

# NEWBURY Spring FESTIVAL

7-21 May 2022



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As the world continues to emerge from the challenges of the last couple of years, and following the successful departure from tradition in staging the 2021 Festival in September, we are delighted to be able to take another step towards normality by returning to our traditional May fortnight in 2022. We continue to be grateful for the ongoing support of the artists and sponsors with whom we work so closely, and to our audiences for returning to live musical events with such enthusiasm.





# The Festival Director's Introduction

Mark Eynon

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy



It is wonderful to think that the Festival, after a gap of three years, is taking place again in Spring, during our traditional two weeks in May, when the English countryside is at its most beautiful, with summer just round the corner. It will also be three years since we visited some of our favourite local venues

and I am looking forward to returning to them all, restored to full capacity.

We will return to Englefield House, the ideal venue for an immersive performance of Jonathan Dove's opera *Mansfield Park*, based on Jane Austen's novel, and to Highclere Castle, the perfect setting for an intimate evening of Bach *Cello Suites*, performed by young star Romanian cellist Andrei Ioniță. Douai Abbey will open its doors again to welcome Harry Christophers and The Sixteen for this year's *Choral Pilgrimage*, and I am looking forward to going back to East Woodhay for festival favourites VOCES8 who celebrate their 15th anniversary this year. Holy Cross Ramsbury welcomes us back for an evening of words and music hosted by Petroc Trelawny with two recent stars of Cardiff Singer of the World, and we also return to Combe Manor, the perfect cabaret venue for an evening of Tom Lehrer classics with Stefan Bednarczyk.

I am looking forward to revisiting St Lawrence Church Hungerford for a performance by the Oculi Ensemble including that miracle of chamber music, Mendelssohn's *Octet*, and to St Mary's Shaw for a performance by Northern Chords with their founder Jonathan Bloxham on the cello, returning to Newbury after his conducting debut with the Royal Philharmonic at last year's Festival. Sound Beginnings returns to Sheepdrove for a child friendly musical performance of *A Midsummer Night's Dream*, a recital by British-based pianist Mikhail Kasakevich and the prestigious Sheepdrove Piano Competition which in its thirteenth edition will focus on the music of J S Bach. We have also included two new venues this year and for the first time we will visit Church of the Ascension, Burghclere, for a performance by Kinsky Trio Prague and St John's Church, Newbury for the Festival Service which will include Vaughan Williams' *Mass in G* sung by Carice Singers who made such an impression at last year's Autumn Festival.

Since being forced to cancel the 2020 Festival, I have done my best to honour our commitments to all those previously booked artists and I am delighted to be able to welcome back even more of them this year, especially our Festival Chorus, who will be appearing on the opening night with the same orchestra, London Mozart Players, and soloists as previously planned, for their long awaited performance of Mozart's great *Coronation Mass*, which is now especially appropriate in this year of Her Majesty's Platinum Jubilee.

We also celebrate the 150th Anniversary of the birth of Ralph Vaughan Williams with a series of events including an afternoon of his major works for brass band performed by the Tredegar Town Band, and most notably a broadcast performance by BBC Symphony Orchestra of his *Fourth Symphony*. This is preceded by Beethoven's *Emperor Concerto*, performed by the outstanding Ukrainian pianist Vadym Kholodenko, a belated tribute to the composer whose 250th Anniversary we missed in 2020. Replacing the Russian Philharmonic Orchestra on the last night I am delighted to welcome Oxford Philharmonic with their founder music director Marios Papadopoulos, who will perform the same programme of Borodin Sibelius and Tchaikovsky with British star violinist Chloë Hanslip making her Festival debut in Tchaikovsky's *Violin Concerto*.



It is an honour to welcome to Newbury three great British Dames: Janet Baker, who will give a rare interview at Englefield House, Imogen Cooper who returns to Newbury for a solo recital at the Corn Exchange, and Jane Glover who will talk to me about her passion for Mozart over tea at Shaw House. I am also proud to welcome soprano Sophie Bevan back to St Nic's for our opening night Mozart Gala, England's finest lutenist Elizabeth Kenny for *A Taste of England* at the Vineyard, music theatre star Liz Robertson to Sydmonton, YolanDa Brown to the Corn Exchange, and Festival favourite Tasmin Little for her violin master class with local students at the same venue, where there will be something happening every day.

As always, I have tried to balance classical favourites with lesser known masterpieces, to include in the mix Jazz, Folk, World Music, Film, Musical Theatre, Ballet, Cabaret, Comedy, Interviews and Talks and as always, to introduce the most talented young artists from Britain and around the world, the stars of the future, for us to experience while in their ascendant. All of this is accompanied by an education programme full of opportunities for young people to attend performances, workshops and master classes free of charge, building the audiences and artists of the future.

I hope you find within the following pages much to enjoy, and I look forward to seeing you at many events this May for what promises to be a vintage year, a return to Newbury Spring Festival.



# The Chairman's Introduction

Julian Chadwick



I write this introduction as the shadow of war hangs over us all. The scourge of the pandemic appears- in mid-March- perhaps to be lifting but we are now in an even uglier time.

In bad times as in good, music plays an important part in our lives. This was recognised in the second world war when free concerts were put on in

concert halls and other public buildings. Music is not a form of escapism, but should serve instead to remind us of our common humanity, and should speak to our hearts, minds and souls.

The Board of the Festival are for this reason especially proud of the work we do for the young: not only providing a platform for younger performers but also our outreach programme for schools. Youngsters who have no exposure to music are deprived of a crucial part of our cultural tradition. Inevitably the outreach programme was badly affected by lockdown but we hope to have a return to normal service this year.

I take this opportunity to thank you all-sponsors, Friends, the concert-going public for your enthusiasm and support. Just over two years ago we faced the disappointment of the first cancellation. It has been a long journey back and this would not have been possible without you.

I am sure we will have another wonderful Festival and I look forward to meeting you during the Festival fortnight.



# Supporting the Festival

Ashley Morris, General Manager

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy

© Phil Cannings



It's been good to be back working to our more normal schedule with events in May. There's a comforting familiarity of getting back to "normal" and getting back to what we do best – delivering two weeks of world-class music and looking forward to Spring as the evenings get lighter and summer is on the way.

those concerts particularly having not been to some venues since 2019. It is particularly exciting to be visiting two new venues this year as we continue to develop the Festival and our reach to the local area.

Our survival over the last few years has been remarkable. Due to the wonderful support the Festival receives we have hopefully "weathered the storm". We have a loyal audience and group of sponsors who have carried us through a financially difficult period. I'm pleased that we're now in a strong position to return to our normal May Festival and look forward to many more years of the Festival.

That's not to say that our September Festival wasn't a great success. We enjoyed the chance to welcome audiences back to the Festival, even if it was in a restricted fashion. We learned lots from the experience, and have kept some of the changes we instigated – such as using three doors to access St. Nicolas Church. That means a departure from the raked seating we're used to, but I hope the raised platform will prove a success.

It is of course a treat to be able to take concerts back to many of our outreach venues, and we look forward to

Having said that, we're always looking for more help with the Festival - that can come in many different forms. Financial sponsorship is of course always welcome, but voluntary support such as distributing Festival Guides and leaflets, stuffing envelopes and stewarding concerts are equally vital to what we do. If you're interested in supporting the Festival in any way – please do come and talk to me, either at a Festival event, or call in to the office – the kettle's nearly always on!

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# Platinum Friends of the Festival 2022

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We really appreciate those who contribute to the Friends scheme annually, particularly those who have been so loyal and stayed with us. We acknowledge and welcome those who have joined us as new Friends for the first time this year, or have generously upgraded their membership level, and of course, the Platinum or Joint Platinum Friends who are listed below. All support is so valuable and vital to us.

Thank you so much.

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Dear Friends,

Welcome to the 2022 Spring Festival, back in its rightful place in the spring.

The choir is thrilled to be opening the Festival with the Mozart programme that was planned for 2020. You, the Friends, have sponsored this concert and I know that the choir and audience

will be very grateful.

During the last two years the team have worked tremendously hard to keep the Festival going in very

difficult circumstances and I would like to thank them on your behalf. Our sponsors have continued to support us as have the Friends. Without that support we could not have weathered the Covid storm.

There are many wonderful concerts to go to – perhaps while you are reading this programme perhaps you will spot an event which you would like to try out. You will see from the advertisement later in the programme that we are holding a Friends event on October 9th. We felt that waiting for a year to hear Festival music and to see Festival friends again was far too long. We hope you will come and listen to some entertaining music, have tea and cake and a chance to chat.

I look forward to seeing you soon.

**Caroline Holbrook**  
**Chairman of Friends of Newbury Spring Festival**

## Gift Aid

In 2019 the Friends of Newbury Spring Festival were able to claim over £5000 through Gift Aid, which is a great help to finances. If you have not already done so, please consider signing up for Gift Aid; we can reclaim 25% of your annual donation directly if you are a UK resident and a tax payer. Please contact Jane Pickering for a Gift Aid Declaration Form.

## Membership Rates

The annual subscriptions were increased in 2019, and have remained at that level since. We're grateful to those that have updated their Standing Order to the new levels. We are now able to process Friends renewals by Credit Card. If you'd like to do so, please contact Jane in the office when it comes to renewal.

There will now be a small administration fee for those who pay by cash or cheque to cover the increased time and associated costs incurred. Those who opt to set up and pay by Standing Order will not have to pay the fee.

## Membership rates

**Friend £35**

**Gold Friend £65**

**Platinum Friend £130**

**Joint Friend £45**

**Joint Gold £80**

**Joint Platinum £170**

## Membership Benefits

### Friends

- \* Festival Focus with preview of next year's artistic programme posted to you in Autumn;
- \* Festival Guide posted to you in January;
- \* Friends Priority Booking in February;
- \* Membership Card and biannual Newsletters; Free Souvenir Programme when purchasing tickets for 6+ concerts or spending £200+on tickets;

### Gold Friends

- \* 24 hours' additional priority booking
- \* All of the above, plus invitation to receptions, where possible

### Platinum Friends

- \* 48 hours' additional priority booking
- \* All of the above plus your name printed in Souvenir Programme (if desired)
- \* Invitation to the annual Festival Launch

## Contacting us

If you have changed your postal and/or email address please let us know, providing both your old and new contact details. For information on how we will use any contact details you provide us, please see our Privacy Policy on our website – [www.newburyspringfestival.org.uk](http://www.newburyspringfestival.org.uk)

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Newbury Spring Festival could not be presented without support from the following, whose generosity is most gratefully acknowledged.

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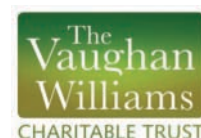
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The Festival would also like to record its thanks to all the Festival volunteers.

