphony Op 4 (1934)

*Boisterous Bourrée*

*Playful Pizzicato*

*Sentimental Sarabande*

*Frolicsome Finale*

By the age of twelve Britten had composed drawers full of sonatas, symphonies, songs and suites. In 1933 he chose extracts from eight of these works and shaped them into this lively symphony for string orchestra.

Monica Vincent



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7.45pm Thursday 18th June

# Ex Cathedra

## *A Whole New World*

Jeffrey Skidmore *conductor*

### Programme

Latin American Baroque church music and  
20th century American choral music:

☛ Ritual 1631 *Hanac pachap cussicuinin*

JUAN GUTIÉRREZ DE PADILLA (1590-1664)

☛ *Missa ego flos campi*

☛ *Kyrie – Gloria*

GASPAR FERNANDES (1566-1629)

☛ *Xicochi conetzintle*

Anon (16th century)

☛ *Capac eterno Dios*

HERNANDO FRANCO (1532-1585)

☛ *Dios itlazonantzine*

JUAN GUTIÉRREZ DE PADILLA (1590-1664)

☛ *Credo (Missa ego flos campi)*

FRANCISCO LÓPEZ CAPILLAS (1615-1673)

☛ *Cui luna, sol et omnia*

GASPAR FERNANDES (1566-1629)

☛ *Viva Ignacio*

JUAN GUTIÉRREZ DE PADILLA (1590-1664)

☛ *Sanctus (Missa ego flos campi)*

ALONSO LOBO (1555-1617)

☛ *Versa est in luctum*

JUAN GUTIÉRREZ DE PADILLA (1590-1664)

☛ *Agnus Dei (Missa ego flos campi)*

*Programme continued overleaf*



# St Jude's Autumn Walk

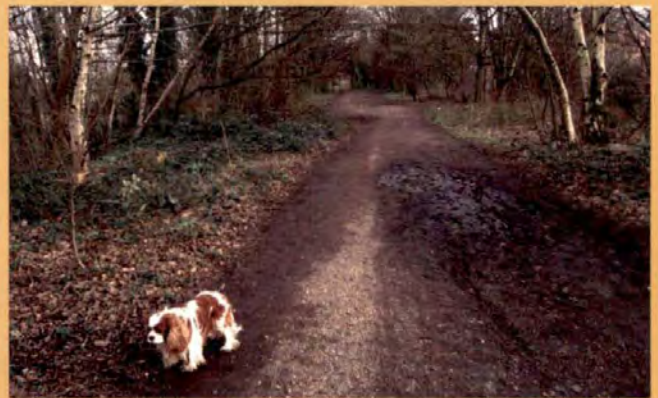
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St Jude's is a Grade I listed building. It is regarded as Lutyens's masterpiece; but its size and age mean that maintenance costs are very high. Our small congregation now has to raise at least £130,000 to replace our antiquated central heating system, which breaks down regularly.

Make a note of the date in your diaries now. If you do not wish to walk, please consider sponsoring one of the walkers. Adult walkers will be required to raise a minimum of £25 in sponsorship.

For further information, contact Jennifer Radice by email at [jennifer@radice.clara.co.uk](mailto:jennifer@radice.clara.co.uk) or telephone 020 8455 1025. Details and a registration form will be available nearer the time on the church website [www.stjudes.org.uk](http://www.stjudes.org.uk).





# PROMS AT ST JUDE'S

7.45pm Thursday 18th June

FRANCISCO HERNÁNDEZ (1517-1585)

☞ *Sancta Maria e!*

JUAN GARCÍA DE ZÉSPEDES (1619-1678)

☞ *Convidando está la noche*

INTERVAL

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☞ *Amazing Grace*

SAMUEL BARBER (1910-1981)

☞ *Agnus Dei*

SOUTHERN HARMONY

☞ *Wondrous Love*

ERIC WHITACRE (b 1970)

☞ *hope, faith, life, love*

TRAD. SHAKER/SYDNEY CARTER (1915-2004)

☞ *Simple Gifts*

(arr. Aaron Copland [1900-1999])

ERIC WHITACRE (b 1970)

☞ *i thank You God* (Words by e e cummings)

MORTEN LAURIDSEN (b 1943)

☞ *Les Chansons des Roses*

*En une seule fleur*

*Contre qui, rose*

*De ton rêve trop plein*

*La Rose Complète*

*Dirait-on*



## EX CATHEDRA

From its home in Birmingham, Ex Cathedra has established an international reputation as a leading UK choir and Early Music ensemble. It is known for its vibrant performances and a passion for seeking out not only the best but the unfamiliar and the unexpected in the choral repertoire. Since its formation in 1969, Ex Cathedra has grown into a unique musical resource, comprising specialist choir, vocal consort of ten voices, period-instrument orchestra and thriving education programme.

Recent years have seen a major increase in Ex Cathedra's national and international reputation thanks to its trail-blazing performances of Early Music – in particular that of the French and Latin American Baroque – and its role as a leading exponent of choral training and vocal skills education.

Ex Cathedra presents its own subscription season of concerts – which spans music from the fifteenth to twenty-first centuries – in the West Midlands and London. It is delighted to be an Associate Artist at Town Hall, Birmingham. In addition, the group receives a growing number of invitations to appear at festivals and concert series in the UK and abroad.

Ex Cathedra records for Hyperion Records; a third disc of Latin American Baroque music, 'Fire Burning in Snow' was released in February 2008 to great critical acclaim, following the tremendous success of 'New World Symphonies' and 'Moon, Sun And All Things', both best-selling CDs. Other Hyperion releases include Rameau arias with Carolyn Sampson; a Charpentier disc including *Messe à quatre chœurs* and *Salve Regina à trois chœurs*; and Peerson: *Latin Motets*. The group has also released



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7.45pm Thursday 18th June

discs of Vivaldi, Lalande, Lassus and Monteverdi on the ASV Gaudeamus label, and two very popular discs on its own label.

Ex Cathedra seeks to inspire a love of singing in people of all ages and backgrounds through a programme of exciting, innovative and inclusive education projects in schools, hospitals and the wider community; and to provide opportunities for talented young singers to realise their full potential.

<b>Conductor</b>	<b>Altos</b>	<b>Basses</b>
Jeffrey Skidmore	Derek Acock	James Birchall
	Sarah Budd	John Cotterill
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John Cotterill	Martha McLorinan	Richard Green
<b>Sopranos</b>	Matthew Reeve	Edward Grint
Marianne Ayling	Jill Robinson	Themba Mvula
Frances Brindley	Kate Thatcher	Bill Robinson
Alison Burnett	Matthew Venner	Greg Skidmore
Clare Edwards		Jeff Sutherland-Kay
Jenni Harper	<b>Tenors</b>	
Claire Hollocks	Tom Cockett	
Bridget Kerrison	Steve Davis	
Joy Krishnamoorthy	Nick Drew	
Rebecca Ledger	Julian Forbes	
Shirley Scott	Iain Sloan	
Katie Trethewey	Peter Trethewey	
Susannah Vango		
Amy Wood		

## JEFFREY SKIDMORE *conductor*

Jeffrey Skidmore is one of the country's foremost choral conductors and is highly regarded by instrumentalists, singers and audiences for the high quality of his performances. He is well-known for exciting programming which is often challenging but always accessible. Jeffrey read music at Magdalen College, Oxford, before returning to his native Birmingham to develop Ex Cathedra into the internationally acclaimed choral group it has become today.

Directing Ex Cathedra and its associated Baroque Orchestra and Consort, Jeffrey has appeared in concert series and festivals across the UK and abroad and made more than a dozen highly-acclaimed recordings. He regularly conducts other ensembles and in the last five years has commissioned more than ten new works and conducted many world premières by both well-established composers and new, young talent.

In opera he has worked with Marc Minkowski and David MacVicar on the production of *Semele* at the Théâtre des Champs-Élysées in Paris, and conducted *La Calisto*, *Dido and Aeneas*, *Pygmalion* and *The Fairy Queen* at Birmingham Conservatoire. With Ex Cathedra he gave the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully.

Jeffrey is a pioneer in the field of research and performance of neglected choral works of the 16th, 17th and 18th centuries, and has won wide acclaim in particular for his recordings of French and Latin American Baroque music with Ex Cathedra on the Hyperion label. An Honorary Fellow at Birmingham Conservatoire and a Research Fellow at the University of Birmingham, he has prepared new performing editions of works by Araujo, Charpentier, Lalande, Monteverdi and Rameau.

Jeffrey is Artistic Director of the Early Music Programme at Birmingham Conservatoire and Director of Ex Cathedra's wide-reaching education programme. He frequently gives choral training workshops and teaches at summer schools in the UK and overseas. He has regularly directed the choral programme at Dartington International Summer School and was Classical Music Programmer for the 2005 Kilkenny Festival. In August 2008 Jeffrey was Session Presenter at the Association of British Choral Directors' Convention in Lincoln.



Alison Burnett

7.45pm Thursday 18th June

## LATIN AMERICAN BAROQUE CHURCH MUSIC AND 20th CENTURY AMERICAN CHORAL MUSIC

The European discovery of the Americas has been described as the greatest event in the history of the world. This newly devised programme is a timely compilation of distinctive choral music from the whole vast region – North, Central and South. It combines Ex Cathedra's trail-blazing and award-winning exploration of Baroque repertoire from Latin America with their passion for contemporary work.

The exploits of Cortés in Mexico and Pizarro in Peru in the early 16th century are well documented and the fantastic material wealth which was discovered was matched only by the greed and unimaginable brutality it provoked in the conquistadores. What is probably less well known is the spread of Christianity which accompanied the invasion and the incredible speed with which the Roman Catholic Church established a programme of education and building over a vast area. Many of the Native Indians were part of highly sophisticated civilizations, most notably the Aztecs and the Incas, and were very responsive to the new ideas, especially music, which was already an important social and spiritual element in their lives.

Over the next 200 years a staggering amount of music was created in centres throughout Latin America such as Mexico City, Puebla and Oaxaca in Mexico, Lima in Peru, Sucre in Bolivia and Córdoba in Argentina. This vast collection of wonderful music, which fuses the cultures of the New and Old Worlds, is surprisingly still little explored in this global age. Ex Cathedra's three CD recordings only scratch the surface of what has yet to be discovered.

At many centres priests began by teaching the liturgy through plainchant and eventually through polyphony and the making and playing of instruments. *Capac eterno Dios* is a version of the Apostles' Creed translated into Quechua, the language of the Incas, by the Franciscan friar Gerónimo de Oré. He worked with 30,000 Native Indians in the Jauja valley just east of Lima in Peru. His manual of religious lyrics in *Quechua Symbolo Catholico Indiano* was published in 1598. Another Franciscan priest from Cuzco, Juan Pérez Bocanegra, ends his *Ritual* with *Hanac pachap cussicuinin*, also set in Quechua. It is the first polyphony published in the Americas in 1631. The composition is marked 'to be sung in processions as they enter their churches'.