## Saturday 7

### London Mozart Players

St Nicolas Church  
7.30pm

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### Bollywood Brass

Corn Exchange  
7.30pm

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## Sunday 8

### A Musical Mural

Kennet Centre  
10.00am-3.00pm

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### Sound Beginnings

Sheepdrove Eco Centre  
11.00am and 3.00pm

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### Imogen Cooper

Corn Exchange  
3.00pm

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### Festival Service

St Johns Church  
6.00pm

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### 4 Girls 4 Harps

St. Mary's Church, Kintbury  
7.30pm

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## Monday 9

### Ensemble Moliere

Corn Exchange  
12.30pm

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### Andrei Ioniță

Highclere Castle  
7.30pm

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## Tuesday 10

### Dame Janet Baker

Englefield House  
3.00pm

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### Flook

Corn Exchange  
7.30pm

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### Kinsky Trio Prague

Church of the Ascension, Burghclere  
7.30pm

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## Wednesday 11

### Connaught Brass

Corn Exchange  
12.30pm

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### London Tango Quintet

Corn Exchange  
7.30pm

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### Mansfield Park Opera

Englefield House  
7.30pm

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## Thursday 12

### Vaughan Williams and the English Hymnal

St. George's Church, Wash Common  
11.00am

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### Young Frankenstein

Corn Exchange  
7.30pm

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### RANT

Donnington Priory  
7.30pm

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## Friday 13

### Trio Doyenne

Corn Exchange  
12.30pm

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### duo

Corn Exchange  
7.30pm

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### Words, Spoken and Sung

Holy Cross Church, Ramsbury  
7.30pm

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### The Sheepdrove Recital

Sheepdrove Eco Centre  
8.00pm

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## Saturday 14

### duo

Parkway Shopping  
10.00am

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### Tasmin Little

Corn Exchange  
10.00am

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### YolanDa's Band Jam

Corn Exchange  
3.00pm

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### YolanDa Brown

Corn Exchange  
7.30pm

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### BBC Symphony Orchestra

St. Nicolas Church  
7.30pm

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## Sunday 15

### Tredegar Town Band

Victoria Park Bandstand, Newbury

12.00pm Page 92

### Sheepdrove Piano Competition Final

Sheepdrove Eco Centre

3.00pm Page 93

### Tredegar Town Band

Corn Exchange

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### Cabaret at Combe

Combe Manor

8.00pm Page 102

## Monday 16

### Sheepdrove Piano Competition Winner

Corn Exchange

12.30pm Page 103

### A Taste of England

The Vineyard, Stockcross

7.30pm Page 105

## Tuesday 17

### Liz Robertson talks to Edward Seckerson

The Chapel, Sydmonton Court

11.30am Page 109

### Kakatsitsi Master Drummers

Corn Exchange

7.30pm Page 110

### Northern Chords

St. Mary's Church, Shaw

7.30pm Page 111

## Wednesday 18

### Deschanel Gordon

Corn Exchange

12.30pm Page 116

### My Fair Lady

Corn Exchange

7.30pm Page 117

### VOCES8

St. Martin's Church, East Woodhay

7.30pm Page 118

## Thursday 19

### Dame Jane Glover: 'The Genius of Mozart'

Shaw House

3.00pm Page 128

### Ballet Central

Corn Exchange

7.30pm Page 130

### Oculi Ensemble

St. Lawrence Church, Hungerford

7.30pm Page 131

## Friday 20

### Ecchea Quartet

Corn Exchange

12.30pm Page 135

### Julian Joseph Trio

Corn Exchange

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### The Sixteen

Douai Abbey

7.30pm Page 140

## Saturday 21

### Julian Joseph Academy

Corn Exchange

10.00am Page 147

### Oxford Philharmonic Orchestra

St. Nicolas Church

7.30pm Page 148

### Rainer Hirsch

Corn Exchange

7.30pm Page 154



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# London Mozart Players Newbury Spring Festival Chorus

• **Stephen Barlow** conductor • **Tom Primrose** chorus master  
• **Sophie Bevan** soprano • **Ema Nikolovska** mezzo-soprano • **James Way** tenor • **Julien Van Mellaerts** baritone

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Mozart Vesperae Solennes de Confessore, K339  
Mozart *Il tenero momento*  
Mozart *Ah lo previdi! .... Deh non varcar*

## interval

Mozart Divertimento in D major K136  
Mozart Coronation Mass

## WOLFGANG AMADEUS MOZART (1756-1791)

### Vesperae solennes de Confessore K. 339

#### I Dixit Dominus

Dixit Dominus Domino meo, sede a dextris meis: donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion: dominare in me dio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.

Iuravit Dominus et non paenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges. Iudicabit in nationibus implebit ruinas: conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto,

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in the day of his wrath.

He shall judge among the heathen, he shall fill the places with destruction; he shall wound the heads over many countries.

He shall drink of the brook in the way: therefore shall he lift up his head.

Glory be to the Father and to the Son and to the Holy Spirit,

As it was in the beginning, is now and ever shall be, world without end. Amen.

## **2 Confitebor tibi Domine**

Confitebor tibi Domine, in toto corde meo: in consilio iustorum et congregatione.  
Magna opera Domini exquisita in omnes voluntates eius.  
Confessio et magnificentia opus eius: et iustitia eius manet in saeculum saeculi.  
Memoriam fecit mirabilium suorum: misericors et miserator et iustus.  
Escam dedit timentibus se memor erit in saeculum testamenti sui.  
Virtutem operum suorum adnuntiabit populo suo: ut det illis hereditatem gentium.  
Opera manuum eius veritas et iudicium: fidelia omnia mandata eius confirmata  
In saeculum saeculi facta: in veritate et aequitate.  
Redemptionem misit populo suo: mandavit in aeternum testamentum suum: sanctum et terribile nomen eius.  
Initium sapientiae timor Domini: intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi;  
Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

## **3 Beatus Vir**

Beatus vir qui timet Dominum: in mandatis eius volet nimis.  
Potens in terra erit semen eius: generatio rectorum benedicetur.  
Gloria et divitiae in domo eius: et iustitia eius manet in saeculum saeculi.  
Exortum est in tenebris lumen rectis: misericors et miserator et iustus.  
Iucundus homo qui miseretur et commodat: disponet sermones suos in iudicio.  
Quia in aeternum non commovebitur: in memoria aeterna erit iustus  
Ab auditione mala non timebit: paratum cor eius sperare in Domino.  
Confirmatum est cor eius: non commovebitur donec dispiciat inimicos suos.  
Dispersit dedit pauperibus: iustitia eius manet in saeculum saeculi: cornu eius exaltabitur in gloria.  
Peccator videbit et irascetur: dentibus suis fremet et tabescet: desiderium peccatorum peribit.  
Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

## **4 Laudate Pueri**

Laudate pueri Dominum: laudate nomen Domini.  
Sit nomen Domini benedictum: ex hoc nunc et usque in saeculum.  
A solis ortu usque ad occasum laudabile nomen Domini.  
Excelsus super omnes gentes Dominus: super caelos gloria eius.  
Quis sicut Dominus Deus noster: qui in altis habitat,

I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.  
The works of the Lord are great, sought out of all them that have pleasure therein.  
His work is honourable and glorious: and his righteousness endureth for ever.  
He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion.  
He hath given meat unto them that fear him: he will ever be mindful of his covenant.  
He hath shewed his people the power of his works, that he may give them the heritage of the heathen.  
The works of his hands are verity and judgment; all his commandments are sure.  
They stand fast forever and ever, and are done in truth and uprightness.  
He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name.  
The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever.  
Glory be to the Father and to the Son and to the Holy Spirit,  
As it was in the beginning, is now and ever shall be, world without end. Amen.

Psalms 111

Blessed is the man that feareth the Lord, that delighteth greatly in his commandments.  
His seed shall be mighty upon earth: the generation of the upright shall be blessed.  
Wealth and riches shall be in his house: and his righteousness endureth for ever.  
Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous.  
A good man sheweth favour, and lendeth: he will guide his affairs with discretion.  
Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance.  
He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord.  
His heart is established, he shall not be afraid, until he see his desire upon his enemies.  
He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour.  
The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish.  
Glory be to the Father and to the Son and to the Holy Spirit,  
As it was in the beginning, is now and ever shall be, world without end. Amen.

Psalms 112

O ye servants of the Lord, praise the name of the Lord.  
Blessed be the name of the Lord from this time forth and for evermore.  
From the rising of the sun unto the going down of the same the Lord's name is to be praised.  
The Lord is high above all nations, and his glory above the heavens.  
Who is like unto the Lord our God, who dwelleth on high,



Et humilia respicit in caelo et in terra.  
Suscitans a terra inopem et de stercore erigens  
pauperem.  
Ut conlocet eum cum principibus populi sui.  
Qui habitare facit sterilem in domo matrem filiorum  
laetantem.  
Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper, et in saecula  
saeculorum. Amen.

### 5 Laudate Dominum

Laudate Dominum omnes gentes: laudate eum omnes  
populi.  
Quoniam confirmata est super nos misericordia eius: et  
veritas Domini manet in saeculum.  
Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper, et in saecula  
saeculorum. Amen.

### 6 Magnificat

Magnificat anima mea Dominum,  
Et exultavit spiritus meus in Deo salutari meo.  
Quia respexit humilitatem ancillae suae: ecce enim ex  
hoc beatam me dicent omnes generationes.  
Quia fecit mihi magna qui potens est et sanctum  
nomen eius.  
Et misericordia eius in progenies et progenies  
timentibus eum.  
Fecit potentiam in brachio suo dispersit superbos  
mente cordis sui.  
Deposuit potentes de sede et exaltavit humiles.  
Esurientes implevit bonis et divites dimisit inanes.  
Suscepit Israel puerum suum memorari misericordiae:  
Sicut locutus est ad patres nostros Abraham et semini  
eius in saecula.  
Amen

### Il tenero momento from *Lucio Silla* K. 135

Il tenero momento,  
Premio di tanto amore  
Già mi dipinge il core  
Fra i dolci suoi pensier.

E qual sarà il contento,  
Ch'al fianco suo m'aspetta,  
Se tanto ora m'allega  
L'idea del mio piacer?

Giovanni de Gamerra

### Ah lo prevedi - deh non varcar K. 272

*Andromeda: Recitativo*

Ah, lo prevedi!  
Povero Prence, con quel ferro istesso  
che me salvò, ti lacerasti il petto.

Who humbleth himself to behold the things that are in  
heaven, and in the earth!  
He raiseth up the poor out of the dust, and lifteth the  
needy out of the dunghill;  
That he may set him with princes, even with the princes  
of his people.  
He maketh the barren woman to keep house, and to be  
a joyful mother of children.  
Glory be to the Father and to the Son and to the Holy  
Spirit,  
As it was in the beginning, is now and ever shall be,  
world without end. Amen.

Psalm 113

O praise the Lord, all ye nations: praise him, all ye  
people.  
For his merciful kindness is great toward us: and the  
truth of the Lord endureth for ever. Praise ye the Lord.  
Glory be to the Father and to the Son and to the Holy  
Ghost.  
As it was in the beginning, is now and ever shall be,  
world without end. Amen.

Psalm 117

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded the low estate of his handmaiden:  
for, behold, from henceforth all generations shall call  
me blessed.  
For he that is mighty hath done to me great things; and  
holy is his name.  
And his mercy is on them that fear him from generation  
to generation.  
He hath shewed strength with his arm; he hath  
scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seats, and  
exalted them of low degree.  
He hath filled the hungry with good things; and the rich  
he hath sent empty away.  
He hath holpen his servant Israel, in remembrance of his  
mercy;  
As he spake to our fathers, to Abraham, and to his seed  
for ever.  
Amen

Luke 1:46-55

The tender moment  
Reward of love so great,  
Already fills my heart  
With sweet thoughts.

And how shall that joy be,  
Which awaits me at her side,  
When the very thought alone  
So entices my rapture?

*Andromeda: Recitative*

Ah, I foresaw this!  
With your sword, unhappy Prince  
you saved me, but took your own life.

*(ad Eristeo)*

Ma tu sì fiero scempio perchè non impedir?  
 Come, o crudele, d'un misero a pietà  
 non ti movesti?  
 Qual tigre, qual tigre ti nodrì?  
 Dove, dove, dove nascesti?

*Aria*

Ah, t'invola agl'occhi miei,  
 alma vile, ingrato cor!  
 La cagione, oh Dio, tu sei  
 del mio barbaro, barbaro dolor.  
 Va, crudele! Va, spietato!  
 Va, tra le fiere ad abitar.  
 (Eristeo parte)

*Recitativo*

Misera! Misera! Invan m'adiro,  
 e nel suo sangue intanto  
 nuota già l'idol mio.  
 Con quell'acciaro, ah Perseo, che facesti?  
 Mi salvasti poc'anzi, or m'uccidesti.

Col sangue, ahi, la bell'alma,  
 ecco, già uscì dallo squarciato seno.  
 Me infelice!  
 Sì oscura il giorno agli occhi miei,  
 e nel barbaro affanno il cor vien meno.

Ah, non partir, ombra diletta,  
 io voglio unirmi a te.  
 Sul grado estremo,  
 intanto che m'uccide il dolor,  
 intanto fermati, fermati alquanto!

*Cavatina*

Deh, non varcar quell'onda,  
 anima del cor mio.  
 Di Lete all'altra sponda,  
 ombra, compagna anch'io  
 voglio venir, venir con te.

Vittorio Amedeo Cigna-Santi, from *Andromeda* (1772)

## **Mass in C ('Coronation Mass') K. 317**

### **Kyrie**

Kyrie eleison, Christe eleison, Kyrie eleison

### **Gloria**

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.  
 Laudamus te. Benedicimus te. Adoramus te.  
 Glorificamus te.  
 Gratias agimus tibi propter magnam gloriam tuam,  
 Domine Deus, Rex coelestis, Deus Pater omnipotens.  
 Domine Fili unigenite, Jesu Christe, Domine Deus,  
 Agnus Dei, Filius Patris,  
 Qui tollis peccata mundi, miserere nobis.  
 Qui tollis peccata mundi, suscipe deprecationem nostrum.  
 Qui sedes ad dexteram Patris, miserere nobis.  
 Quoniam tu solus sanctus, tu solus Dominus, tu solus  
 Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

*(to Aristeo)*

Why did you not prevent this terrible deed?  
 Cruel man, not given to pity,  
 What tiger gave you suck?  
 Where did you come from?  
 Be gone from my sight!

*Aria*

Flee from my sight  
 You base spirit, unkind heart!  
 By heaven,  
 You are the cause of this barbaric suffering  
 The most cruel and ruthless.  
 Go and live amongst the wildest beasts  
 (Eristeo leaves)

*Recitativo*

Unhappiness is me!  
 I rage in vain.  
 My beloved lies in a pool of his own blood.  
 Why, Perseus did you do this?  
 Darkness falls, my heart grows faint.

With painful blood  
 This beautiful soul is taken.  
 Unhappy me!  
 The day is darkening before me  
 With a failing heart of torment.

Depart not my beloved!  
 I will be with you.  
 At the end pause,  
 And I will be with you  
 While sorrow ends my life.

*Cavatina*

Do not cross that stream,  
 Soul of my own soul,  
 To the furthest shore of Lethe.  
 I will be your companion forever, stay!  
 Forever I will be with you.

Lord have mercy upon us. Christ have mercy upon us.  
 Lord have mercy upon us.

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee.  
 We give thanks to thee for thy great glory, O Lord God, King of Heaven, God the Father Almighty. O Lord the only begotten Son, Jesu Christ, O Lord God, Lamb of God, Son of the Father,  
 Thou that takest away the sins of the world, have mercy upon us.  
 Thou that takest away the sins of the world, receive our prayer.  
 Thou that sittest at the right hand of God the Father, have mercy upon us.  
 For thou only art holy, thou only art the Lord, thou only, O Christ, art most high, with the Holy Ghost, in the glory

### **Credo**

Credo in unum Deum, Patrem omnipotentem factorem coeli et terrae, visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine, Deum verum de Deo verum, genitum, non factum, consubstantiali Patri, per quem omnia facta sunt.  
Qui propter nos homines et propter nostram salutem descendit de coelis.  
Et incarnatus est de Spiritu Sancto, ex Maria Virgine; et homo factus est.  
Crucifixus etiam, pro nobis sub Pontio Pilato, passus et sepultus est.  
Et resurrexit tertia die secundum scripturas, et ascendit in Coelum, sedet ad dexteram Patris.  
Et iterum venturus est cum Gloria judicare vivos et mortuos, cuius regni non erit finis.  
Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas.  
Et unam Sanctam Catholicam et Apostolicam Ecclesiam, Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

### **Sanctus**

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

### **Benedictus**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

### **Agnus Dei**

Agnus dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

### **Dona nobis pacem**

Dona nobis pacem Amen.

The first performance was at the coronation of Francis II as Holy Roman Emperor in 1792

## **WOLFGANG AMADEUS MOZART (1756-1791)** **Vesperae Solennes de confessore K. 339**

The *Vesperae Solennes de Confessore*, K339 (Solemn Vespers of a Confessor) were written in 1780, the year after Mozart had returned home from Paris to take up the role of court organist to Hieronymus Colloredo, Prince Archbishop of Salzburg.

In all likelihood this was not a happy time for Mozart. Now in his twenties, his days of indulgence as a child prodigy were over, and his recent trip in search of wealthy patronage had proved fruitless. To make matters worse

of God the Father. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.  
And in one Lord Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds.  
God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made.  
Who for us men and for our salvation came down from Heaven.

And was incarnate by the Holy Ghost of the Virgin Mary and was made man.

And was crucified also for us under Pontius Pilate. He suffered and was buried.

And the third day he rose again according to the Scriptures, and ascended into Heaven, and sitteth on the right hand of God the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver of life who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified, who spake by the prophets.

And I believe in one Holy Catholic and Apostolic Church, I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.

O Lamb of God, thou that takest away the sins of the world, have mercy upon us.  
O Lamb of God, thou that takest away the sins of the world, grant us thy peace.

Grant us thy peace. Amen

his mother, who had travelled with him, had been taken ill and died in Paris, while Aloysia Weber, with whom he had fallen in love, had rejected him. Salzburg cramped his style, because it was too provincial and there was no opera house. As if these frustrations were not enough, Archbishop Colloredo sought to clip his wings by introducing liturgical reforms. He forbade the customary use of operatic conventions in church music, and required a more direct and succinct mode of expression. It is all the more remarkable, then, that this period of discontentment for Mozart should be marked by an outpouring of such joyful masterpieces as the

Coronation Mass and the two wonderful sets of Vespers, of which the *Vesperae Solennes de Confessore* is the second and perhaps better known.

### **Dixit Dominus**

Dixit Dominus begins dramatically without preamble. For maximum impact, its first two words are declaimed in unequivocal statements separated by an instrumental response, before continuing in an emphatic declamatory style. The movement maintains a relentless momentum by emphasising the contrasts between imitative entries and homophony. The closing 'Gloria Patri' employs the soloists for the first time. The 'Sicut erat', however, follows the customary device of resorting to the movement's opening for its thematic material.

### **Confitebor**

Confitebor begins with the chorus in unison, the rather austere opening bars bearing a striking resemblance to one of the plainsong psalm tones customarily assigned to Vespers. Thereafter the expression becomes more expansive with each new phrase. The rising sequence in 'toto corde' makes way for the beautifully ornamented melodic lines of 'Magna opera Domini' in praise of God's works, while 'Confessio et magnificentia opus ejus' begins with imitative choral entries before rising to a climax. A brief respite of hushed choral singing, 'manet in seculum, saeculi,' reflects on God's eternity, before the paeon of praise resumes in the dramatically harmonised 'Memoriam fecit mirabilium'. The florid soprano solo that follows, 'Memor erit in saeculum', and its companion quartet, show Mozart the composer unable to restrain the urge to write operatically. As if to check himself (before the Archbishop does?) Mozart conveys his sense of awe at the name of God by returning to the opening plainchant, but this time altered chromatically for the purpose of drama. The brief return of the soprano soloist heralds a further quartet, in which the tenor and soprano reintroduce a slightly modified version of the earlier 'Confessio et magnificentia' theme, this time to the words 'laudatio ejus'. The doxology, 'Gloria Patri', is pronounced in unison forte by the choir and the 'Sicut erat in principio' and the Amen follow convention by using the thematic material of the opening in order to bring this wonderful movement to a close.

### **Beatus Vir**

In Beatus Vir, Mozart treats chorus and soloists with equal attention. This is a delightful movement, deploying the forces with consummate skill to enrich the sound palette. Despite its inspirational text, this could easily stand alone as pure music, sure testimony to Mozart's gifts as both melodist and orchestrator. For Mozart constructed this movement without wasting a single note, for example in creating the sequence which initially appears in the bass's 'Potens in terra', and which recurs on several occasions before being pressed into service again for the final Amen. Similarly the string melody that introduces 'Gloria et divitiae' assumes an importance of its own when it reappears as the soprano

soloist's 'Gloria Patri' of the closing section. Further examples abound in this extraordinarily imaginative and skilful movement.

### **Laudate pueri**

Laudate pueri begins fugally but is soon modified to great dramatic effect by the arrival of textural and dynamic contrasts. The imitative opening forte, for example, is particularly formal and four-square, but 'Qui sicut dominus Deus' introduces greater movement in a downward scalar subject. In turn, this is contrasted with intensely quiet homophonic singing and insistent accentuated rhythms at the words 'et humilia respicit', returning dramatically to forte with 'In coelo et in terra'. With much thematic economy, Mozart derives the entire movement from these three ideas, but varies their treatment on each occasion. Particularly effective is the 'Gloria Patri', in which an almost mesmeric condition is created by eight bars of hushed choral singing, accompanied by repeated string figures against a pedal note. Predictably the momentum resumes with the opening fugal subject to the words 'Sicut erat in principio', this time with the entries reinforced by the trombones. The closing Amen supplies an extended coda, employing terraced dynamics to great effect.

### **Laudate Dominum**

The Laudate Dominum is justly celebrated as a high point in Mozart's achievement as a composer of vocal music, whether sacred or secular. The soprano melody is set against a choral background, and the rhythmic basis is an appealing siciliano. This movement was surely designed to serve as a foil to the severity of its predecessor and complexity of its successor.

### **Magnificat**

In a masterly example of concision, Mozart treats each individual phrase of the Magnificat prayer while still managing to retain its stylistic unity. The music's relentless progress is made the more exciting by the contrasting dynamics and changes of texture. Energetic triplet motion in the strings and an imitative bass-led opening replace the traditional plainsong version of the Magnificat, for example. This gives way to an excited soprano solo at the words 'Et exultavit', and is followed by emphatic choral declamation at 'Quia respexit humiliatem'. 'Et misericordia' is allocated to the quartet of soloists, returning to a dramatically harmonised choral tutti for 'Fecit potentiam' – a show of divine strength – while the scattering of the proud ('dispersit superbos') and the putting down of the mighty ('deposuit potentes') are combined in imitative writing which graphically portrays the one tumbling ignominiously after the other. There is an unexpected sense of drama with the sudden piano of the word 'humiles', before a change of key as the soprano soloist sings 'Esurientes'. The syncopated choral treatment of 'demisit inanes', as the rich are sent away empty, precedes 'Suscepit Israel'. Here Mozart returns to the earlier themes of 'Et exultavit' and 'quia respexit'. The final 'Gloria Patri' is given to the four soloists before choral counterpoint dominates the 'Sicut erat in principio'. In the closing phase Mozart takes a last



opportunity for dynamic subtlety, changing to piano at the word 'saeculorum' (forever) before the dramatic and affirmative *Amens*.

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### **Aria: Il tenero momento (from *Lucio Silla* K. 135)**

Written when he was only sixteen years old, *Lucio Silla* was Mozart's seventh stage work, and the third and last opera that he wrote for the court of the Grand Duke Leopold of Milan. Not only did he have to compose the music at great speed, but he also had to tailor it to the demands of famous, and famously temperamental, singers; and both composer and singers had to put up with the vagaries of the court. The first performance, which Mozart directed, was kept waiting for three hours by the late arrival of the Duke, and finished at 2.30 am. Despite this inauspicious start, the opera proved to be a great success, with a run of twenty-six performances. There followed almost 200 years of neglect; the first UK production was in 1967.

*Lucio Silla* is set in ancient Rome, with a plot (as so often in *opera seria*) involving the clash of love and politics in high places. At the start, Silla, dictator of Rome, has his eye on Giunia, who is betrothed to the exiled Cecilio. In this aria, written for the famous *soprano castrato* Venanzio Rauzzini (for whom Mozart also wrote the well-known solo cantata *Exultate, jubilate*) Cecilio looks forward to a clandestine meeting with Giunia. The orchestra paints a picture of happy and excited expectation, over which the voice rides in sweeping phrases. Mozart gives his singer ample opportunity to show off in long-held notes, spectacular leaps and florid passages and, as in a concerto, makes room for the soloist to add their own flourishes in a cadenza.

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### **Concert aria: Ah lo previdi! Deh non varcar K. 272**

Mozart composed more than fifty arias in addition to those found within his operas. He did so at every stage of his career, and always for one of two reasons. The majority were conceived as 'insertion arias' in an existing opera by himself or someone else, in order to suit the needs of a particular singer. The other examples were genuine 'concert arias', intended to display a singer's prowess in the context of a concert performance, while still retaining an operatic style. The great majority of these marvellous pieces were composed for the soprano voice, and together they form a significant part of his creative work. Nor should their relative neglect deflect from the excellence of the music, which is thoroughly worthy of Mozart's genius.