Not only books of plainchant were sent from Spain, but also a colossal amount of polyphony by all the leading composers of the day. Morales and Victoria figured prominently along with Palestrina and Lassus.

### GASPAR FERNANDES (1566-1629)

#### *Xicochi conetzintle*

Gaspar Fernandes, working in Mexico, was another composer noted for his work in the vernacular. *Xicochi conetzintle* is an exquisite lullaby set in Nahuatl, the language of the Aztecs.

### HERNANDO FRANCO (1532-1585)

#### *Dios itlazonantzine*

*Dios itlazonantzine* is another beautiful Nahuatl text set by Hernando Franco, who was probably the first notable composer to move to New Spain. He was born in Extremadura, the home of the conquistadores, and became *maestro de capilla* at Mexico City in 1575.

### FRANCISCO HERNÁNDEZ (1517-1585)

#### *Sancta Maria e!*

*Sancta Maria, e!* is a delightful miniature by the Indian composer Francisco Hernández who, as a tribute, took his name from Franco, his teacher.

### JUAN GARCÍA DE ZÉSPEDES (1619-1678)

#### *Convidando está la noche*

*Convidando está la noche* features dance patterns of African origin in the form of the *guaracha*, a dance still popular in Cuba. The synthesis of the sensuous, homophonic, 'European' sections and the exuberant cross-rhythm of the dance verses is particularly effective.

### ALONSO LOBO (1555-1617)

#### *Versa est in luctum*

Alonso Lobo's famous setting of *Versa est in luctum* which was performed at the funeral of Philip II, 'Catholic King of Spain', is also found in Pueblo Cathedral Library.

### JUAN GUTIÉRREZ DE PADILLA (1590-1664)

#### *Missa ego flos campi*

##### *Kyrie - Gloria*

##### *Credo*

##### *Sanctus*

##### *Agnus Dei*

Juan Gutiérrez de Padilla belongs to a later generation. He was born in Spain and moved to Mexico in 1622. In 1629 he became *maestro de capilla* at Puebla Cathedral where he served until his death in 1664. Puebla had lavish resources at its disposal including a large choir of 14 boys and 28 men who sat in double rows of seats facing each other. This arrangement encouraged antiphonal effects. The model for Padilla's parody mass *Ego flos campi* is not known. It is a remarkable double-choir setting that has elements of flowing polyphony from Old Spain combined with lively, often syncopated, short phrases that reflect New Spain. The frequent repetition of text in the *Gloria*, *Credo* and *Agnus Dei* serves a structural purpose with didactic implications.

### FRANCISCO LÓPEZ CAPILLAS (1615-1673)

#### *Cui luna, sol et omnia*

Francisco López Capillas was the first Creole composer of significance and his music was so highly regarded that several volumes of his music were taken to Spain and widely disseminated. He worked in Mexico City and in Puebla from 1641 to 1648 under the directorship of Padilla. *Cui luna, sol et omnia* is a fine example of Capillas's very polished and sophisticated style.

In the 20th century, after three centuries of 'foreign' settlement, the USA discovered a distinctive musical voice, and the second half of this programme celebrates this North American Renaissance with popular choral music from the enviably simple Shaker and Southern Harmony traditions to the sophisticated worlds of Samuel Barber and the new-age Morten Lauridsen and Eric Whitacre.

### SOUTHERN HARMONY

#### *Amazing Grace*

#### *Wondrous Love*

*Southern Harmony* is a collection of sacred songs and hymn tunes dating back to colonial times. It was compiled by William 'Singin' Billy' Walker and published in 1835 in Pennsylvania. Within 30 years it had sold 600,000 copies. It was part of the tradition of creating singing schools to provide choral instruction for use in churches. The tradition goes on today in Benton, Kentucky where 'Big Singing' is re-enacted each May. The music is written in three parts, in shape-notation (a system devised to facilitate music reading), but any voice part can sing any line in any octave, creating interesting sonorities.

### SAMUEL BARBER (1910-1981)

#### *Agnus Dei*

Samuel Barber was born in Pennsylvania to a comfortable and distinguished Irish-American family. *Agnus Dei* was originally the second movement of Barber's first string quartet written in 1936 and arranged for string orchestra in 1938. This *Adagio for Strings* has achieved almost iconic status through its widespread use in popular culture including several distinguished films, pop songs and in the Simpsons! It has been voted the saddest classical work ever and was performed at Ground Zero to commemorate the thousands lost on 11 September 2001. The choral version is a literal transcription of the instrumental version and was made in 1967. It takes its text from the final section of the Mass and makes demanding use of extreme vocal ranges and stamina. The powerful, accumulative passion of the slowly unwinding melody finally subsides, with typical American simplicity, into a single gentle request for peace.

### TRAD. SHAKER/SYDNEY CARTER (1915-2004)

#### *Simple Gifts* (arr. Aaron Copland [1900-1999])

The Shakers, or Shaking Quakers as they were known, were a Protestant denomination which began in England but developed in the USA in the nineteenth century. Their idiosyncratic rituals involved trembling, shouting, dancing, shaking and singing. Music was considered a spiritual gift. *Simple Gifts* is probably the best known Shaker song. It was written by Elder Joseph Brackett while he was at the Shaker community in Alfred, Maine, in 1848. It is a dancing song and was adapted by the English songwriter Sydney Carter, born in Camden Town, for his hymn *Lord of the Dance* in 1963. *Simple Gifts* is another example of an American song which has achieved iconic status, seeming to symbolise what is best about the American Dream. Aaron Copland used the tune in Martha Graham's ballet *Appalachian Spring* in 1944 and in his first set of *Old American Songs* for voice and piano in 1950.

### ERIC WHITACRE (b 1970)

#### *hope, faith, life, love*

#### *i thank You God*

Eric Whitacre is a self-confessed 'choral geek' whose immensely popular music has taken the choral world by storm. The West Coast composer wrote recently: 'for me choral music came as a complete revelation - at the age of 18 I felt that this was the voice that had been singing inside of me all my life'. He also confessed to finding the sopranos in his college choir 'cute'! Whitacre is inspired by words, especially from the New World, including e.e.cummings, Emily Dickinson, Octavio Paz and the Spanish writer Federico García Lorca. Although Whitacre has a wide range of musical influences he has created an exciting language of his own which is absorbing for the performer and the listener. His simple aim is that music should be 'relevant, and honest, and pure'.

### MORTEN LAURIDSEN (b 1943)

#### *Les Chansons des Roses*

##### *En une seule fleur*

##### *Contre qui, rose*

##### *De ton rêve trop plein*

##### *La Rose Complète*

##### *Dirait-on*

Morten Lauridsen is of Danish descent and, along with Whitacre, is almost certainly one of the most performed choral composers of our age. For more than thirty years he was Professor of Composition at the University of Southern California. *Les Chansons des Roses* were written in 1993. He writes: 'In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre qui, rose* (set as a wistful nocturne) and his moving *La rose complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.' The five *chansons* demonstrate a deep knowledge of French music and culture as well as Lauridsen's common touch.

Jeffrey Skidmore



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In the Free Church, North Square NW1 1

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## Programme

JOHANN SEBASTIAN BACH (1685-1750)

🎹 Prelude & Fugue in D major BWV 532

FELIX MENDELSSOHN (1809-1847)

🎹 Sonata IV in B flat

*Allegro con brio*

*Andante religioso*

*Allegretto*

*Allegro maestoso e vivace*

JOHANN SEBASTIAN BACH (1685-1750)

🎹 Fantasia & Fugue in G minor BWV 542

EDWARD ELGAR (1857-1934)

🎹 *Imperial March* (arr. G Martin)

LOUIS VIERNE (1870-1937)

🎹 *Carillon de Westminster*

PERCY GRAINGER (1882-1961)

🎹 *Handel in the Strand* (arr. W Stockmeier)

## LÉON CHARLES organ

Léon Charles is the Organ Scholar of Westminster Abbey for the academic year 2008-09. Born in 1986 into a musical family, he received his early musical training at the Purcell School of Music on a government-aided scholarship. Whilst there, he studied piano with Valeria Szervansky, in addition to working as Assistant Organist at Waltham Abbey Church under Jamie Hitel, with whom he studied the organ. During this time, he also studied with Kevin Bowyer.

Having passed the Diplomas of FRCO and LRSM by his seventeenth birthday, he proceeded to hold organ scholarships at Canterbury Cathedral and St John's College, Cambridge, where he worked under David Hill and Andrew Nethsingha. Whilst at St John's, he accompanied its world-famous choir on seven BBC Radio broadcasts, toured Estonia, the Eastern United States, Holland, Italy, Liechtenstein, Austria and Hungary, and appeared on two commercial recordings. In March 2007, he was awarded the University's Brian Runnett Prize for organ playing, and graduated in 2008 with First-Class Honours in Music.

As a recitalist, Léon has performed in many venues in the UK and in the USA, whilst being in frequent demand as a choral & instrumental accompanist both in England and abroad. Recent solo engagements have included the cathedrals of Canterbury, Ely, Hereford, Lichfield, Lincoln, Westminster Abbey, the Temple Church, the Cambridge Colleges of St John's, Emmanuel, Magdalene & Pembroke, and solo appearances as part of the Wymondham & Buxton festivals. He continues to study the organ with Thomas Trotter.

Léon is also highly active as a composer (having studied with Robin Holloway), arranger and conductor, for which his versatility in this area is in frequent demand. Recent commissions and performances have included chamber works, song cycles, liturgical and secular choral works, a work for Symphonic Wind Orchestra and Chorus, and the original songs and score for the Cambridge ADC/Footlights Christmas Pantomime 2008.





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7.45pm Friday 19th June

## Bobby Lamb Big Band with Emer McParland



### BOBBY LAMB

As well as pursuing a career as a composer, arranger and conductor, Cork-born Bobby Lamb is one of the world's best-known trombonists.

He has appeared in concert and on tour with the biggest American names, including Frank

Sinatra, Tony Bennett, Bing Crosby, Perry Como, Ella Fitzgerald, Billie Holliday, Peggy Lee, Buddy Rich, Stan Kenton, Sammy Davis Jr., Woody Herman (with whom he toured for 3 years), and Barbra Streisand.

He has been guest composer and conductor with many international orchestras, most recently with the Polyphonic Orchestra and the National Symphony of Ireland. He has played his trombone in over 200 film scores, performed in over 6,000 broadcasts for the BBC and has made frequent appearances on the BBC and stations throughout Europe.

As a composer, Bobby has won the Ivor Novello Award, the French Blue Ribbon Award and the American Emory Remington Award.

For 26 years, Bobby was Director of Jazz Studies at Trinity College of Music, as well as (from 1993) at Detmold Conservatoire in Germany. Bobby has recently been made Emeritus Fellow of Trinity College, London, only the second person to have received this honour in 200 years. RTE have made a film based on his Dublin City Suite and have recently completed a documentary on his life.