*Ah, lo previdi!* was composed in August 1777 for the soprano Josepha Duschek, the wife of the celebrated Czech composer Franz Duschek, who was visiting Salzburg at that time. Mozart had the highest opinion of her artistry, and he created a grand *scena* designed to reward it to the full.

The structure has three sections on a text taken from Vittorio Amadeo Cigna-Santi's *Andromeda*, that had been set operatically by Giovanni Paisiello. In Act III, Euristeus, who is betrothed to Andromeda, informs her

that he has met Perseus, her true lover, who was wandering in a garden, sword in hand and beside himself. Andromeda fears that Perseus may commit suicide, and she furiously turns on Euristeus for not having prevented this. In a second recitative and her final cavatina, her passion turns toward resignation as she welcomes death in order to join Perseus once more.

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### **Divertimento in D major K136**

1. *Allegro*
2. *Andante*
3. *Presto*

Mozart's prodigality was such that even his youthful compositions hold their rightful place in the repertory today. His boyhood travels with his father took him the length and breadth of musical Europe and gave him an education the like of which no composer before or since has known, and his talents allowed him to assimilate the styles with which he came into contact. This ability to creatively emulate can find no better illustration than the three delightful Divertimenti for strings (K136-8) which he wrote in Salzburg early in 1772.

These pieces can be played by an orchestral ensemble or by a string quartet, and the term Divertimento is not strictly appropriate, since it usually signifies an 'entertainment' piece containing a pair of minuets. In reality they are symphonies for string ensemble; and here Mozart was adopting a practice which was frequently found elsewhere. For example, it was followed by Johann Stamitz at Mannheim and by C.P.E. Bach at Hamburg. It is not clear why Mozart wrote his Divertimenti (symphonies), and two theories have been advanced: that he intended them to play a part in the celebrations in April 1772 surrounding the enthronement of Hieronymous Colloredo as Archbishop of Salzburg, or that he intended to take them that autumn on his tour of Italy.

The Divertimento in D major K136, tends to allocate the melodic interest to the first violin line, and though there is no lack of rhythmic activity, dramatic tension is never attempted. The opening Allegro treats the two violins antiphonally, and there are two themes of distinctive character. The central Andante is at once charming and more serious, its beautiful melody accompanied with the most subtle of figurations, while the finale is a lively movement contrasting staccato and legato phrases amid more complex textures.

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**MASS IN C ('CORONATION') K. 317**

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

In 1777–8 Mozart travelled via Mannheim to Paris, in the hope that new and lasting opportunities would await him in the French capital. But he did not remain there, and returned to Salzburg the following year. The trip did prove productive, however, since it deepened his musical awareness, and the music he composed around this time represents the first full flowering of his creative maturity. Of this there is no finer example than the Mass in C major, K317.

This is the most sophisticated among all of Mozart's Salzburg Masses. The memorable title came rather later, however, when Antonio Salieri directed a performance at Prague in 1791, on the occasion of the coronation of the Austrian Emperor Leopold II as King of Bohemia. The Mass was originally written, it seems, for a special festive service commemorating a miraculous image of the Virgin in the splendid church of Maria Plain above Salzburg.

The key of C major was the classical key of formal and majestic music, and the orchestration of the Mass confirms this musical style. Trombones reinforce the lower voices of the chorus, while there are some splendid opportunities for the trumpets with their attendant drums. Horns, oboes, bassoons and a full complement of strings complete the ensemble.

The musical content is wide-ranging enough to justify the thirty-minute duration of the Mass. There is stirring, powerful music, to be sure, particularly when the full resources are on parade; but there is room for charm and serenity too. For example, the most expressively penetrating music to be found in the whole work is the 'Et incarnatus', cast in the dark key of F minor (which is the key of the dungeon scene in *Fidelio*), while employing the mysterious tones of muted violins.

In the Domine Deus section of the Gloria, there are opportunities for the solo voices that have their roots in German folk song, set in the context of a tripartite form containing the greatest contrasts at the centre. The Credo is a rondo structure, with recurring appearances of the principal theme alternating with different material in the episodes. The melodic contour of the Agnus Dei is so close to the Countess's aria 'Porgi amor' (from Act II of *Le nozze di Figaro*, composed in 1786) that the resemblance cannot be coincidental.

Just as important as this distinctive thematic content is the unity of the larger design, since there is a close development of the material. And in keeping with the formal conventions of the time, the final phase returns to the music of the majestic opening Kyrie, thus setting the seal of unity upon the whole conception.

© Terry Barfoot

**Stephen Barlow**



Former Artistic Director of the Buxton Festival, a position he held from 2011 to 2018, Stephen Barlow's recent and current projects include *La Cenerentola* (Staatsoper, Stuttgart), *Medeé*, *Koanga* (Wexford Festival); *Les Contes d'Hoffmann* (Beijing); *The Life and Death of Alexander Litvinenko*, *Porgy and Bess*, *La Bohème*, *Romeo et Juliette*, *Die Walküre*, *La*

*Fanciulla del West*, *Capriccio*, *Rusalka*, *Tristan und Isolde*, *Pique Dame*, *Dialogues des Carmélites*, *Peter Grimes*, *Falstaff*, *Norma* (Grange Park Opera); *Macbeth*, *Leonore*, *Lucia di Lammermoor*, *Louise*, *Jacobin*, *La Princesse Jaune*, *La Colombe*, *Intermezzo*, *The Barber of Baghdad* (Buxton Festival); *Otello* (Birmingham Opera Company); *The Rape of Lucretia*, *Owen Wingrave* (Irish Youth Opera) and *A Midsummer Night's Dream* (Guildhall School of Music).

Stephen was a boy chorister at Canterbury Cathedral, and studied at King's School, Canterbury; Trinity College, Cambridge (as Organ Scholar) and Guildhall School of Music and Drama, under Vilem Tausky. He co-founded and was Music Director of Opera 80, and meanwhile was resident conductor at English National Opera, also working with Scottish Opera, Dublin Grand Opera, Opera North and Royal Opera House (*Turandot*, *Die Zauberflöte*). He was Artistic Director of Opera Northern Ireland from 1996 to 1999. Other UK highlights include *The Rake's Progress* (Glyndebourne), *The Cunning Little Vixen* (ENO), *Idomeneo*, *The Barber of Seville*, *Fidelio* and *Madama Butterfly* (Belfast), *Albert Herring*, *Falstaff*, *The Marriage of Figaro* and *Die Entführung aus dem Serail* (Garsington), *Madam Butterfly* (Opera North) and *Sweeney Todd* with Bryn Terfel (Royal Festival Hall). Engagements abroad include *The Rake's Progress*, *Madam Butterfly*, *Tosca* (Vancouver Opera), *Capriccio* (San Francisco Opera), *Faust*, *Nabucco*, *La Cenerentola*, *Turandot* (Florida Grand Opera), *Die Zauberflöte*, *Carmen*, *Duke Bluebeard's Castle*, *Romeo et Juliette* (Australia), *Madama Butterfly*, *Don Giovanni*, *Il Trovatore* (Auckland), *Elektra*, *Faust* (Seville), *The Cunning Little Vixen* (Berlin), *The Rake's Progress* (Nationale Reisopera), *Capriccio*, *I Capuletti e I Montecchi* (Sicily), *Rigoletto* (Tirana) and *Il Barbiere di Siviglia* (Riga).

In addition to his operatic work, he has conducted most of the major UK orchestras, and concert appearances have taken him all over the world. In 1997 he was appointed Music Director of the Queensland Philharmonic Orchestra. Recordings include Joseph James' *Requiem* with Sumi Jo and his own composition *Rainbow Bear* (with his wife, Joanna Lumley, as narrator), and has conducted the premières of his opera *King* in Canterbury Cathedral and his *Clarinet Concerto* with Emma Johnson and the Ulster Orchestra.

## Sophie Bevan



Recognised as one of the leading lyric sopranos of her generation Sophie Bevan studied at the Royal College of Music where she was awarded the Queen Mother Rose bowl for excellence in performance. She was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent, The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards, the

Young Singer award at the 2013 inaugural International Opera Awards and was made an MBE for services to music in the Queen's Birthday Honours in 2019.

She works regularly with leading orchestras worldwide and with conductors including Sir Antonio Pappano, Daniel Harding, Andris Nelsons, Edward Gardner, Laurence Cummings, Sir Mark Elder, Ivor Bolton and Mirga Gražinytė-Tyla. Recent and future highlights include *Ah! Perfido*, *The Seasons* and Ryan Wigglesworth's *Augenlieder* all with the London Philharmonic Orchestra, Strauss' *Four Last Songs* with the Philharmonia, *Les Illuminations* with the BBC Philharmonic Orchestra, the Aurora Orchestra and the Finnish Radio Symphony Orchestra, Faure Requiem and Haydn Nelson Mass with the Netherlands Radio Philharmonic, Schubert *Mass no 6* at the Concertgebouw, *Messiah* with the Orchestra of the Age of Enlightenment, *Gluck Orfeo ed Euridice* at the Edinburgh Festival, an evening of Viennese repertoire with the BBC Concert Orchestra at the 2020 BBC Proms Festival and Knussen's *Songs and a Sea-Interlude* with the Swedish Radio Orchestra. An acclaimed recitalist she has appeared with pianists including Julius Drake, Malcom Martineau, Ryan Wigglesworth, Christopher Glynn and Graham Johnson at the Concertgebouw, Amsterdam and The Wigmore Hall in London.

Sought after for her work in opera Sophie's recent and future engagements include Ilia (*Idomeneo*), Sophie (*Der Rosenkavalier*), Susanna (*Le nozze di Figaro*) Dalinda (*Ariodante*) and Pamina (*Die Zauberflöte*) at the Royal Opera House, title role *The Cunning Little Vixen* for Welsh National Opera, Hermione in Ryan Wigglesworth's *The Winter's Tale* and Têlaïre (*Castor and Pollux*) for ENO, Ginevra (*Ariodante*) for the Bolshoi Moscow, Melisande (*Pelléas et Mélisande*) for Dresden Semperoper, Freia (*Das Rheingold*) at Teatro Real, Madrid and Governess (*The Turn of the Screw*) in the acclaimed production for Garsington Opera. She made her debut at Glyndebourne Festival Opera as Michal (*Saul*) and at the Salzburg Festival and Metropolitan Opera as Beatriz in Thomas Adès' *The Exterminating Angel*.

Sophie lives in Oxfordshire with her husband, son and two cocker spaniels.

## Ema Nikolovska



Macedonian-Canadian Mezzo-Soprano Ema Nikolovska grew up in Toronto where she studied with Helga Tucker and completed her undergraduate degree in violin at The Glenn Gould School. She received her Masters in Voice at the Guildhall School of Music & Drama, where she also completed the Opera Course. Ema is a current BBC New Generation Artist

from 2019-2022.

In 2019 she won 1st Prize at the International Vocal Competition in 's-Hertogenbosch, the Ferrier Loveday Song Prize (Kathleen Ferrier Awards), and was a prize-winner at the Young Classical Artists Trust (YCAT) International Auditions.

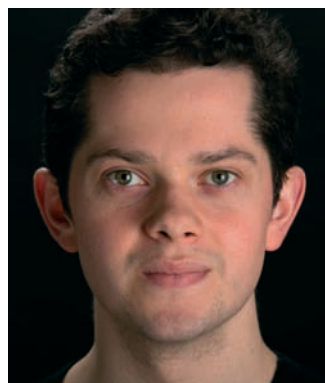
Ema joined the International Opera Studio at the Berlin Staatsoper Unter den Linden in Autumn 2020. Highlights this season include lead roles in Humperdinck's *Hänsel und Gretel* and Christian Jost's *Die Arabische Nacht*, along with roles in Mozart's *Die Zauberflöte*, Rameau's *Hippolyte et Aricie*, Janáček's *Jenůfa* and Verdi's *Rigoletto*.

A prolific recitalist, in the last year Ema performed at the Pierre Boulez Saal, Wigmore Hall, Verbier Festival, the Elbphilharmonie Hamburg, Schubertiada Vilabertran, Leeds Lieder and Toronto Summer Music Festivals and Berlin Konzerthaus, collaborating with Malcolm Martineau, Wolfram Rieger, Graham Johnson, Jonathan Ware, Joseph Middleton, Steven Philcox, and Barry Shiffman, among many others. On the concert platform, recent highlights include Stravinsky's *Pulcinella* with the Musikkollegium Winterthur conducted by Barbara Hannigan and a live recorded concert for the Vancouver Recital Society.