### EMER MCPARLAND

On graduating from Trinity College of Music, having gained an Honours degree and diplomas in singing and piano, Emer began work as a freelance vocalist. Her versatility has led to her involvement in various music projects, including singing on numerous movie soundtracks such as the latest Harry Potter movie. Her recording credits in the world of pop include Peter Gabriel, Björk and Jarvis Cocker, and her West End experience includes the hit shows *Starlight Express* and *Sinatra*. She has appeared as a guest soloist with the Royal Philharmonic Concert Orchestra, the BBC Concert Orchestra and the RTÉ Orchestra, and in complete contrast performed as a guest soloist on Ant and Dec's Saturday Night Takeaway.

Working with Big Bands plays a major part in Emer's career; she has appeared as special guest vocalist with the BBC Radio Big Band, Ronnie Scott's All Star Big Band and the Royal Air Force Squadronaires.

Behind the scenes Emer has written for, arranged, and conducted sessions at many of London's top studios. In her role as an experienced vocal coach she has worked on projects for the Disney Channel UK, as well as coaching in the world of jazz and pop, and is Head of Vocals at the London-based Institute of Contemporary Music Performance.





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12.45pm Saturday 20th June

## Willow Piano Trio

*Generously supported by the Hampstead Garden Suburb Residents Association*

Ariana Kashefi *cello* · Freya Creech *violin* · Jacob Barnes *piano*

### Programme

LUDWIG VAN BEETHOVEN (1770-1827)

Allegretto in B flat for Piano Trio  
WoO39 (1812)

PETER ILYICH TCHAIKOVSKY (1840-1893)

Piano Trio in A minor Op 50 (1882)  
*I Pezzo Elegiaco*  
*II Tema con Variazioni*  
*XI Variazione Finale e Coda*



#### ARIANA KASHEFI *cello*

Ariana Kashefi is in her last year of school at South Hampstead High School, where she holds a full music scholarship.

Ariana started the cello at the age of 7 with Wendy Max at the Royal Academy of Music and she now studies with Robert Max

in its Junior Department which she attends every Saturday. At the Academy Ariana has led the sinfonia, the chamber and the symphony orchestra and has won the lower strings prize many times.

Ariana has performed the Elgar and Haydn D major cello concertos at St John's Smith Square and has performed at St Martin-in-the-Fields, Queen Elizabeth Hall and the Cadogan Hall. She looks forward to performing at the Wigmore Hall in September with her school quartet as a consequence of winning first prize at the Pro Corda Chamber Music Festival for Schools competition.

Ariana will pursue her studies at the Royal College of Music with Melissa Phelps from September 2009.



#### FREYA CREECH *violin*

Freya Creech spent the first ten years of her life on the west coast of Ireland, where she learnt the violin with her mother. After moving to the UK in 2002 she joined the Junior Department of the Royal Academy of Music, studying

the violin first with Chika Robertson and presently with Igor Petrushevski.

From 2004-07 she was a major music scholar at Roedean School. She is now a sixth-form student at the Purcell School, whose symphony orchestra she has led at the Queen Elizabeth Hall.

Freya has participated in numerous chamber music courses and music festivals and events in the UK and abroad, including Orford (Canada), Allegro Vivo (Austria) and The Venice Masterclasses. Freya has also been awarded first prizes for the concerto and recital classes at the Springboard and Worthing music festivals, as well as the Junior Academy violin prize. Freya has recently gained a full scholarship to study at the Royal Academy of Music.

#### JACOB BARNES *piano*

19-year-old Jacob Barnes, born in Canterbury, enjoys a varied musical life as an accompanist, chamber musician, continuo player and concert performer. Jacob was a music scholar at St Edmund's School and his teachers have included Ronald Smith, James Gibb and Tessa Nicholson.



Jacob has enjoyed many successes in piano competitions across the country, including winning the Kent Young

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Pianist of the year; being the European Piano Teacher's Association's 'most promising pianist' for two consecutive years; and winning the senior piano prize at the junior department of the Royal Academy of Music. Jacob has already played four concerti with orchestra including Grieg's piano concerto in the Duke's Hall at the Royal Academy last year.

Jacob was awarded a scholarship to the Royal Academy of Music where he currently studies with Pascal Nemirovski.

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## LUDWIG VAN BEETHOVEN (1770-1827)

### **Allegretto in B flat for Piano Trio WoO39 (1812)**

Beethoven composed this piano trio for the ten-year-old Maximiliane Brentano, to whom he referred in the trio's dedication as his 'little friend' and for whom the trio would act as an 'encouragement in pianoforte playing'. Beethoven later dedicated another of his works to this young girl – the piano sonata in E flat major Op 109. This trio was not published until 1830, three years after Beethoven's death, when it was found amongst a group of previously unpublished works.

The trio is composed in one single movement in sonata form and opens with the main *Allegretto* melodic theme of the movement. This theme is heard on the piano with sustained accompaniment from the strings. A shortened version of the theme is next played by the strings. The second subject comprises a three-note motif which becomes the foundation for a beautiful and eloquent tune. The recapitulation, after much exploration and activity, returns to the tonic key of B flat major. Now the theme occurs one octave higher in the piano. The movement ends after an impressively large coda based on the main theme of the piece.

The relative simplicity of the piano part could be said to reflect the age of the trio's dedicatee; but, the many beautiful and intricate melodies and the wonderful harmonic writing show it to be the work of the mature Beethoven.

## PETER ILYICH TCHAIKOVSKY (1840-1893)

### **Piano Trio in A minor Op 50 (1882)**

#### *I Pezzo Elegiaco*

#### *II Tema con Variazioni*

#### *XI Variazione Finale e Coda*

Tchaikovsky wrote his A minor Piano Trio as a tribute to his close friend Nicholas Rubenstein, who died in March 1881. Rubenstein had been director of the Moscow Conservatory, and was also Tchaikovsky's mentor, critic and supporter. The trio bears the dedication, 'to the memory of a great artist'.

The piano trio is a large-scale work in two sections. The first movement, in sonata form, is marked *Pezzo elegiaco* – full of melancholy and passion as well as Tchaikovsky's lovely melodies.

The second part of the work consists of a set of variations followed by a finale and coda. The simple folk-like theme of the variations is said to have been inspired by memories of a happy day in the country, when Tchaikovsky and Rubinstein were entertained by peasants singing and playing for them.

There are eleven variations on the theme, which is introduced by the piano and taken up by the other instruments in turn. In the first variation, *Andante con moto*, the violin presents the theme. The eighth variation, *Fuga*, contains much contrapuntal writing; this is interesting because Tchaikovsky was known to have little admiration for the works of Bach or Handel.

The finale actually starts out with yet another variation of the theme; festive and jubilant and developed at length. This manic mood abruptly changes, as if the composer, lost in pleasant memories, is suddenly brought back to his pain at the loss of his friend. The melancholy opening theme of the first movement returns, orchestral and engulfing in its force. This gives way to a solemn funeral march, whose characteristic rhythm is given to the piano, while the first movement theme, given to the strings, itself dies away.

The work was first privately performed in Moscow on 2 March 1882, with Sergei Taneyev (a pupil of Tchaikovsky's who took much inspiration from him) at the piano. The trio is one of Tchaikovsky's most demanding works, requiring virtuosity from each player.

*Freya Creech*



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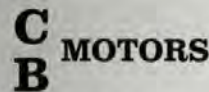
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## Programme

GEORGE FRIDERIC HANDEL (1685-1759)

🎻 **Chorus:** Coronation Anthem *Zadok the Priest* (HWV 258)

🎻 **Mezzo-soprano:** *Eternal source of Light Divine* from *Ode for the Birthday of Queen Anne* (HWV 74)

🎻 **Baritone:** *Sorge infausta una procella* from *Orlando* (HWV 31)

🎻 **Tenor:** *Where'er you walk* from *Semele* (HWV58)

🎻 **Soprano:** *Lascia ch'io pianga* from *Rinaldo* (HWV7)

🎻 **Baritone:** *Honour and arms scorn such a foe* from *Samson* (HWV57)

🎻 **Mezzo-soprano:** *Ombra mai fù* from *Seerse* (Xerxes) (HWV40)

🎻 **Tenor:** *Tu vivi e punito* from *Ariodante* (HWV33)

🎻 **Soprano:** *Let the bright Seraphim* from *Samson* (HWV57)

🎻 **Chorus:** *Let their celestial concerts all unite* from *Samson* (HWV)

INTERVAL

FRANZ JOSEPH HAYDN (1732-1809)

🎻 *Missa in Angustiis* ('Nelson' Mass)

**Soprano and Chorus:** *Kyrie*

**Chorus and soloists:** *Gloria*

**Bass, Soprano and Chorus:** *Qui tollis*

**Soloists and Chorus:** *Quoniam tu solus*

**Chorus:** *Credo*

**Soloists and Chorus:** *Et incarnatus*

**Chorus and Soprano:** *Et resurrexit*

**Chorus:** *Sanctus*

**Soloists and Chorus:** *Benedictus*

**Chorus:** *Osanna*

**Soloists:** *Agnus Dei*

**Chorus:** *Dona nobis*



**NICHOLAS CHALMERS** *conductor*

Nicholas Chalmers is the Assistant Chorus Master of English National Opera, and Musical Director of Second Movement – a London-based music and drama production company. He directs the music at St Jude-on-the-Hill, Hampstead Garden Suburb. From 2003 until July 2008, Nicholas was the Director of Music at Westminster Abbey Choir School and Musical Director of the Bromley Youth Choirs.



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# PROMS AT ST JUDE'S

Nicholas began his musical training as a chorister at Tewkesbury Abbey. After a year as Organ Scholar at Chichester Cathedral, he studied music at Oxford University where he was Organ Scholar of Lincoln College and conductor of the Oxford University Chamber Choir.

After graduating, Nicholas moved to the organ scholarship at St Paul's Cathedral where he spent a year working under John Scott, teaching in the Cathedral School, and was Musical Director of the Yateley Choral Society and Head of Chapel Music at Forest School, East London. In August 2001, Nicholas moved to Lodi, Northern Italy, where he spent a year working with the choir of the cathedral and studying with the harpsichordist, Laura Bertani, at the Piacenza Conservatoire. From 2007 to 2008 he was the choral conducting scholar of the London Symphony Chorus.

Nicholas has directed two productions as musical director of Hand Made Opera; *Le Nozze di Figaro* (2002) and *Il Barbiere di Siviglia* (2003). For Second Movement he has directed *Mozart and Salieri* (October 2004) and *Trouble in Tahiti* (June 2005) *The Medium* and *The Impresario* (January 2006) to wide critical acclaim and directed their triple bill of *Les Deux Aveugles*, *Rothschild's Violin* and *The Knife's Tears* at the Covent Garden Film Studios (May 2007). With Chelsea Opera Group Nicholas has been chorus master for *Beatrice di Tenda* (March 2007), *Maria Stuarda* (November 2007) and *Macbeth* (March 2008). Nicholas studies conducting with Denise Ham.



**JANE HARRINGTON**  
*soprano*

Jane graduated from the Royal Academy of Music Opera course with a distinction and a Dip RAM for an outstanding performance. Roles at college included Pamina *The Magic Flute* Sir Colin Davis/John Copley and Clarice *Il Mondo della Luna*. Whilst training she

won the AESS English Song prize, the Thelma King award and the Dame Eva Turner scholarship.

## 7.45pm Saturday 20th June

Operatic engagements since leaving RAM have included Varvara *Katya Kabanova* (ETO), Little Moon *A Night at the Chinese Opera* (Scottish Opera), Virtue/Amore *L'Incoronazione di Poppea* (ENO), Adele *Die Fledermaus* (Opera Project), Brigomedia/The Angel/Minna *Three Water Plays* by Detlev Glanert (Almeida Opera), Belinda *Dido and Aeneas*, *Figlia Jephthe* by Carissimi, (ETO), *Jano Jenufa* (ETO), Madame Silberkling/Mrs Gobineau *The Impresario* and *The Medium* (Second Movement Opera), *Girl Trouble in Tahiti* (Second Movement Opera), Marina *School for Fathers* (Clonter Opera).

Other recent engagements include soprano soloist for Raymond Gubbay's Viennese gala at the London Barbican with LPO, Southend Proms in the Park with LSO, Poulenc's *Gloria* at Cadogan Hall.

Future engagements include Cupid *Orpheus in the Underworld* Opera Holland Park, and Amor *Orpheus and Eurydice* Blackheath Concert Halls.



**HANNAH PEDLEY** *mezzo-soprano*

Hannah is equally happy performing on the opera stage or concert platform. After training as a dancer she studied at the Royal Northern College of Music.

Since leaving the RNCM Hannah has performed with many British opera companies, forming special relationships with Buxton Festival, Opera Holland

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Sometimes it's reassuring to know that nothing has changed  
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7.45pm Saturday 20th June

Park and Second Movement where she has sung in many productions.

Other performances include Romeo in *I Capuleti e i Montecchi* at Grange Park, Nancy in *Albert Herring* for New Kent Opera, roles in *Viaggio a Reims* and Fauré's *Pénélope* at Wexford Festival, the roles of Duck and Policeman in ROH2's production of *The Wind in the Willows*, Lucretia for Oxford Summer Festival and Smeton, *Anna Bolena* and Orlofsky, *Die Fledermaus* for Swansea City Opera. She has given recitals and performed in opera galas in Europe and South America and toured Spain with Harry Christophers and the Sixteen.

Future engagements include Princess Death in *Cocteau in the Underworld* for ROH2 at the Brighton Festival, a tour of *Messiah* in Belgium, Bach's *St Matthew Passion* at Chelmsford Cathedral, Mahler's *Resurrection*, several opera galas in Russia and in 2010 the title role in *Carmen* for Opera Holland Park.

Hannah is also the mezzo soloist on an album of Gilbert and Sullivan highlights recorded for Sony which was released in November 2008



**NICHOLAS SHARRATT**  
*tenor*

Nicholas Sharratt was born in Nottingham and studied at Birmingham University, the RNCM and the NOS.

Nicholas made his Glyndebourne debut as First Prisoner in *Fidelio* at the Châtelet Theatre Paris

with Sir Simon Rattle. His roles for Opera North include: Tinca *Il Tabarro*, Eusebio *Love's Luggage Lost*, Brother *Seven Deadly Sins*, Pastor *Orfeo*, Snout *A Midsummer Night's Dream* and Benvolio *Romeo et Juliette*.

Other roles include Almaviva *Il Barbiere di Siviglia* and Nemorino *L'Elisir d'amore* for Grange Park, Brighella *Ariadne auf Naxos* for Garsington, Prince Dominic in Elizabeth Maconchy's *The Sofa for Independent Opera* at Sadler's Wells (recorded for Chandos), Tamino *Die Zauberflöte* in Tel Aviv, Ferrando *Così fan tutte* in Japan, Fleischman's Rothschild's Violin and Offenbach's *Two Blind Men* for Second Movement Opera, Tobias *Tobias and the Angel*.

On the concert platform he has sung in Britten *St Nicolas*, Handel *Messiah*, Tippett *A Child of Our Time*, Haydn *Creation* and Nelson Mass, Mozart *Requiem* and *Vespers* and Bach *Magnificat* and *B minor Mass*, and Hotel Porter *Death in Venice* for Richard Hickox conducting the Philharmonia Orchestra at the QEH.

Future engagements include Pedrillo *Die Entführung aus dem Serail* and Jonathan Dove's *The Swan on Death's River* for Opera North, Nerone *Poppea* for Early Opera Company and Ernesto *Don Pasquale* for ETO.

**PAUL CAREY JONES** *baritone*

Paul Carey Jones was born in Cardiff. He studied at Queen's College Oxford, the Royal Academy of Music and the National Opera Studio. His operatic work includes principal roles for Scottish Opera, Wexford Festival Opera, Teatro Comunale di Bologna, Teatro Rossini di Lugo, Cantiere Internazionale d'Arte di Montepulciano, Clonter Opera, the Aldeburgh Festival, Second Movement, Lyric Opera Dublin, and the Buxton Festival.

His oratorio performances cover more than forty major works, including the world premières of Richard Elfyn Jones's *In David's Land* at St David's Cathedral, and of Stephen McNeff's *Cities of Dreams* at the Brangwyn Hall. He performs in recital regularly with the award-winning pianist Llyr Williams, with whom he recently released his debut song album, 'Enaid - Songs of the Soul'.

Paul will appear for Scottish Opera this Autumn as Haly in *L'Italiana in Algeri*, and his current recording releases include Squire Alworthy in Edward German's *Tom Jones* for Naxos, and Andy Warhol in *Jackie O* on DVD for Dynamic.



HANNAH THOMPSON

**GEORGE FRIDERIC HANDEL (1685-1759)**

**Chorus: *Zadok the Priest* (HWV 258)**

This is the first of four Coronation Anthems composed for the coronation of George II and Queen Caroline in 1727. The text (from the First Book of Kings, 1.38–40) has been sung at every coronation since that of King Edgar in 973 AD, and Handel's setting has been sung at every one since 1727. The anthem is in three sections, with the chorus for the most part moving homophonically to present the text clearly: there is scarcely any counterpoint. There is little harmonic surprise and the piece is firmly rooted in the tonic D major. Thus *Zadok* is a supreme example of Handel's power to make a unique statement by the simplest means.

Zadok the Priest and Nathan the Prophet  
anointed Solomon King.  
And all the people rejoic'd, and said:  
'God save The King, long live The King, may The King live  
for ever!  
Amen. Hallelujah!

**Mezzo-soprano: *Eternal source of Light Divine* from *Ode for the Birthday of Queen Anne* (HWV 74)**

The composition of odes to celebrate the new year and the birthday of the monarch was a long-standing tradition in England, as a number of works by Purcell and others readily testify. Handel wrote this ode to honour the birthday of Queen Anne in 1713. The text is by Ambrose Phillips (1674-1749).

Eternal source of light divine  
with double warmth thy beams display,  
and with distinguish'd glory shine,  
to add a lustre to this day.

**Baritone: *Sorge infausta una procella* from *Orlando* (HWV 31)**

This aria is sung by the character Zoroastro in Act 3 of *Orlando*, first performed at The King's Theatre, London, in 1733. Zoroastro appears to try to mend the circumstances that have caused Orlando to go insane. He declares that it is possible for Orlando's sorrow to become his greatest joy one day.

Sorge infausta una procella  
che oscurar fa il cielo e il mare;  
sorge fausta poi la stella  
che ogni cor ne fà goder.  
Può talor il forte errare  
ma risorto dall'errore  
quel che pria gli dié dolore  
cusa immenso il suo piacer.

*An inauspicious tempest rises  
and darkens the sky and the sea;  
then this good star rises  
and makes each heart happy.  
Sometimes the hero can err  
but, after his mistake,  
he feels a great joy  
for what was before his great sorrow.*

**Tenor: *Where'er you walk* from *Semele* (HWV58)**

*Semele*'s première at the oratorio festival in Covent Garden in 1744 was not a success. The audience was expecting something biblical: instead it got a story out of ancient Greek mythology, to a libretto by Congreve. It seemed suspiciously like the operas that Handel wrote during his earlier years in London – highly popular in their day but now out of fashion. The plot of *Semele* is a convoluted story of the love relationships between gods and mortals. Jupiter, disguised as an eagle, has carried off *Semele*, daughter of the King of Thebes, to his mountain palace, set in a magic landscape. In this celebrated aria he reassures her of the sincerity of his feelings.

Where'er you walk, cool gales shall fan the glade;  
Trees, where you sit, shall crowd into a shade.  
Where'er you tread, the blushing flow'rs shall rise,  
And all things flourish where'er you turn your eyes.  
Where'er you walk... [da capo]

**Soprano: *Lascia ch'io pianga* from *Rinaldo* (HWV7)**

*Rinaldo* was the first opera Handel produced for London and the first Italian opera composed specifically for the London stage. It was first performed at the Queen's Theatre in The Haymarket on 24 February 1711. The aria is sung by the character Almirena, who is pleading to be left alone by Argante.

Lascia ch'io pianga  
mia cruda sorte,  
e che sospiri la libertà.  
Il duolo infranga questè ritorte  
de' miei martiri sol per pietà.

*Let me weep  
my cruel fate,  
and let me sigh for liberty.  
May sorrow in compassion  
break these chains of my sufferings.*

**Baritone: *Honour and arms scorn such a foe* from *Samson* (HWV57)**

Handel's *Samson* was first performed at London's Covent Garden Theatre in 1743. It is an oratorio to a libretto by Newburgh Hamilton, who based it on Milton's *Samson Agonistes*, which in turn was based on the figure of Samson in the Old Testament's Book of Judges. *Samson* is considered one of Handel's finest dramatic works. The singer is Harapha, the giant of Gath who comes to mock the blind Samson in prison.

Honour and arms scorn such a foe,  
Though I could end thee at a blow:  
Poor victory,  
To conquer thee,  
Or glory in thy overthrow!  
Vanquish a slave that is half slain,  
So mean a triumph I disdain.  
Honour and arms... [da capo]

**Mezzo-soprano: *Ombra mai fù* from *Serse* (Xerxes) (HWV40)**

This is the first aria of the opera. It is sung by the main character, Xerxes, King of Persia, in praise of a tree's shade as he sits underneath it. It is commonly known as 'Handel's Largo' (although the original tempo was *larghetto*).