Engagements during 2021-2022 include her BBC Proms debut at Cadogan Hall and her debut with the Göteborgs Symfoniker conducted by Barbara Hannigan. She sings in recital at Wigmore Hall, the Salle Gaveau, Paris and the Konzerthaus, Berlin. As a BBC NGA artist, she has recorded for Radio 3 and appeared as a soloist with the BBC Symphony Orchestra.



## James Way



Described as “a magnetic presence” (Opera Magazine) and “a consistent scene stealer” (The New York Times), tenor, James Way is fast gaining international recognition for the versatility of his voice and commanding stage presence. His recording of Purcell’s *King Arthur* with the Gabrieli Consort was named recording of the

year by BBC Music Magazine as well as winning the Opera category. James was winner of the 2nd Prize in the 62nd Kathleen Ferrier Awards at Wigmore Hall. James studied music and was a choral scholar at King’s College London before continuing his studies at the Guildhall School of Music & Drama where he learnt with Susan Waters. He is a former Britten-Pears Young Artist, a laureate of both the Les Arts Florissants ‘Jardin des Voix’ and the Orchestra of the Age of Enlightenment’s Rising Stars young artist programmes and was awarded an Independent Opera Voice Fellowship. James was selected to participate in Barbara Hannigan’s inaugural Equilibrium Young Artists Programme.

A highly versatile performer, James is increasingly in demand on the concert platform in appearances spanning the breadth of the repertoire from the Baroque to the present day with orchestras including the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, City of Birmingham Symphony Orchestra, the Philharmonia, Munich Philharmonic, Swedish Radio Symphony Orchestra, RTÉ National Symphony Orchestra, Copenhagen Philharmonic and L’Orchestre de Chambre de Paris. His regular appearances with the BBC Symphony Orchestra have included the European premiere of Ross Harris’ *FACE*, Berlioz’s *Les nuits d’été*, works by Lili Boulanger, and Vaughan Williams’ *Serenade to Music* at the Last Night of the Proms.

James’ love of Baroque music has seen him appear with many of the finest early music ensembles across Europe, with highlights including Handel’s *Il Trionfo del Tempo e del Disinganno* (Tempo) with the Freiburger Barockorchester under René Jacobs; Handel’s *Samson* (title role) with John Butt and the Dunedin Consort; Monteverdi’s *Vespers* with Laurence Cummings and the English Concert for Garsington Opera; and Handel’s *Acis & Galatea* (Acis) with Les Arts Florissants; as well as Handel’s *Messiah* tours with Trevor Pinnock and the FBO, and with William Christie and Les Arts Florissants.

His recent performances include Academy of St Martin in the Fields (Messiah), Copenhagen Philharmonic Orchestra and BBC Scottish Symphony Orchestra (Stravinsky’s *Pulcinella*), and Grange Park Opera Britten’s Owen Wingrave (Lechmere); Foundling Anthem with the English Concert and Harry Bicket, and the Handel and Hayden Society Boston (*Messiah*).

## Julien Van Mellaerts



Winner of the Maureen Forrester Prize and the German Lied Award at the 2018 Concours Musical International de Montréal, Winner of the 2017 Wigmore Hall / Kohn Foundation International Song Competition, the 2017 Kathleen Ferrier Awards, and the 2015 Maureen Lehane Vocal Arts Award, British / New Zealand baritone Julien Van Mellaerts graduated

with the Tagore Gold Medal from the International Opera School of the Royal College of Music. His studies have been supported by the 2016 Kiwi Music Scholarship, a 2016 Countess of Munster Award, the Hunn Trust and the ongoing support of the Dame Kiri Te Kanawa Foundation. He is also a scholar and alumnus of the Verbier Festival Academy, the Heidelberger Frühling Lied Academy with Thomas Hampson, the Bayreuth Festspiele Stipendium, a Samling Artist and a lauréat of La Fondation Royaumont. In January 2021, he was invited to return to the Royal College of Music as a member of the staff to teach English Song.

He has toured with James Baillieu for Chamber Music New Zealand, and given recitals with Julius Drake at the Wigmore Hall, the Pierre Boulez Saal, Berlin, the Enniskillen International Beckett Festival, for the Juan March Foundation, Madrid, and at Temple Song, London. Further recital engagements have included Schubert’s *Die schöne Müllerin* with Jocelyn Freeman at Blackheath Halls and with Daniel Gerzenberg at the Piano Salon Christophori, Berlin, Wolf’s *Italienisches Liederbuch* with Mary Bevan and Joseph Middleton for Leeds Lieder, The Sexual Outsider – Settings of Walt Whitman for the 2019 London Song Festival, A Heine Liederkreis at Oxford Lieder, the Lied Festival Victoria de Los Angeles (LIFE Victoria), Barcelona, with Simon Lepper, and Northern Ireland Opera’s Glenarm Festival of Voice. With the Royal Ballet, he appeared in Elizabeth with Zenaida Yanowsky at the Barbican Hall and with Sergey Rybin, he gave a Crush Room Recital at the Royal Opera House. Further engagements have included Robertson’s *Mozart vs Machine* (The Referee) for Mahogany Opera Group, Puccini’s *La bohème* (Schaunard) for New Zealand Opera, the title role in Stanford’s *The Travelling Companion* for New Sussex Opera, Strauss’ *Ariadne auf Naxos* (Harlequin) for Longborough Festival Opera, the title role in Tchaikovsky’s *Eugene Onegin* for Cambridge Philharmonic Society, Mr Fezziwig in the premiere of Will Todd’s *A Christmas Carol* for Opera Holland Park, Britten’s *War Requiem* in Lincoln and Salisbury Cathedrals, Copland’s *Old American Songs* with the Joensuu City Orchestra, Handel’s *Messiah* with the Orchestra of St John’s, Mahler’s *Kindertotenlieder* with the Kensington Symphony Orchestra and Mahler’s *Lieder eines fahrenden Gesellen* on tour with the Israel Camerata.



Most recently, he has returned to LIFE Victoria, Barcelona, with Simon Lepper, appeared in *The Land of Lost Content*: An exploration of Heine's Poetry at the Lewes Song Festival, joined Louise Alder and Roderick Williams for *Momentum: Our Future, Now* recitals and sung Count Almaviva (*Mozart's Le nozze di Figaro*) for Opera Holland Park. Engagements during 2021 / 2022 include Duke of Nottingham (Donizetti's *Robert Devereux*) with Chelsea Opera Group, Garibaldo (Handel's *Rodelinda*) at the Göttingen Festival, Silvio (Leoncavallo's *Pagliacci*) for the Israeli Opera, Masetto (*Mozart's Don Giovanni*) at the Verbier Festival, Count Almaviva (*Mozart's Le nozze di Figaro*) at Ibiza Clásico with the Verbier Festival Chamber Orchestra under the baton of Christoph Koncz, further performances of Brahms' *German Requiem* with Ensemble Aedes, the world premiere of John Lubbock's orchestration of *Dichterliebe* with the Orchestra of St John's, Mahler's *Des Knaben Wunderhorn* with the Scottish Chamber Orchestra, *Mozart Coronation Mass* at the Newbury Spring Festival, a recording of Russell Pascoe's *Secular Requiem* with the BBC National Orchestra of Wales, Vaughan Williams' *Fantasia on Christmas Carols* with the Royal Philharmonic Orchestra, *Songs of Innocence and Experience* for Oxford Lieder and *A Dangerous Obsession* for the London Song Festival.

Julien represented New Zealand at Cardiff Singer of the World 2019. His broadcasts and recordings include Britten's *War Requiem* (Siren Media), Songs by Duparc, Fauré, Richard Strauss and Vaughan Williams (Classic fM), In Tune and Lunchtime Recitals (BBC Radio 3), Mahler's *Des Knaben Wunderhorn* (Rádio Clásica España) Die Zauberflöte, Die Frau ohne Schatten and Salome (Medici TV) and The Travelling Companion (SOMM Recordings). His debut song CD, *Songs of Travel and Home* with James Baillieu, is now available on Champs Hill Records.

In response to the COVID-19 pandemic, Julien co-organised and co-curated Whānau: Voices of Aotearoa, far from home. Devised to highlight the plight of and raise funds for those New Zealand singers unable either to return home or work, the concert was recorded at London's Royal Albert Hall and broadcast on both YouTube and Radio New Zealand Concert. He also organised and co-curated Opera in Song for Opera Holland Park 2021, closing the traditional gap between opera and song recitals. The season has been re-commissioned for 2022.

## London Mozart Players

Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, over the last 70-odd years the LMP has developed an outstanding reputation for adventurous, ambitious programming from Baroque through to genre-crossing contemporary music. It continues to build on its long history of association with many of the world's finest artists including Sir James Galway, Dame Felicity Lott, Dame Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow. The orchestra enjoys an international reputation, touring throughout Europe and the Far East, most recently Dubai and Hong Kong, and records for Naxos, Chandos, Signum, Hyperion, Convivium Records and the German label CPO.

The London Mozart Players has been the resident Orchestra at Croydon's Fairfield Halls for thirty years, and in September 2019 enjoyed a gala concert to celebrate the Halls' reopening. As Croydon's resident orchestra, the ensemble has shown an invigorated and growing commitment to the borough's cultural life. In 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood, undertaking a programme of initiatives within the local community. The orchestra has brought classical music stars Nicola Benedetti, Michael Collins and Sheku Kanneh-Mason to Upper Norwood in world-class performances, and its annual St John's season has included family concerts and collaborations with local community groups and schools. During the closure of Fairfield Halls for refurbishment, the orchestra took classical music to new and unusual venues across Croydon in its award-winning three-year series #LMPOnTheMove. This saw the ensemble pushing the perceived boundaries of classical music performance in the borough, welcoming new audiences and partnerships. Events included a live film score played on top of a shopping mall car park, a house music set at Boxpark with young DJ/producer Shift K3Y, free concerts in libraries for children and a series of musical initiatives in Centrale.

As one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK (and recently in Dubai and Hong Kong), working with teachers and heads of music to inspire the next generation of musicians and music lovers. As well as working with schools, LMP continues its long-established tradition of promoting young up-and-coming musicians. Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosos championed early in their careers by the orchestra.

The LMP enjoys a special relationship with its audience and has thriving Friends and Sponsors programmes. The orchestra always tries to break down the 'fourth' wall between musicians and audience, and this is achieved in part as the orchestra is self-directed. LMP is the only professional orchestra in the UK to be managed both operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.

# Bollywood Brass Band

**Sponsored by Greenham Trust**

• **Jasminder Daffu** dhol drum • **Rav Neiyyar** tabla • **Philippe D'Amonville** drumkit • **Sarha Moore** saxophones  
• **Kay Charlton** trumpet • **Steve Pretty** trumpet • **Dave Jago** trombone • **Sara Mann** trombone  
• **David Aird** sousaphone • **Mark Allan** video projections



## Celebrating RD Burman

The Bollywood Brass Band are the UK's pioneer Indian wedding brass band, playing hits from Indian films, Bhangra and other South Asian styles.

The band started as a collaboration with the Shyam Brass Band from Jabalpur, India, one of India's leading wedding brass bands. It has created a London masala of film melodies and Bhangra beats, with flavours from jazz and world music; a key ingredient is dhol drummers, playing Bhangra rhythms from the Punjab.

The last twenty years have seen Bollywood fever sweeping the world, and taken the band to festivals, venues and weddings across Europe, Australia, Canada, South Africa, India and other Asian countries.

This interest in Bollywood has also led to a rapidly growing education programme by the band, with projects in the UK, France and Norway; an online learning resource [www.bollywoodbrassacademy.co.uk](http://www.bollywoodbrassacademy.co.uk), and the release of a series of books on playing brass and wind in Bollywood style, written by Kay Charlton of the band, and published by Spartan Press.

The band has released five acclaimed CDs, several of which have been chosen for Top10 lists of world music albums of the year by the Sunday Times and by Songlines, the UK's premier world music magazine.