*Ombra mai fù di vegetabile,  
cara ed amabile, soave più.*

*Never has there been a shade of a plant  
more dear and lovely, or more gentle.*

**Tenor: *Tu vivi e punito* from *Ariodante* (HWV33)**

The plot of this opera, first performed at the Covent Garden Theatre in 1735, is based on an episode in Ariosto's *Orlando Furioso*. It is a story of jealousy and revenge between rivals for the hand of Ginevra, daughter of an eighth-century King of Scotland and betrothed to Ariodante. When Ariodante is told that she has been unfaithful he threatens suicide, but his brother Lurcanio urges him, in this aria, to seek revenge.

*Tu vivi, e punito rimanga l'eccesso  
d'amore tradito, d'offesa onestà.  
Che il volger crudele,  
il ferro in se stesso,  
per donna infedele, è troppa viltà.  
Tu vivi...[da capo]*

*You must live; and may the excess  
of betrayed love, of wounded honesty,  
be punished.  
For this cruel change of heart,  
like the thrust of the sword,  
is too unworthy of a faithless lady.  
You must live...etc*

**Soprano and Chorus: *Let the bright Seraphim* from *Samson* (HWV57)**

As Handel originally completed *Samson* in October 1741, the oratorio ended with the effective chorus and solo 'Bring the laurels'. In preparation for the Covent Garden season, Handel revised the piece, adding the jubilant 'To song and dance', and the magnificent mutual taunting between Israelites and Philistines, 'Great Dagon has subdued our foe'. He also reworked the finale, ending the opera with the joyfully melismatic trumpet aria, 'Let the bright seraphim' and the triumphant chorus, 'Let their celestial concerts'. In stylistic eighteenth-century fashion, this ending redeemed the reflective tone of the original ending. *Samson's* enormous success guaranteed several revivals during Handel's lifetime and for the next two centuries.

*Israelite Woman*

Let the bright seraphim in burning row,  
Their loud, uplifted angel trumpets blow.  
Let the cherubic host, in tuneful choirs,  
Touch their immortal harps with golden wires.

*Chorus of Israelites*

Let their celestial concerts all unite,  
Ever to sound his praise in endless blaze of light.

*Nicholas Chalmers/Thomas & Jennifer Radice*

**FRANZ JOSEPH HAYDN (1732-1809)**

***Missa in Angustiis* ('Nelson' Mass)**

**Soprano and Chorus: *Kyrie***

**Chorus and soloists: *Gloria***

**Bass, Soprano and Chorus: *Qui tollis***

**Soloists and Chorus: *Quoniam tu solus***

**Chorus: *Credo***

**Soloists and Chorus: *Et incarnatus***

**Chorus and Soprano: *Et resurrexit***

**Chorus: *Sanctus***

**Soloists and Chorus: *Benedictus***

**Chorus: *Osanna***

**Soloists: *Agnus Dei***

**Chorus: *Dona nobis***

Between 1796 and 1802 Haydn wrote six large-scale masses for the name day of Princess Marie Hermenegild Esterházy, wife of Prince Nicolaus II (the grandson of 'Nicolaus the Magnificent', whom Haydn had served for 28 years). Together with *The Creation* (1798), *The Seasons* (1801) and eight string quartets, they were the sole output of his last years as an active composer. The third of the great Esterházy Masses, in D minor, was Haydn's only Mass in a minor key. It was composed at Eisenstadt Castle in 1798 within a mere fifty-three days. Haydn's own title for the Mass, *Missa in Angustiis* ('Mass in times of fear'), reflected the fact that it was written during a time of devastating wars; in rather similar circumstances he had given the first of the series, written two years earlier while Napoleon was threatening Vienna, the title of *Missa in tempore belli* (Mass in time of war).

The long-held belief that the D minor Mass was inspired by the news of Nelson's decisive victory over Napoleon in the Battle of the Nile, which created waves all over Europe, was disproved when H C Robbins Landon pointed out that reports of the battle only reached Vienna some weeks after Haydn had completed the work. It is in any case more plausible to ascribe the sensational use of the trumpets in the *Benedictus* – highly unusual by conventional standards for this section of the Mass – to Haydn's general feelings about *angustia*, rather than as a reaction to a specific historical event. The connection with Nelson, however, which gave the Mass its later title (or nickname) is genuine. In 1801 Nelson and Lady Hamilton visited the Esterházy's at Eisenstadt, and several concerts, including a performance of the Mass, were given in their honour. (There is an unconfirmed story that Nelson gave Haydn his gold watch in exchange for the old pen which the composer had used to write out the score.)

The *Nelson Mass* is justly popular as possibly the most dramatic and exciting work of its kind that Haydn ever wrote. The scoring is striking: apart from the voices, strings and organ (which plays an important solo role), Haydn writes parts only for three trumpets and timpani. As Robbins Landon has commented, 'the total absence of wind parts, the solemn key of D minor, and the acid, biting texture of the trumpets, all lend a special kind of asperity to the music'.

Of the many great moments to listen out for, a personal choice would be: the way the atmosphere of fear is created in the opening of the *Kyrie*; the anxiety which in the *Gloria* intrudes in the midst of confidence ('Laudamus te, benedicimus te, adoramus te'); the exquisite bass solo (*Qui tollis*) and its interplay with delicate solo passages on the organ and sighing commentary from the chorus (particularly moving is the way the chorus comes in pianissimo under the final cadences of the soloist's long phrases); fine fugal writing in the *Quoniam*;

the *Credo*, in which the chorus writing is in two-part canon on the fifth, with voices doubled on the octave (sopranos with the tenors and altos with the basses); the stark unison of 'crucifixus' interrupting the tender words of *Et incarnatus*; the thrilling syncopated 'amens' at the end of *Et resurrexit* that almost look forward to Verdi; the aura of mystery that opens the *Sanctus*; and, above all, the almost hysterical final declamation of the words of the *Benedictus*, to a relentless triplet rhythm on the trumpets, building up to a shattering climax, the tension of which is relieved by the reprise of the lightly tripping *Osanna*. The soloists have their final say (without chorus) in the *Agnus Dei*, which serves as an adagio introduction leading straight into the vigorous final chorus, *Dona nobis*, where at last the optimism of faith is reaffirmed, punctuated towards the end by moments of quiet reflection.

Thomas Radice

### Soprano and Chorus: *Kyrie*

Kyrie eleison.  
*Lord have mercy upon us.*  
 Christe eleison.  
*Christ have mercy upon us.*  
 Kyrie eleison.  
*Lord have mercy upon us.*

### Chorus and soloists: *Gloria*

Gloria in excelsis Deo.  
*Glory be to God on high.*  
 et in terra pax hominibus bonae voluntatis.  
*and on earth peace to men of good will.*  
 Laudamus te, benedicimus te,  
*We praise Thee, we bless Thee.*  
 adoramus te, glorificamus te.  
*we worship Thee, we glorify Thee.*  
 Gratias agimus tibi.  
*we give thanks to Thee*  
 propter magnam gloriam tuam.  
*for Thy great glory.*  
 Domine Deus, Rex coelestis.  
*O Lord God, heavenly King,*  
 Deus Pater omnipotens.  
*God the Father almighty.*  
 Domine Fili unigenite, Jesu Christe.  
*O Lord, the only begotten Son, Jesus Christ.*  
 Domine Deus, agnus Dei, filius Patris.  
*O Lord God, Lamb of God, Son of the Father*

### Bass, Soprano and Chorus: *Qui tollis*

Qui tollis peccata mundi.  
*Thou that takest away the sins of the world,*  
 miserere nobis.  
*have mercy upon us.*  
 Qui tollis peccata mundi.  
*Thou that takest away the sins of the world,*

suscipe deprecationem nostram.  
*receive our prayer.*  
 Qui sedes ad dexteram Patris.  
*Thou that sittest at the right hand of the Father,*  
 miserere nobis.  
*have mercy upon us.*

### Soloists and Chorus: *Quoniam tu solus*

Quoniam tu solus sanctus.  
*For Thou only art holy,*  
 tu solus Dominus, tu solus altissimus, Jesu Christe.  
*Thou only art the Lord, Thou only art most high,*  
*Jesus Christ.*  
 cum sancto Spiritu in gloria Dei Patris.  
*with the Holy Ghost in the glory of God the Father.*  
 Amen.  
 Amen.

### Chorus: *Credo*

Credo in unum Deum.  
*I believe in one God*  
 Patrem omnipotentem,  
*the Father almighty,*  
 factorem coeli et terrae.  
*Maker of heaven and earth,*  
 visibilium omnium et invisibilium,  
*and of all things visible and invisible.*  
 [et in unum Dominum, Jesum Christum,  
*And [in one Lord Jesus Christ,*  
 Filium Dei unigenitum.]  
*the only-begotten Son of God.]*  
 et ex Patre natum ante omnia saecula:  
*begotten of his Father before all worlds.*  
 Deum de Deo, lumen de lumine.  
*God of God, Light of Light.*  
 Deum verum de Deo vero;  
*Very God of very God.*  
 genitum, non factum.  
*Begotten, not made.*  
 consubstantialem Patri,  
*Being of one substance with the Father.*  
 per quem omnia facta sunt.  
*by whom all things were made.*  
 Qui propter nos homines  
*Who for us men,*  
 et propter nostram salutem  
*and for our salvation,*  
 descendit de coelis.  
*came down from heaven.*

7.45pm Saturday 20th June

**Soloists and Chorus: *Et incarnatus***

Et incarnatus est de Spiritu Sancto  
*And was incarnate by the Holy Ghost*  
 ex Maria virgine, et homo factus est.  
*of the Virgin Mary, and was made man.*  
 Crucifixus etiam pro nobis  
*And was crucified also for us*  
 sub Pontio Pilato,  
*under Pontius Pilate.*  
 passus et sepultus est.  
*He suffered and was buried.*

**Chorus and Soprano: *Et resurrexit***

Et resurrexit tertia die  
*And the third day he rose again*  
 secundum scripturas,  
*according to the Scriptures,*  
 et ascendit in coelum,  
*and ascended into heaven,*  
 sedet ad dexteram Patris,  
*and sitteth on the right hand of the Father.*  
 et iterum venturus est cum gloria  
*And he shall come again with glory*  
 iudicare vivos et mortuos,  
*to judge both the quick and the dead:*  
 cuius regni non erit finis.  
*whose Kingdom shall have no end.*  
 Et in Spiritum Sanctum, Dominum, vivificantem,  
*And I believe in the Holy Ghost, the Lord and*  
*giver of life,*  
 [qui ex Patre Filioque procedit.]  
*[who proceedeth from the Father and the Son.]*  
 qui cum Patre et Filio  
*who with the Father and the Son*  
 simul adoratur et conglorificatur,  
*together is worshipped and glorified:*  
 qui locutus est per Prophetas,  
*who spake by the Prophets.*  
 Et unam sanctam Catholicam  
*And I believe in one holy, Catholic*  
 et Apostolicam ecclesiam,  
*and Apostolic Church.*  
 Confiteor unum baptisma  
*I acknowledge one Baptism*  
 in remissionem peccatorum  
*for the remission of sins,*  
 et expecto resurrectionem mortuorum,  
*and I look for the Resurrection of the dead,*  
 et vitam venturi saeculi. Amen.  
*and the life of the world to come. Amen.*

**Chorus: *Sanctus***

Sanctus, sanctus, sanctus,  
*Holy, holy, holy,*  
 Dominus Deus Sabaoth!  
*Lord God of hosts!*  
 Pleni sunt coeli et terra gloria tua!  
*Heaven and earth are full of Thy glory!*  
 Osanna in excelsis!  
*Hosanna in the highest!*

**Soloists and Chorus: *Benedictus***

Benedictus qui venit in nomine Domini.  
*Blessed is he that cometh in the name of the Lord.*

**Chorus: *Osanna***


Osanna in excelsis!  
*Hosanna in the highest!*

**Soloists: *Agnus Dei***

Agnus Dei, qui tollis peccata mundi,  
*Lamb of God, that takest away the sins of the world,*  
 miserere nobis.  
*have mercy upon us.*  
 Agnus Dei, qui tollis peccata mundi,  
*Lamb of God, that takest away the sins of the world,*  
 dona nobis pacem.  
*grant us peace.*

**Chorus: *Dona nobis***

Dona nobis pacem.  
*Grant us peace.*  
 Agnus Dei, dona nobis pacem.  
*Lamb of God, grant us peace.*



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7.45pm Sunday 21st June

## Last Night of the Proms

*Generously supported by John Lewis Brent Cross*

Haydn Chamber Orchestra · Michael Francis *conductor* · Thomas Gould *violin*  
Emma Dogliani *soprano*

### Programme

LUDWIG VAN BEETHOVEN (1770-1827)

🎻 Overture *Die Geschöpfe des Prometheus*  
(The Creatures of Prometheus) Op 43

JOHANNES BRAHMS (1833-1897)

🎻 Violin Concerto in D major Op 77  
*Allegro non troppo*  
*Adagio*  
*Allegro giocoso, ma non troppo vivace*  
– *poco più presto*

INTERVAL

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

🎻 Fantasy Overture *Romeo and Juliet*  
*Andante non tanto quasi moderato*  
– *Allegro giusto* – *Moderato assai*

EDWARD ELGAR (1857-1934)

🎻 'Pomp and Circumstance' March in  
D Op 39 No 1

HENRY WOOD (1869-1944)

🎻 Fantasia on British Sea Songs (1905)  
*Fanfare*  
*The Saucy Arethusa*  
*Tom Bowling*  
*Hornpipe (Jack's the lad)*  
*Farewell and adieu, ye Spanish ladies*  
*Home, sweet home*  
*See, the conquering hero comes*  
*Rule, Britannia!*

HUBERT PARRY (1848-1918)

🎻 *Jerusalem*

Words by William Blake (1757-1827)



### HAYDN CHAMBER ORCHESTRA

In 1983 a group of musicians living in North London decided to form the Haydn Chamber Orchestra. It gives about five concerts each year.

Haydn Chamber Orchestra frequently promotes concerts in association with such charities as the North London Hospice, the Camden, City, Islington & Westminster Bereavement Service, the Islington Multiple Sclerosis Society, and The Teenage Cancer Trust: to date it has raised over £70,000.

The Orchestra does not normally pay fees to its members, conductors or soloists and it does not rely on grants. It is supported by The Friends of Haydn Chamber Orchestra and the Haydn Chamber Orchestra Trust.

The Orchestra particularly enjoys working with talented young conductors and soloists such as Daniel Harding, Robin Ticciati, Nicholas Collon, Guy and Magnus Johnston, Lucy Jeal, Paul Lewis and others who have subsequently built international careers. It has also succeeded in attracting household names including Sir Colin Davis, Sir Neville Marriner, Sir Simon Rattle, Mark Elder, Sir Andrew Davis, Mark Shanahan, Lesley Garrett, Douglas Boyd, Imogen Cooper, Nigel Kennedy, Steven Isserlis, Emanuel Hurwitz, Alastair Miles, John Harle and Johnny Morris.

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## HAYDN CHAMBER ORCHESTRA

### Conductor

Michael Francis

### Violins

John Ryan  
Kathy Bamber  
Nancy Buchanan  
Clare Corbett  
Derek Essen  
Andrew Fisher  
Ellen Gallagher  
Kim Horwood  
Nick Hugh  
Anna Kirkpatrick  
Stephen Lustig  
Duncan Orr  
Tara Persaud  
Max Pitcher  
Carol Ripley  
Christine Wheeler

### Violas

Liz Ryan  
Keith Berry  
Susan Fullerton-Smith  
Paul Hickman  
Helen Sheldon  
Robert Spencer  
Camilla Thornton

### Cellos

Liz Nevrkla  
Lucy Bailey  
Peter Collister  
Sam Glazer  
Masahiro  
Kurokawa  
Julian Ogilvie

### Basses

Alastair Hume  
Elise Laverick

### Flutes

Roy Bell  
Csenge Fulopp

### Oboes

Stephen Glaister  
Peter Wiggins

### Clarinets

Alan Maries  
Jackie Wood

### Bassoons

Richard Sheldon  
Nicholas  
Bradshaw

### Horns

Keith Maries  
Dot Frazer  
Howard Copping  
Anthony Mann

### Trumpets

John Parker  
Andrew Holford

### Trombones

David Carnac  
David Laljee  
Jim Bainbridge

### Tuba

Tommy Briers

### Euphonium

Sarah Durell

### Timpani

Brian Furner

### Percussion

Tracy Price  
David Barnes

## MICHAEL FRANCIS *conductor*

Michael came to prominence as a conductor in January 2007, when he was asked, at 12 hours notice, to replace an indisposed Valery Gergiev for the rehearsals and performance of Sofia Gubaidulina's *Märchenpoem* and *Pro et Contra* with the London Symphony Orchestra during the BBC Gubaidulina festival at the Barbican Centre. Geoff Brown wrote in *The Times*: 'it ended in triumph for young Michael Francis....He didn't turn a hair.'

In October 2008, Michael was a finalist in the Donatella Flick Conducting Competition, where he conducted the LSO in a performance of Ravel's *Daphnis & Chloe* Suite No 2 to critical acclaim.

In January 2009, Michael was asked to replace André Previn to conduct four concerts with Stuttgart Radio Symphony Orchestra and Anne-Sophie Mutter. All four concerts received great critical praise and the SRSO has engaged Michael to conduct concerts in June 2009 and

March 2010. In November 2010, Michael will make his debut with the New York Philharmonic for the world première of Wolfgang Rihm's Violin Concerto with Anne-Sophie Mutter, and in April 2010 he will conduct her in a series of concerts in Tokyo (NHK) and Taiwan.

The LSO first became aware of Michael's conducting ability when he took a rehearsal, with no notice, of Shostakovich's Fourth Symphony on a tour of Lithuania in 2006. The orchestra has since continued to engage Michael as a conductor for TV, education and commercial recording work, where he has recorded with Natasha Marsh for EMI Classics and Paul Potts, (the winner of Britain's Got Talent), for Sony/BMG. He has also been regularly invited by the LSO to conduct rehearsals as an assistant to Valery Gergiev and in December 2007, he shared a LSO concert at the Barbican with Sir Colin Davis.

Following a highly successful masterclass with Gergiev and the Netherlands Philharmonic Orchestra during the Gergiev festival in Rotterdam 2007, Michael was invited to conduct a series of concerts with the Netherlands Philharmonic Orchestra in June and October 2008, and will make his Concertgebouw debut with this orchestra in September 2009. Michael was also asked by the Rotterdam Philharmonic Orchestra to assist Gergiev for his entire Brahms cycle and 2008 Festival. Following the success of his work, the Rotterdam Philharmonic Orchestra have engaged Michael to conduct a full subscription concert in 2011.

In November 08, Michael made his debut with the Orchestre Philharmonie du Luxembourg in a concert



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with Roberto Alagna, and in July he will make his debut with the Seoul Philharmonic Orchestra, with a programme to include Mozart's Clarinet Concerto with Ricardo Morales. Recently he was asked by Daniel Harding to work with the Swedish Radio Symphony Orchestra, and by Michael Tilson Thomas to work with the New World Symphony Orchestra in Miami.

Michael has been a double bass player in the LSO since 2003, where he is in the privileged position of being able to work and discuss conducting with the world's finest conductors. He graduated with a Master's degree from the Royal Academy of Music in 2000, and was greatly honoured to be awarded an ARAM in May 2007.

## THOMAS GOULD *violin*



Since graduating from the Royal Academy of Music in 2006 Thomas Gould has established himself as one of the leading British violinists of the younger generation. He combines a busy solo career with the positions of leader of Aurora Orchestra, co-leader of Britten Sinfonia and guest leader of McGill Chamber Orchestra, Montreal.

As concerto soloist, Thomas has collaborated with orchestras including Gävle Symfoniorkester (Sweden), Kammerphilharmonie Graz (Austria), Orchestra of the Swan, Orchestra da Camera, Arnold Sinfonia, Bath Philharmonia, London Soloists Chamber Orchestra, Manchester Concert Orchestra and Britten Sinfonia. In 2008 he premiered Nico Muhly's concerto for electric violin with Aurora Orchestra and also performed Thomas Adès's violin concerto in LSO St. Luke's with London Contemporary Orchestra. Highlights for 2009 include performances of *The Lark Ascending* at the Royal Albert Hall and Barbican Hall, Mozart's Sinfonia Concertante at Ernen Festival (Switzerland), and James Macmillan's *A Deep but Dazzling Darkness* in the opening concert of the new Britten Studio at Snape Maltings.

Thomas has given recitals in the Wigmore Hall, Purcell Room, Queen Elizabeth Hall, Bridgewater Hall,

Birmingham Town Hall, St. George's Bristol, and at festivals including the Perth Schubertiade, Music at Tresanton, Chester Summer Music, Stratford-on-Avon, Hampstead & Highgate and North Aldborough. Festival appearances abroad include Verbier (Switzerland), Nürnberg Kammermusik (Germany) and Spoleto (Italy). He is a regular participant in the Open Chamber Music Festival at Prussia Cove, Cornwall.

## EMMA DOGLIANI *soprano*

In April 1998 Emma made her solo debut with the Royal Opera as Second Flowermaiden in *Parsifal* with Plácido Domingo, at the Festival Hall and in Rome. Since then she has sung the role of Clorinda and covered the roles of Semele, Dorinda *Orlando*, and Sifare *Mitridate* at Covent Garden. In March 2008 she sang Dorinda *Orlando* for Atelier Lyrique de Tourcoing, Valenciennes *Semele* and Adalgisa *Norma*.

Operatic roles performed include Pamina *Magic Flute*, Zerlina *Don Giovanni*, Micaela *Carmen*, Fiordiligi *Così fan tutte*, Countess *Le Nozze di Figaro*, Vitellia *La Clemenza di Tito*, Mme Heartfelt *The Impresario*, Elena *La Donna del Lago* and Liù in *Turandot*.