**Carnatic Connection** (with Jyotsna Srikanth) OLL2005 (Bollywood Brass Band, 2016)

**Chaiyya Chaiyya** (with Razaqat Ali Khan) Fy 8177 (Felmay, 2011)

**Movie Masala** BOLL2004 (Emergency Exit Arts, 2004)

**Rahmania** - the music of AR Rahman BOLL2002 (Emergency Exit Arts, 2002)

**The Bollywood Brass Band** BOLL2001 (Emergency Exit Arts, 1999)

More information at [www.bollywoodbrassband.co.uk](http://www.bollywoodbrassband.co.uk)

## A Musical Mural



This is a chance for you to get involved with painting a mural, based on a musical themed image, in the Kennet Centre, Newbury.

The Festival is collaborating with City Arts Newbury on this community project. Anyone and everyone is welcome to come and take part, helping to paint a bespoke mural on the wall in a day, as a lasting piece of artwork to be seen by all.

City Arts is an independent community art hub in the heart of Newbury, West Berkshire.

It was created in 2015 by Claire Struthers-Semple and Isabel Carmona with the aim of providing a friendly and welcoming place to learn, share, teach, collaborate and exhibit art.

City Arts is open March to December whenever a workshop or event is running.

City Arts are proud of their involvement in the community and run seasonal free and low-cost events. Their flagship Chalkfest event takes place every August – we take over the Market Square in Newbury and enjoy brightening up the pavement! A competition of the chalk drawings is judged by a local artist with prizes for different age groups.

With their commitment to the community, we have a strong ethos of equality and inclusion. This is reflected in the work they are involved in and why their fundraising is so important. They:

- support vulnerable youths in the community by providing community work for them
- run low-cost and free events like Chalkfest, Applefest, Mandala Day, Graffiti Mural Competition and Wall Hanging Day
- provide a space for local artists, craftspeople and students to exhibit their work
- work with people encouraging communication through art and creativity
- work with and support local independent small businesses



Sunday 8 May • 11.00am & 3.00pm  
Sheepdrove Eco Centre, Lambourn

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy

# Sound Beginnings

Sponsored by The Sheepdrove Trust

• **Mikhail Kazakevich** piano • **Elena Zozina** piano • **Richard Morris** narrator



## A Midsummer Night's Dream

### Mikhail Kazakevich

Born in Nizhny Novgorod, Russia, Mikhail Kazakevich studied at the city's State Conservatoire with the famous Soviet pianist and teacher Isaak Katz, who was a pupil of the legendary professor Alexander Goldenweiser. Immediately after graduating with the highest honours, Mikhail joined the professorial staff at the conservatoire and taught there until 1992 when his burgeoning performing career led him to the West.

### Elena Zozina

Elena Zozina was born in Nizhny Novgorod, Russia. She began playing the piano at the age of 5, and at 11 made her debut with the Nizhny Novgorod State Philharmonic at the Kremlin Concert Hall, playing Mendelssohn's Piano Concerto No. 1. At 14 she won the Grand Prix and a Special Diploma at the famous D. Kabalevsky's National Piano Competition. In 1992 Elena made her first concert tour abroad, playing in Dortmund and Bonn where she received great critical acclaim.

### Richard Morris

Richard Morris comes from South Wales. After a sports scholarship to Millfield School he studied singing at the Guildhall School of Music & Drama and Banff in Canada. Leonard Bernstein chose him for the role of Celebrant in his Mass for the Opera Company of Boston, a role he has repeated all over Europe, the Barbican and the Southbank in London.

As well as Bernstein, Richard has worked with many of the world's leading composers: Stephen Sondheim, Sir Harrison Birtwistle, Sir Maxwell Davies, John Casken, John Metcalf, Gavin Briars and Dominic Muldowney. Directors he has worked with include Sir Peter Hall, Sir Trevor Nunn, Richard Jones, Bill Brydon and Di Trevis. He was Enjolras in the West End hit Les Misérables. Roles in opera include Macbeth, Figaro, Don Giovanni, The Toreador, Papageno and Malatesta. He has been a company member of the Royal National Theatre and worked with many leading orchestras, including the Liverpool Philharmonic with Carl Davis. He has made many CDs, one of which won a Grammy, and has recorded for BBC Radio 2, 3 and 4.

## Imogen Cooper – Piano

**Sponsored by Lady Sieff • Sir Hugh and Lady Stevenson • an anonymous supporter**



As well as biographical links, there are musical cross-currents between all tonight's works. Ravel's *Valses Nobles et Sentimentales* pay tribute through their title to Schubert's Vienna and to his publications – *Valses Nobles* (1827) and *Valses Sentimentales* (1825). Franz Liszt, the greatest figure in nineteenth-century pianism, was much involved in the discovery and promotion of Schubert's music and made solo and orchestral arrangements of his songs and piano works. Ravel's brilliant piano writing owes much to Liszt – explicitly so in the title of *Jeux d'eau*.

Introducing '... *Le Temps Perdu* ...', Imogen Cooper writes: "It would be reasonable to glance at this list of works and wonder what holds them together as a concept, and why the reference in the title of the CD to Proust's great novel.

"It all came from a strong desire on my part to re-explore pieces – good pieces – learned when I was a teenager in Paris, or as a twenty-year-old with Alfred Brendel in Vienna. None of these pieces have I performed in my adult years on the concert platform. What has happened to them, cocooned inside me and unaddressed for half a century?

"I played them quite well as a youngster, and was taught them superbly by musicians whose natural idiom they were. This led me to wondering both about the messages from my teachers that I would find on my old dog-eared scores, and about the nature of memory, both auditory and digital. Would my hands automatically seek out the old fingerings, so dogmatically marked by my teachers on my music? Or would they instinctively try positions that better suited my present frame of mind? I have often noted how astonishing changes come about while works simmer silently over years without conscious consideration. I wondered, too, about how my acquisition of a lot of other repertoire in the intervening years – much of it Germanic – might have silently affected what came out of my hands when I made this journey inwards, with my musty scores.

"When you leave your young years, you often want to discard even the good parts of that time, like so many old garments that remind you of this and that insecurity or fear. With the passage of time, the bird's eye view can make it all appear in a different light. The works I have chosen have now transmogrified to have good or beautiful associations – of new, magic discovery, of achievement, of worlds opening up, of praise, if also of difficult journeys, the end goal waiting to be achieved. "A precis of those young years may be helpful. From 1961 to 1967 (from the ages of twelve to eighteen) I lived in Paris and studied at the Conservatoire. My teachers were Jacques Fevrier (who had known Ravel well),

Schubert	Piano Sonata in A minor D845
<i>Interval</i>	
Ravel	Sonatine
Liszt	Les jeux d'eaux a la villa d'Este
Ravel	<i>Jeux d'eau</i>
	<i>Valses Nobles et Sentimentales</i>
Liszt	Hungarian Rhapsody No. 13 in A minor

Much of today's programme comes from Imogen Cooper's latest recording project, issued under the title '... *Le Temps Perdu* ...', in which she revisits music by Liszt and Ravel that she learned as a student but has not performed in the intervening years. With Schubert, though, it is very different; acclaimed as an interpreter of his music, Imogen Cooper says she is "not afraid of being described as a Schubert specialist. He has taken up a lot of my waking time for more than 30 years. In fact, you could say that his songs and his piano music have sometimes been close to an obsession for me." Having previously made a live and recorded survey of all the piano music Schubert composed from early 1823 until his death in 1828 at the age of 31, Imogen Cooper says, "One of the reasons I've taken it all up again is that I feel it ten times more strongly than I did 20 years ago: the message has become more direct to me. Schubert has become even more necessary to my well-being, and I sense strongly that he is important for an audience's well-being too."



Yvonne Lefebure (who had known Alfred Cortot), and Germaine Mounier. This was pre-May 1968 Paris, a Paris deeply connected to the past, and to its playing traditions. There was an emphasis on unassailable digital fluency and a strong pulse, neither of which I regret having had imposed upon me. I was more French than English in those years – very formative ones – and I am grateful there too, for the balance.

“When I was twenty I heard Brendel play in London, and begged to go and work with him in Vienna where he still lived. His own career, although respectable, had not yet taken off, so he had some spare time. Over a few weeks, I spent countless hours playing to him, playing with him, and listening with him to the great musicians of the past, whose influence he still felt – Edwin Fischer, Alfred Cortot, Wilhelm Furtwangler, the Busch Quartet, Elisabeth Schumann, Lotte Lehmann... It was a cornucopia of inspiration, not forgotten to this day. Brendel was the great champion of Liszt as a visionary, a noble soul, a prolific genius; how this translated into his playing affected me deeply – and, I hope, armed me against Liszt’s many detractors who see him (without necessarily knowing his music well) as a superficial circus ringmaster, manipulating us into gasps of admiration at the hands of fabulous virtuosi. What an incomplete picture that is!

“The man was a towering figure of the romantic movement – a mesmeric and extraordinary pianist who travelled constantly to give concerts in front of ecstatic audiences, a radical and original composer who explored harmony and structure in a completely novel way, anticipating atonality. He was a conductor and a transcriber. But he was also a writer, a teacher, a benefactor, a philanthropist, a Hungarian nationalist, a Franciscan tertiary; his friends included the great figures of the time, including of course Richard Wagner, who married his daughter Cosima (von Bülow). Discovering Liszt, through Brendel, in a still enclosed Vienna, pure Mitteleuropa, proved both irresistible and profound.

“This was Vienna in the early 1970s – mere miles from the Iron Curtain, oppressive, shabby, also backward-looking. The median age seemed to me to be around seventy, streets were deserted, and The Third Man was never far off. Bratislava, in then Czechoslovakia and all of eighty km from Vienna, could as well have been Australia for all its inaccessibility. To a young person it felt like the end of the world – as it then was; the boundary of the Western world.

“These two great cities, Paris and Vienna, were both emitting their last gasps of post-war existence before transitioning into the modern cities we know now. For all that this could have had a repressive feel for a young person, they both without a shadow of doubt got under my skin, and I was already aware, in both cities, of the privilege of living there at that time, when connections with the rich cultural and historical past were so near, for better as well as for worse. That world still provides a deep resonance behind my identity, representing a sort of default position when my compass is wavering.

“So, you may ask, what has happened to all these pieces, dormant inside me? They have not fossilised. They have slowly come back, enriched by the vivid colours of a life lived: more poignant, more witty, more charming, more wondrous. Sometimes harder, because we demand more of ourselves with the passage of time and find more in the score in front of us. I have marvelled at the remarks scribbled by my teachers – I should say that I had too many of them at the same time and that, effectively, they used my scores to write catty messages to one another, all trying to gain the upper hand. ‘Ravel m’a dit’ – ‘Ravel told me!’ How can you top that? And, for all that I put the French School behind me when I moved on to work with Brendel, I now see that their comments and guidance were profound and vital, having more in common with Brendel’s way of thinking than I ever could have imagined at the time.

“The strangest part has been the re-memorising. Sometimes the fourteen-year-old girl takes over, and I feel as if it is she playing – the hands have their memory, and seeing them move over the keyboard has a strong déjà vu about it. Fingerings? Well, it is notoriously hard to change fingerings, not least from decades back. If they worked at the time, they probably work now, unless there is a musical reason to change them. By and large I have let well alone.

“The Germanic influence? If it is not unfair to the French School, I would say that the importance of ‘*die grosse Linie*’, the long line, about which Brendel spoke on day one of our working time, helped greatly in reuniting the different elements of these Gallic and Hungarian works when I returned to them. The French, too, speak of ‘*la grande ligne*’: the speaking sentence, the life force that carries you forward, rather than the solitary thought that stops you in your tracks, however beautiful. Unconsciously perhaps, there has been an adoption of story-telling as a holy principle, no note (= word) ever being irrelevant.

“Interesting, too, to observe that the greater capacity to see the whole picture, with the passage of time, also brings a slight element of detachment – something vital for French music, which should rarely sound sentimental. Cool inner poise is not inappropriate. “So maybe it is hardly ‘...temps perdu...’, as the journey inwards would not have been so rich if I had not waited so long ...”

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## FRANZ SCHUBERT (1797-1828) Sonata in A minor D. 845

- 1 *Moderato*
- 2 *Andante, poco mosso*
- 3 *Scherzo. Allegro vivace*
- 4 *Rondo. Allegro vivace*

Of the great ‘Viennese’ classical composers, Schubert was the only one to be a native of Vienna. He grew up at the heart of the city’s musical establishment, as a choirboy in the imperial court chapel and a scholar at the Imperial and Royal City College, where he led the orchestra and deputised for its conductor, who said ‘He



has learnt everything from God, that lad'. Towards the end of his time at the college, his work was supervised by the Kapellmeister of the Imperial Chapel, Antonio Salieri. Once out of the college, however, his links with the establishment all but disappear. With neither the technique nor the temperament of a virtuoso, he was unknown to aristocratic patrons or concert audiences; with no celebrity name to help sell his music, publishers were only interested in the most saleable items: short piano pieces, dances and songs for the domestic market. His biography is one of close friendships, a small and growing circle of admirers, a gradually widening reputation, and unconditional dedication to the artistry that absorbed him.

By 1825, when this A minor sonata was written, he was at last becoming known beyond Vienna. As well as songs and piano pieces, the year saw the first publications of his sacred choral music; the sonata itself was published the following year, with a dedication to Beethoven's former pupil and friend Archduke Rudolf. But time was running out; Schubert was already ill with the syphilis that would cast a shadow over both his social and his creative life, and lead to his untimely death at the age of 31.

For a composer with such melodic gifts, the first movement of the sonata is surprisingly economical, – a drama tightly constructed out of contrasting ideas and contrasting versions of the same idea. A melancholy descending motif, *pianissimo* and unharmonized, sets the scene, only to be confronted, after a short, dissonant build-up, with a new rhythmic idea, introduced in hammered fortissimo but softening into a more genial second subject.

The second movement is a set of variations, which, wrote Schubert, were particularly successful when he played the sonata, 'since several people assured me that piano keys become singing voices under my fingers. I cannot endure the accursed chopping, in which even distinguished pianists indulge and which delights neither the ear or the mind'. Clearly he was no mean pianist, as the variations range from elaborate melodic tracery to massive passages of striding octaves.

The Scherzo is full of rhythmic, harmonic and dynamic surprises. The Trio section has a Viennese lilt but the instruction to use the 'soft' pedal lends an air of mystery. The breathless closing Rondo sets off in a *moto perpetuo* of light two-part writing, which returns between contrasting episodes full of unexpected twists and turns, sudden interruptions and adventures into remote keys. At the end an *accelerando* winds the music up before whirling it off into the distance.

© Philip Young

## **MAURICE RAVEL (1875-1937)**

### **Sonatine**

1 *Modéré*

2 *Mouvement de Menuet*

3 *Animé*

The origins of the *Sonatine* go back to 1903 when Ravel's friend (and fellow-member of Les Apaches) Michel Dimitri Calvocoressi encouraged him to enter a competition put on by a short-lived bi-lingual magazine, the Weekly Critical Review, published in Paris in spite of its English title. The brief for the competition, announced in March 1903, was quite specific: to compose the first movement of a piano sonata in F sharp minor, not to exceed seventy-five bars in length. Ravel submitted his piece (under the barely disguised pseudonym of 'Verla') but in the end the competition was abandoned (one rumour had it that Ravel was the only entrant). He kept a copy, and later added the second and third movements, dating the finished manuscript August 1905. The *Sonatine* was the first work to be issued under his new agreement with the publisher Durand who brought it out in November 1905. The central 'Menuet' quickly became popular and within a few years the *Sonatine* was a considerable commercial success: more than 50,000 copies of the music were sold during Ravel's lifetime. Poised and restrained, the music is also a subtle and ingenious exploration of piano sonority. Ravel dedicated the piece to his friends Ida and Cipa Godebski.

© Nigel Simeone

## **FRANZ LISZT (1811-1886)**

### **Les jeux d'eau à la Villa d'Este**

Franz Liszt (1811 -1886) as poetic colourist, proud nationalist, and brilliant arranger is reflected in two works in this evening's recital. 'Les Jeux d'eaux a la Villa d'Este' was published in the third and last book of *Années de Pèlerinage*. Composed during 1877 while he was staying at the Villa d'Este, in Tivoli, near Rome, it captures in music the fountains at the villa, and carries a much deeper, spiritual message, too. On his autograph manuscript, at the serene passage in D major, Liszt had added a quotation from St John's Gospel (4,14): '...sed aqua, quam ego dabo ei, fiet in eo fons aquae salientis in vitam aeternam' (...but the water that I shall give him shall be in him a well of water springing up into everlasting life). The fountains were not merely a decorative feature for Liszt, but stood as a symbol of the Water of Life that purifies at Baptism and represents the Holy Spirit. As for the music, it amounted to a kind of quiet revolution in piano writing: never before had a composer created such a vibrant evocation of water, and Liszt's innovative use of pianistic colour had lasting impact on later composers, notably Ravel.

© Nigel Simeone

## MAURICE RAVEL

### Jeux d'eau

The manuscript of *Jeux d'eau* is dated 11 November 1901 and Ravel later wrote that this work marked 'the beginning of all the pianistic innovations that people have noted in my work'. According to the composer, the music was 'inspired by the noise of water and by the musical sounds which can be heard from fountains', and there was also the specific influence of Liszt's 'Les Jeux d'eaux à la Villa d'Este'. Ravel took the possibilities of 'water music' a stage further with his pianistic kaleidoscope. He dedicated the piece 'à mon Cher Maître Gabriel Faure', and his teacher was enchanted by it. Whereas Liszt's 'Jeux d'eaux' has a religious subtext, Ravel prefaces his *Jeux d'eau* with a rather more pagan line, by Henri de Regnier: 'Dieu fluvial riant de l'eau qui le chatouille...' (The River god laughing at the water that tickles him).

© Nigel Simeone

## MAURICE RAVEL

### Valses nobles et sentimentales

- 1 Modéré – très franc
- 2 Assez lent – avec une expression intense
- 3 Modéré
- 4 Assez animé
- 5 Presque lent – dans un sentiment intime
- 6 Vif
- 7 Moins vif
- 8 Épilogue

When the *Valses nobles et sentimentales* were first performed, by Louis Aubert, at a concert of the Société Musicale Indépendante on 8 May 1911, they were given anonymously – and roundly booed. Invited to guess the composer, the audience (many of them composers and professional musicians) proposed some unlikely names, among them Satie, d'Indy, and Kodaly. but Ravel recalled that a tiny majority picked him. The title was taken directly from Schubert's collections of Valses nobles and Valses sentimentales, but the music itself looks uncompromisingly forwards. Harmonies have a hard edge and in places Ravel even ventures into a kind of bi-tonality (in the central section of the seventh waltz). Textures are more sparing, less obviously alluring or colourful, than in his earlier piano works, and it is tempting to wonder whether Ravel's title, suggesting 'nobility' and 'sentimentality', was something of a tease.

© Nigel Simeone

## FRANZ LISZT

### Hungarian Rhapsody no. 13 in A minor

The Hungarian Rhapsody No. 13 was composed in 1847 and first published in 1853, with a dedication to Liszt's friend and patron Count Le Festetics (1800-1884). The melancholy seriousness of the slow introduction marks it out as a piece that demands virtuosity not to please a crowd but for purely musical reasons. The rhapsody contains a veritable cornucopia of Hungarian folk tunes,

including one made famous by Pablo de Sarasate in his *Zigeunerweisen*.

© Nigel Simeone

## Imogen Cooper

Imogen Cooper is internationally renowned for her virtuosity and lyricism and is regarded as one of the finest interpreters of Classical and Romantic repertoire.

Imogen's latest album *Les Temps Perdu* features a collection of pieces that she learnt as a teenager in Paris, or in her twenties working with Alfred Brendel in Vienna.

This afternoon's recital incorporates music from her latest album, with repertoire for which she's best known.

Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the London Symphony Orchestra with Sir Simon Rattle, Cleveland Orchestra with Dame Jane Glover, the Hallé Orchestra with Sir Mark Elder, the BBC Scottish Symphony Orchestra with Ryan Wigglesworth and the Aurora Orchestra with Nicholas Collon. Her solo recitals this season include performances at the Klavierfest Ruhr in Germany, Schubertiada in Spain, Stockholm, London and Montreal. In September 2021 Imogen was the Chair of the Jury at the Leeds International Piano Competition. Imogen has a widespread international career and has appeared with the New York Philharmonic, Philadelphia, Boston, Berliner Philharmoniker, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Budapest Festival and NHK Symphony Orchestras. She has also undertaken tours with the Camerata Salzburg, Australian and Orpheus Chamber Orchestras. She has played at the BBC Proms and with all the major British orchestras, including particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia, play/directing. Her recital appearances have included Tokyo, Hong Kong, New York, Singapore, Paris, Vienna, Prague and the Schubertiade in Schwarzenberg.

Imogen is a committed chamber musician and performs regularly with Henning Kraggerud and Adrian Brendel. As a Lieder recitalist, she has had a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio. Her recent recordings for Chandos Records feature music by French and Spanish composers, Beethoven, Liszt and Wagner.

Imogen received a DBE in the Queen's Birthday Honours in 2021. The honour adds to her many awards and accolades, which include the Queen's Medal for Music (2019), Royal Philharmonic Society Performers Award (2008), Commander of the Order of the British Empire (2007) and Honorary Membership of the Royal Academy of Music (1997). The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers, and give them time in an environment of peace and beauty.

# Festival Service

• **The Carice Singers** • **George Parris** director



Introit: Tallis "O Lord, Give Thy Holy Spirit"  
Anthem: Imogen Holst "A Hymne to Christ"  
Mass Setting: Vaughan Williams Mass in G

Following their successful concert at the Newbury Spring Autumn Festival in 2021, we welcome back The Carice Singers for this year's Festival Service.

## George Parris

George Parris combines his role as Artistic Director of The Carice Singers with further studies and freelance work in Finland. He read Music at the University of Cambridge, followed by a Master's in Musicology at the University of Oxford where he sang with the Choir of Magdalen College. He will soon graduate from the Sibelius Academy, Helsinki, where he has been studying for a Master's Degree in Choral Conducting since 2017. In Finland, he is a member of Helsinki Chamber Choir, and was recently appointed as Conductor of Helsinki-based Spira Ensemble. He has also worked with the Croatian Radio-television Choir, Somnium Ensemble (Finland) and female choir Kaari-Ensemble, and observed RIAS Kammerchor along with the radio choirs in Denmark, Sweden and Latvia.

## The Carice Singers

The Carice Singers is emerging as one of the most distinctive vocal ensembles in the UK, defined by its unique sound and imaginative choice of repertoire.

Founded in 2011, the ensemble began life focusing on Elgar's part-songs, naming themselves after the composer's daughter and only child.

Just as Carice showed a quiet but resolute sense of duty in securing her father's legacy, so is the group committed to promoting curiosity and appreciation for its ever widening repertoire amongst people of all ages.





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## 4 Girls 4 Harps

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• **Harriet Adie** harp • **Jean Kelly** harp • **Keziah Thomas** harp • **Louisa Duggan** harp



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G. F. Handel

*La Rejouissance* from The  
Royal Fireworks Music  
Two Hornpipes from The  
Water Music  
Arranged by Eleanor  
Turner

The chance to watch not one but four harpists at close quarters is a opportunity not to be missed! So often this beautiful instrument is glimpsed in the orchestra, tucked away behind the violins, or half seen and half heard as a graceful accompaniment to a wedding or social event.

H. Adie (1980)

*Elemental* (2012)

Bizet

Entr'actes I, II and IV from  
Carmen  
Arranged by Harriet Adie

The harp is an extremely ancient instrument, known from the third millennium BC onwards in various parts of the world, from Egypt and Mesopotamia to central and western Africa, south-east Asia, China and Japan. The basic technology is very simple – a frame holding a number of strings, each tuned to a single note, and a long, hollow sound-box faced with a flat sound-board. This works very well for 'diatonic' music that only uses the seven notes of a single key (equivalent to the white notes on a piano). But if you want to play in different keys, you need access to all twelve notes of a modern 'chromatic' scale, and that's where complications set in. After a century of ingenious experiments, the instrument-maker Erard patented in 1810 an elegant and enduring solution that has stood the test of time. His innovation was to use seven foot pedals, four operated by one foot and three by the other, each with three operating positions; harpists thus join organists, kit drummers and one-man-bands in the complexity of their physical coordination.