Concert work includes tours in Spain with the English Chamber Orchestra and La Serenissima, an Opera Gala with Rosalind Plowright, Glière Concerto for Coloratura Soprano and Exsultate Jubilate with Sir Neville Marriner.

Emma has an ongoing commitment to community opera in East London.



### LUDWIG VAN BEETHOVEN (1770-1827)

#### Overture *Die Geschöpfe des Prometheus* (The Creatures of Prometheus) Op 43

Beethoven worked on his ballet *The Creatures of Prometheus* during 1800 and early 1801. In Greek mythology, Prometheus is the Titan who created man out of clay and taught him the use of fire, stolen from Olympus. For this Zeus punished Prometheus by chaining him to a mountain top where for eternity an eagle would peck at his liver. As the suffering creator of man and as an independent thinker and champion of freedom, Prometheus has had an appeal for widely different people. The early Fathers of the Christian Church saw his sufferings as symbolic of the Passion. For Byron and Shelley he stood for the fight for freedom, while Goethe emphasised his sympathy with suffering humanity. Beethoven might indeed have regarded 'Promethean' as an apt epithet for himself, with its association with romantic heroes and rebels against traditional society and mores.

Stylistically the Ballet falls within the composer's early period. He wrote the complete score after finishing his First Symphony and before starting on his Second Symphony. He was later to use music from the Ballet (but not the Overture) as the theme for his E flat Piano Variations (Op 35; 1802) and the finale of the *Eroica* Symphony (1803). The Overture opens in typical Beethovenian manner, with dramatic chords in the full orchestra demanding the listener's attention. The slow introduction creates a feeling of suspense at first, with a lack of clear harmonic or rhythmic progression: there is then a momentary pause, after which the music resumes and leads into the lively main body of the piece, somewhat reminiscent of Mozart's Overture to *Così fan tutte*. Beethoven published the Overture as a stand-alone piece in January 1804. He often used it as a curtain-raiser at his public concerts.

### JOHANNES BRAHMS (1833-1897)

#### Violin Concerto in D major Op 77

*Allegro non troppo*

*Adagio*

*Allegro giocoso, ma non troppo vivace – poco più presto*

Brahms's Violin Concerto was written for his lifelong friend, Joseph Joachim. Brahms made sketches for it during a summer holiday in 1878 at the Austrian resort of Pörschach am Wörthersee, near Klagenfurt, where Brahms also wrote his mellow and lyrical *Second Symphony* – in the same key of D major. During its composition Brahms often turned to Joachim for technical advice on the solo part, although he did not adopt all of the violinist's suggestions. He did, however, allow Joachim a free hand in composing his own cadenza in the first movement. Brahms's original scheme was for a four-movement work but he changed his mind in favour of three movements, discarding two inner movements and replacing them by a single *Adagio*. He was still making further adjustments after the first performance, in Leipzig, on New Year's Day, 1879.

The work was not a success – at the première the applause was lukewarm, and many in the audience were distracted by Brahms's failure to hitch up his braces properly. When Clara Schumann heard it earlier, at a private performance, she commented that the orchestra and soloist were 'thoroughly blended'. Others dissented: Hans von Bülow, a man seldom without opinions, said that Brahms had written a concerto against the violin: the violinist Bronislaw Huberman elaborated: 'It is a concerto for violin against the orchestra – and the violin wins.' Eventually, however, the Concerto was widely performed and greatly admired: it was even considered worthy of standing beside Beethoven's single violin concerto.

Brahms had invited the comparison himself by picking the same key and by writing for the violinist who had recently brought Beethoven's concerto back to the concert platform.

The first movement opens with an unusually long *tutti* section, which is eventually broken into by the flourishing entry of the solo violin. It is only after some extended passage work that the violin restates and embellishes the opening themes. Dark tones make themselves felt in the development section, but overall the mood is one of confident tranquillity.

The slow movement begins with a long oboe solo of great beauty, reinforcing the spirit of unhurried calmness. The solo violin takes over, with an exquisitely embellished version of the oboe theme. The second subject, in F sharp minor, has a touch of yearning; tranquillity is restored in the recapitulation, when the oboe theme briefly returns, accompanied this time by delicate tracery on the solo violin.

Robust exuberance marks the final movement, which is in sonata-rondo form. A 'Hungarian' style main theme is stated (at the outset this time) by the solo violin in thirds. After that two main themes are explored, one typically robust, and the other gentler in character. A short written-out cadenza precedes the final *poco più presto* section, where Brahms cleverly transforms the rhythm to hurry the concerto to a joyous conclusion.

### PYOTR ILYICH TCHAIKOVSKY (1840-1893)

#### Fantasy Overture *Romeo and Juliet*

*Andante non tanto quasi moderato – Allegro giusto*  
*– Moderato assai*

Shakespeare's plays have long been a source of inspiration to composers. The tragic story of the doomed lovers has been set to music by many, including Berlioz, Prokofiev and Bernstein. Tchaikovsky wrote three 'Fantasy Overtures' (what might otherwise have been called tone poems) with a Shakespearean theme: *Romeo and Juliet*, *The Tempest* and *Hamlet*, the first being by far the most popular. In 1869 Balakirev (who had himself composed incidental music for *King Lear* some years previously) encouraged Tchaikovsky to write a work based on *Romeo and Juliet* and even suggested an outline form. It was first performed in 1870 in Moscow, but the composer was unhappy, particularly with the slow introduction, and it was not until 1880 that the final version was published. It was an immediate success and has never been out of the concert repertoire since. The reason is not hard to define – dramatic presentation, brilliant orchestration and wonderful melody make an irresistible combination.

The lengthy introduction depicts Friar Laurence, and is full of foreboding. The pace quickens in to a full-scale battle between the rival families (Montagues and Capulets). The storm recedes and we glimpse forbidden love in a glorious melody for cor anglais and muted violas. The violence returns but so too does the love, burning brighter than ever. All ends in tragedy, depicted by a funeral march.

### EDWARD ELGAR (1857-1934)

#### 'Pomp and Circumstance' March in D Op 39 No 1

The oldest of the trio of works that have become such an inseparable part of the climax to the Proms received its first performance in Liverpool in 1901 – not (as many suppose) under the name of 'Land of Hope and Glory' but as the first of Elgar's series of *Pomp and Circumstance* military marches. The composer took the title, somewhat out of context, from Othello's ironical farewell to the 'pride, pomp, and circumstance of glorious war' (Shakespeare, *Othello*, Act III.3.355).

Later that year the March had its London première at one of Henry Wood's Promenade Concerts – the only occasion in the

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history of these concerts that a piece of music has been given a double encore. Elgar had a deep affection for marches. Why, he said, shouldn't the 'ordinary quick march... be treated on a large scale in the way that the waltz, the old-fashioned slow march and even the polka have been treated by great composers?'

For generations now it has been impossible to dissociate the March from Arthur Benson's words, which in fact came a year later, when Elgar borrowed the majestic trio section melody for the climax of his Coronation Ode for Edward VII. Elgar did not think Benson's verse greatly improved his original March; he felt that subsequent audiences' adulation for the work was disproportionate. A recording exists of him beginning a rehearsal with the remark: 'Good morning, gentlemen. Please try to play this as if you had never heard it before!'

Benson's text is often criticised for being dated and jingoistic, not to mention poetically banal; but no one has so far come up with a more appropriate alternative, of higher literary quality, which would take account of present-day concerns about issues such as peace and the environment.

### Chorus

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

### HENRY WOOD (1869-1944)

#### Fantasia on British Sea Songs (1905)

##### Fanfare

*The Saucy Arethusia*

*Tom Bowling*

*Hornpipe (Jack's the lad)*

*Farewell and adieu, ye Spanish ladies*

*Home, sweet home*

*See, the conquering hero comes*

*Rule, Britannia!*

Sir Henry Wood was the founder conductor in 1895 of what were originally known as the Queen's Hall Promenade Concerts. He was a conductor of enormous energy and versatility and (apart from some student works) composition hardly featured in his life. He did, however, turn his hand from time to time to orchestral arrangements. The only such work for which he is now remembered is this Fantasia, originally written as a popular climax to a Trafalgar Day centenary concert at the Queen's Hall in 1905. By the 1930s the practice of performing the work annually at the last night of the Promenade Concerts was already well established by Sir Henry Wood himself.

In his memoirs (*My Life in Music*, 1938), Wood wrote:

As for the fantasia, the younger Promenaders thoroughly enjoy their own part in it. They stamp their feet in time to the hornpipe – that is until I whip up the orchestra in a fierce *accelerando* which leaves behind all those whose stamping technique is not of the very first quality. I like to win by two bars, if possible; but sometimes I have to be content with a bar-and-a-half. It is good fun, and I enjoy it as much as they. When it comes to the singing of *Rule, Britannia!* we reach a climax that only Britons can reach, and I realize I can be nowhere in the world but in

my native England... I think of the days of the Great War when *Rule, Britannia!* was sung with a depth of feeling that bought tears to the eyes.

### Chorus

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

### HUBERT PARRY (1848-1918)

#### Jerusalem

##### Words by William Blake (1757-1827)

William Blake's preface to his long poem *Milton* (1804) includes four stanzas inspired by the ancient legend that Jesus had been brought to this country as a child, and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse) accompanied by organ; later he orchestrated it. The idea came from the Poet Laureate, Robert Bridges, who suggested a simple setting 'that an audience could take up and join in' for a meeting of the Fight for Right propaganda movement in the Queen's Hall.

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

Thomas Radice

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?  
And did the countenance divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark Satanic mills?  
Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land.



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## The Parish Church of St-Jude-on-the-Hill

'The parish church of St Jude is one of Lutyens's most successful buildings. It exhibits all his best qualities and even turns that 'naughtiness' or wilful originality which often mars his late buildings into a decided advantage'. Thus Nikolaus Pevsner, in his witty if somewhat barbed verdict on the church that is generally described as 'Lutyens's masterpiece'.

From anywhere in the Suburb and from many of its approaches, the magnificent spire and roof are a familiar sight. Not so many people are familiar with the interior of St Jude's; and fewer still know the details of its history.

The story starts in the summer of 1904, when Henrietta Barnett was walking across the fields that now form part of the Heath Extension with Lord Crewe, a member of her 'steering trust' that ultimately formed the basis of the Hampstead Garden Suburb Trust. At this stage her dream of a Garden Suburb had yet to be realised. When they reached the central hill, she said: 'This is the highest place, and here we will have the houses for worship and learning'.

The appointment of Edwin Lutyens (1869-1944) and Raymond Unwin (1863-1940) as architects for the creation of the Suburb was approved in May 1906, when Lutyens was already a rising star of British architecture. It seems probable that Alfred Lyttelton, then Chairman of Hampstead Garden Suburb Trust Ltd, asked Lutyens to become involved with the planning of the Suburb. Mervyn Miller, in his book *Hampstead Garden Suburb: Arts and Crafts Utopia?*, notes that Lutyens's influence reinforced Raymond Unwin's appreciation of formal design and that Unwin's tact smoothed relations with Henrietta Barnett, whom Lutyens had dismissed as a philistine.

In the winter of 1907-08 it was decided that there should be a central square flanked by two churches, north and south. Henrietta Barnett took a personal interest in the design of the parish church and her relations with Lutyens were not always easy or harmonious. She turned down more than one design for the church and objected to the cost and design of the tower and spire. Finally she turned the first sod for the foundations of St Jude's in October 1909 at a ceremony presided over by the Archdeacon of London. She recalled that 'the rain fell in torrents, the roads were seas of



Christ Knapp

mud', but she paid a tribute to Lutyens: 'It is a beautiful design that Mr Lutyens has made. A long roof and tall gables grouped round the tower and spire, which will reach towards what we hope will be clearer skies than those today - and as it silently points upwards is it too much to hope that it will teach many to aspire to uplift their lives?'

The statistics relating to the size of St Jude's are impressive. The church is 200 feet long externally; 122 feet internally from the west door to the chancel steps; and 40 feet to the highest part of the roof. The spire rises 178 feet from the ground.

The dedication to St Jude recalled the parish of St Jude, Whitechapel, where Canon Samuel Barnett was vicar for 21 years. When this church was demolished in the 1920s, the fine Father Willis organ was moved to St Jude-on-the-Hill and rebuilt, initially at the west end before it was moved to its present position in 1934. It underwent a major restoration in 2002-03.

Simon Jenkins, in his book *England's Thousand Best Churches*, describes the exterior of St Jude's as being 'Wren in style to the east, with brick walls and round-headed windows, and English vernacular to the west, with a huge roof that sweeps low over the eaves. These eaves are relieved by dormers, hips and gables on which Lutyens expended extraordinary care....The tower with its tiers of open brick arches introduces a Byzantine note'.

He continues: 'The interior is designed on cathedral proportions if not scale. The brickwork, round arches,



# PROMS AT ST JUDE'S

barrel vaults, saucer domes, apses and decoration share the Byzantine theme of the tower. Yet the aisles might be those of a simple Tudor parish church with painted beams and low walls...' One very interesting feature is the foundation stone in the chancel, with lettering by Eric Gill. Another is the roundel commemorating horses killed in the First World War, next to the west door.

Worthy of note are the frescoes or wall paintings by Walter Starmer (1877-1961), painted between 1920 and 1929. They are probably the most extensive twentieth-century cycle in England and a rare example of this type of art from the inter-war period. They depict traditional Bible scenes and worthy Christian women. Starmer was commissioned to paint them by the first Vicar of St Jude's, Basil Burchier; they met each other at Arras in 1918 when Burchier was an army chaplain and Starmer was a war artist. For many years these paintings

attracted considerable criticism, based both on their supposed lack of artistic merit and on the belief that Lutyens intended his interior to remain plain and unadorned. Research in the past decade has however revealed that Lutyens was in fact consulted about the murals and visited St Jude's several times to see work in progress. Starmer also designed the very fine west window, which depicts St Jude holding the cross in his right hand and a model of the church in his left.

If you would like to wander around St Jude's at a time when it is not thronged with concert-goers, don't forget that the church is open to the public every Sunday afternoon from 1130 to 1730 until the clocks go back at the end of October. We look forward to welcoming you.

*Jennifer Radice*



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### SPECIAL THANKS

We would like to give especial thanks to the dozens of volunteers who help ensure Proms runs smoothly, those who help with the box office or in the refreshment marquees and those who act as stewards and security personnel

Catering & Bar: Anthea & Ian Davidson, Jan & Pete White, David Lewis, Richard Spencer-Smith, Len Baker, Hilda Williams, Roz Wheeler, Elinor & Mike Delaney, Audrée Wright, Jackie Murphy  
Proms Crew: Katie Allam, Alice Cohen, Sophie Gill, William Glendinning, Pete Kingsley, Anouska Knox, David Loxley-Blount, Andrew Roberts, Ellen Sowerbutts, Anna Steppler & Natasha Tyrwhitt-Drake  
Heritage Walks: Jane Blackburn, Ruth Smith, David Davidson & Chris Kellerman  
Printed programme: Ian Davidson, editor and Thomas Radice, programme notes

The Reverend Alan Walker, Elinor Delaney (Churchwarden) and the congregation of St Jude's  
The Reverend Dr Ian Tutton and the congregation of the Free Church  
Tom Sales for sponsoring the London Pride Morris Men

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

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# PROMS AT ST JUDE'S

## PROMS 2009 COMMITTEE

The Proms Committee consists entirely of volunteers and it works throughout the year in preparation for the Proms music festival. Do let us know if you have suggestions for artists, sponsors or advertisers

The Reverend Alan Walker (Hon President).....	020 8455 7206
John Wheeler (Hon Chairman & sponsorship).....	020 8455 3506
Jennifer Radice (Hon Secretary).....	020 8455 1025
Simon Tesh (Hon Treasurer).....	020 8458 4166
Yvonne Baker (Artists contracts & programming).....	020 8455 8687
Dave Brown (Operations & logistics).....	07977 529970
David Crossley (Logistics, sponsorship, & PR).....	020 8201 8366
David Fulton (Sponsorship, advertising & PR).....	020 8455 0337
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David Harris (Press Officer and trusts & foundations).....	020 8455 6507
David Littaur (Programming & music consultant).....	020 8731 6755
Thomas Radice (Friends' scheme & programme notes).....	020 8455 1025
Helen Roose (Programming & music consultant).....	020 8458 4793



*Like The Windmill (we never closed) or the painting of the Forth Bridge, the work of your committee never stops. Here we are in a snowstorm last February, after a committee meeting. Left to right: Simon Tesh, David Littaur, Susie Gregson, Thomas Radice, Jennifer Radice, Dave Brown, Yvonne Baker, John Wheeler, David Crossley, Helen Roose  
Absent: David Fulton, David Harris*

## CONCERT MANAGEMENT

Event manager: Serena Varley.....	07939 001318
Concert manager: Marianne Barton.....	020 8341 6408
Assistant concert manager: Richard Orme.....	07952 822233
Assistant concert manager: Dave Brown.....	07977 529970
Technical director: Steve Ramsden.....	07939 496915
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## CONTACT INFORMATION

Web.....	<a href="http://www.promsatstjudes.org.uk">www.promsatstjudes.org.uk</a>
Box office.....	020 8458 8798
General enquiries.....	020 8455 8687

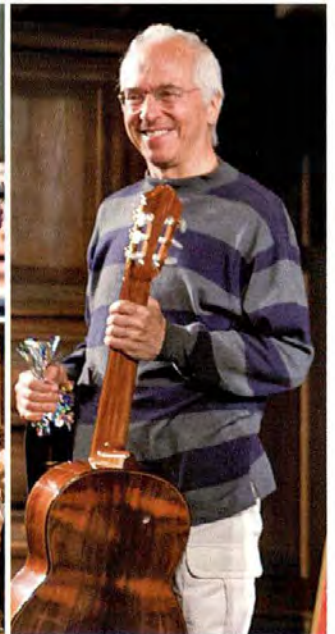
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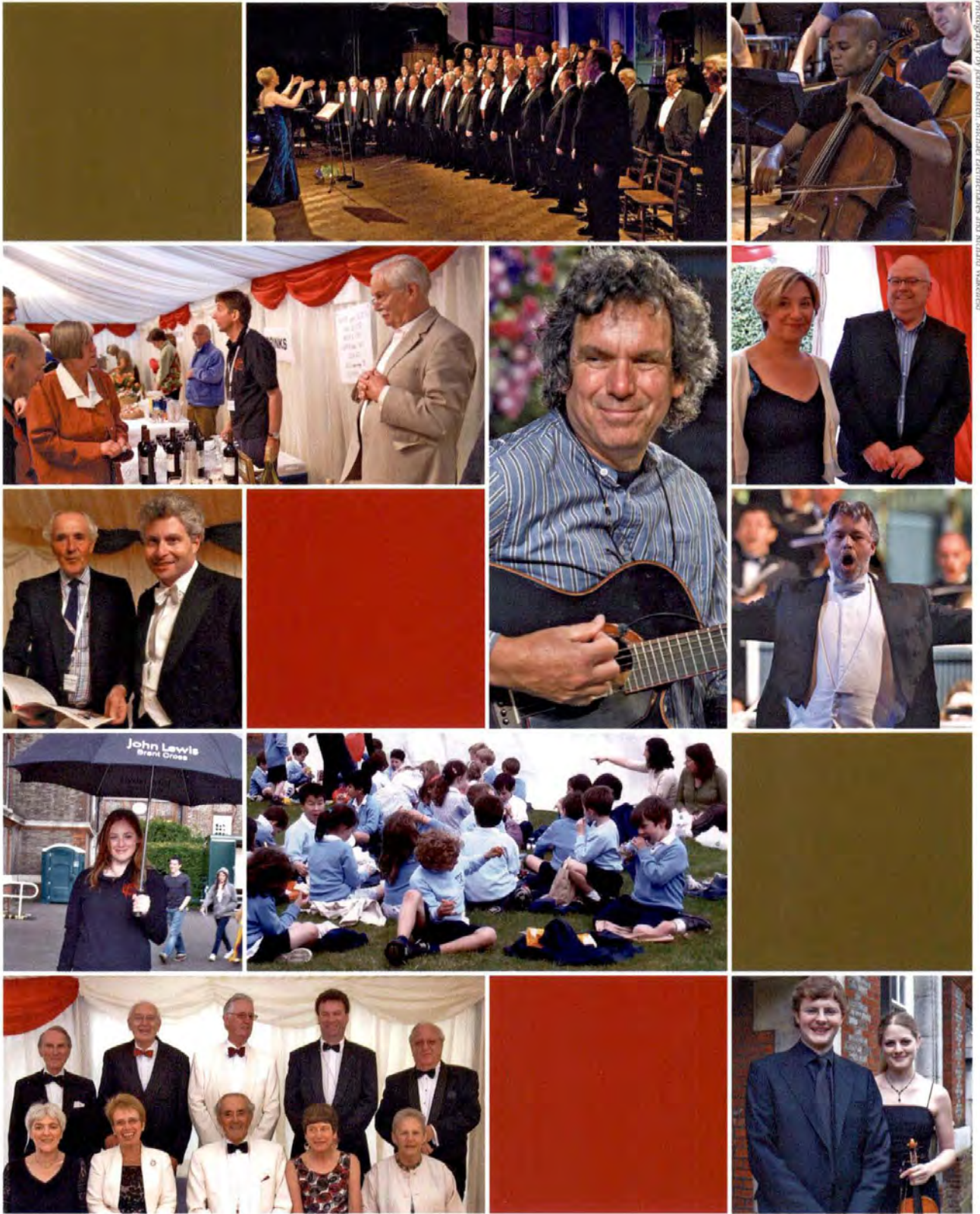
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