Khachaturian

*Mazurka* from  
Masquerade Suite  
Arranged by Harriet Adie

Rimsky-Korsakov

The Young Prince and  
Princess from Sheherazade  
Arranged by Harriet Adie

Manuel de Falla)

*Danza del Corrigidor* and  
*Dance du Meunier* from El  
Sombrero de tres picos  
Arranged by Eleanor  
Turner

Massenet

Scenes from *L'histoire de  
Manon*  
Arranged by Harriet Adie

The modern harp has seven strings per octave and 47 strings altogether, giving it a splendid range of more

than six and a half octaves. The long sound box lends a powerful resonance to the lowest notes, whilst the upper registers are crisp and clear. The strings are mostly coloured white; red C strings and black F strings enable the player to find their way around. Each of the seven pedals – one for C, one for D etc. – controls all the notes with the same name: flat if the pedal is up, natural if it is depressed by one level, and sharp if it is depressed even further. The unique structure and technique of the harp mean that it has many special effects of its own, with their own captivating Italian names. As well as glissando scales, the strings can be tuned to make glissando chords (*sdruciolandi*) and both hands can be involved in rapid trills and tremolandi (*bisbigliando*). These and all the harp's other effects are fascinating to see as well as to hear; free from the constraints of holding the instrument, but still in an intimate relationship with it, the harpist – perhaps more than any other instrumentalist – seems to coax and beckon the sounds from the instrument.

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

arr. Eleanor Turner

#### **La Réjouissance from *Music for the Royal Fireworks* Two Hornpipes from *The Water Music***

King George II's 'royal fireworks' were staged in 1749 to celebrate the Treaty of Aix-en-Chapelle, which brought to an end the Europe-wide War of the Austrian Succession. The music was given a public rehearsal in Vauxhall Gardens a week before the main event. 12,000 people paid half a crown each to hear the band of twenty-four oboes, twelve bassoons, nine trumpets, nine horns and three pairs of kettle drums, causing a three-hour carriage jam in Westminster. The firework display itself was mounted on a specially-built wooden structure – a huge mock-Doric temple 410 feet long and 114 feet high. The fireworks were reportedly disappointing, but the event took a different turn when the wooden temple caught fire and spectacularly burnt down. The music is in Handel's most splendid public style – at the same time grand and full of spontaneous excitement – and was an immediate hit.

The *Water Music* dates from 1717, more than thirty years earlier, when both Handel and George II's father, George I, were comparative newcomers to this country – and, as German immigrants, not universally welcomed. The circumstances were less public, but the music was similarly successful. It was commissioned for the King's leisure trip down the Thames one summer's evening, in the company of various members of the aristocracy and a separate boat containing a band of fifty musicians playing over an hour's worth of specially composed music. George liked it so much, that he asked for it to be played three times before returning, after a late supper, at three or four o'clock in the morning.

### **HARRIET ADIE (B.1980)**

#### **Elemental**

- 1 Earth
- 2 Wind
- 3 Water
- 4 Fire

Written in 2012 for 4 Girls 4 Harps, *Elemental* is described by Harriet Adie as 'probably her most ambitious work' to date. Indeed, the twenty-minute piece takes as its subject matter nothing less than the whole world – summarised through the four elements from which Greek and renaissance philosophy surmised that everything was formed: earth, air, fire and water. Whilst depicting the character of each element, the four movements also correspond musically to the classical structure of a sonata or symphony,

'Earth' moves steadily in a pacing rhythm, growing from the low, resonant notes of the instrument through oscillating figures. Pausing to introduce a more questioning section, the music rises to a climax before returning to its opening mood and fading away over a four-note ostinato bass.

Percussive chords, a driving rhythm like a Bacchic dance, and melodies chiming together in a high register create an immediate impact at the start of 'Wind'. The music becomes literally percussive when the players tap rhythms on their soundboards under flying strands of melody and surging glissandi and broken chords. After a moment of comparative calm the wind returns, with downward glissandi portraying some particularly strong gusts.

The fluidity of 'Water' is expressed through flexible, improvisatory rhythms and flowing broken chord figures that exploit the instruments' blend of clear outlines and rich resonance. The last word is given to shimmering *bisbigliato*, capturing the glitter of light on water.

A flame shoots up to set the final movement into action – a *moto perpetuo* that exploits the whole range of the instruments, full of cross rhythms, accents and flickering melodic ideas.

### **GEORGES BIZET (1838-1875)**

arr. Harriet Adie

#### **Three entr'actes from *Carmen***

In Bizet's opera *Carmen*, adult passions run high throughout – from Carmen's fight in the cigarette factory in Act I to her murder by her rejected lover Don José at the end of Act IV. However, the theatre that commissioned the opera specialised in middle class family entertainment and harmless romances suitable for wedding parties. Having committed themselves to a work by Bizet, the directors at the Opéra Comique were aghast at his choice of subject. One director resigned, but Bizet stuck to his guns. The first production was received with hostility and Bizet died a mere three months later – too soon to enjoy the lasting international acclaim that *Carmen* was soon to receive.



The opera's four acts are separated by Entr'actes that reflect the mood of the coming action. Act II takes place in an inn, where, to begin with, things are going well; the music creates a buoyant mood. Act III is set in a smugglers camp in the mountains. Clouds will soon be gathering over the action, but the famous Entr'acte, which in the original scoring featured a prominent harp accompaniment, depicts the peace of the natural scene. In Act IV the action reaches its tragic climax at the bullfight in Seville. In music strongly coloured by typical Spanish harmony, the Entr'acte sets a scene of public excitement and expectation.

### **ARAM KHACHATURIAN (1903-1978)**

arr. Harriet Adie

#### **Mazurka from *Masquerade Suite***

Aram Khachaturian came from an Armenian family and grew up in Tbilisi, Georgia. Although he was surrounded, as he later wrote, by 'an atmosphere rich in folk music: popular festivities, rites, joyous and sad events in the life of the people', his musical talent was only discovered at the age of 18, when he enrolled in the Gnesin Academy in Moscow. He went on to become one of the most successful of Soviet composers, combining an acceptance of the communist view of the arts with a love of folk music and a forceful, engaging style that carried his music across national borders. In spite of this, he did not escape condemnation for 'formalism' during the bitter cultural denunciations of 1948. His wife, the composer Nina Makarova, whom he met at Myaskovsky's class at the Moscow Conservatory, described him as 'Armenian – temperamental, strong and a bit Oriental'.

*Masquerade Suite* draws on music Khachaturian wrote for Mikhail Lermontov's play *Masquerade*, written in 1835, in which important scenes take place at masked balls. The tragic plot involves a husband who (like Shakespeare's Othello) is led by intrigues and jealousy to murder his wife. The music evokes the opulent society world against which the events are played out, blending the rhythm of period dances with the harmonic idioms of mid-twentieth century popular music.

### **NIKOLAY RIMSKY-KORSAKOV (1844-1908)**

arr. Harriet Adie

#### **The Young Prince and the Young Princess from *Sheherazade***

The youngest of the 'Mighty Handful' of Russian nationalist composers of the late nineteenth century, Nikolay Rimsky-Korsakov was a pivotal figure in Russian musical history. His hero, Glinka, had pioneered the Russian school in the 1830s and 40s; his pupils Myaskovsky, Stravinsky and Prokofiev carried his influence into the mid twentieth century, both in Russia and beyond. He came from a distinguished military family and preparations for a naval career took priority over music into his twenties. Once committed to music, he devoted himself to it with ferocious energy, not only in his own compositions, but in completing and editing many works that his friends Mussorgsky and Borodin left unfinished.

*Sheherazade* takes as its starting point traditional tales from the 'Arabian Nights' – stories set in the world of Asiatic myth and fairy tale that was also the basis for many of Rimsky-Korsakov's operas. He wrote, 'I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character'. Like Adie's *Elementals*, the four movements follow the shape of a classical symphony with 'The Young Prince and the Young Princess' forming a richly melodic slow movement.

### **MANUEL DE FALLA (1876-1946)**

arr. Eleanor Turner

#### **Danza del Corregidor and Danza del Molinero from *El sombrero de tres picos***

Manuel de Falla was inspired during his teens with the ambition to compose classical music with a national character. He studied in Madrid and won a competition organised by the Royal Academy of Arts with his opera *La Vida Breve*. When the promised performance did not materialise, he took the score to Paris, where the opera was eventually produced in 1913. Meanwhile, Falla had made contact with the constellation of composers who were in Paris in the early 1900s – Debussy, Ravel, Dukas, Stravinsky, Albéniz. He also met Serge Diaghilev, impresario of the ground-breaking Ballets Russes, who was always looking out for the latest composer who might create a sensation.

*El sombrero de tres picos* ('The three-cornered hat') was first performed by Diaghilev's company in 1919, with choreography by Léonide Massine and a set by Picasso. The comic plot tells the story of the attempts by the Corregidor (the village's magistrate, and wearer of the eponymous hat) to seduce the Miller's Wife. There are practical jokes, stolen clothing and confusions of identity, leading eventually to the discomfiture of the Corregidor and a happy ending for everyone else. The music, which uses traditional Andalusian sources, divided opinion: purists complained that it was an abuse of true Spanish folk music whilst supporters saw it as a masterly blend of Spanish traditions and modern techniques.

### **JULES MASSENET (1842-1912)**

arr. Harriet Adie

#### **Scenes from *L'histoire de Manon***

*The Story of the Chevalier des Grieux and Manon Lescaut*, by the Abbé Prévost, was published in 1731 and promptly banned for its impropriety, though it circulated widely in pirated copies. Manon is on her way to join a convent when she meets and falls in love with Des Grieux, who forfeits his inheritance by eloping with her. Manon enters into liaisons with rich men to fund a comfortable lifestyle, and is eventually arrested and transported as a prostitute. Des Grieux follows her to exile in New Orleans, where she dies after further tribulations.

The story has been adapted as a ballet or opera numerous times, particularly during the second half of the nineteenth century, when erotic plots mingling social, sexual and religious issues were the source of many a libretto. Jules Massenet was the most popular French opera composer of the later nineteenth and early twentieth centuries. His version, *Manon*, was first performed in 1884 and quickly became a mainstay of the Paris Opera, with over 2000 performances there during the next seventy years. Focusing on the character of Manon, it portrays her story from naïve girl to impassioned lover, society courtesan and doomed penitent, in one of the most demanding roles in the repertoire.

A more recent version of the story picks up Manon's last words in Massenet's opera: 'Et c'est là l'histoire de Manon Lescaut'. *L'histoire de Manon* is a 1974 ballet by Kenneth Macmillan that tells the story to Massenet's music – though not to the music of the opera itself. The score from which these scenes are taken incorporates more than forty numbers adapted from Massenet's other operas, oratorios orchestral suites, songs and piano works, including the well-known 'Élégie' from *Les Érinnyes* and the 'Air de Ballet' from *Scènes Pittoresques*.

© Philip Young

#### **4 Girls 4 Harps**

Since their formation in 2000, 4 Girls 4 Harps have been heard in numerous venues and festivals in the UK and across Europe, delighting audiences with their dynamic performances and innovative repertoire. The quartet has featured on BBC Radio 3, BBC Radio 4, BBC Radio 2's *Friday Night is Music Night*, Classic FM and Welsh television channel, S4C. They have performed at The World Harp Congress in Dublin, Champs Hill, The Fairfield Halls, St Georges, Bristol and at London's King's Place.

Harriet Adie, Keziah Thomas, Eleanor Turner and Elizabeth Bass are four harpists who have a shared goal of presenting new works and their own idiomatic transcriptions to show off the full scope of four concert harps. Many original works have been commissioned by the group, helping them to establish themselves as the leading harp ensemble in Europe. For tonight's concert, Eleanor Turner (maternity leave) and Elizabeth Bass (recently appointed Principal Harp with the BBC Concert Orchestra) are replaced by Jean Kelly and Louisa Duggan respectively.

4 Girls 4 Harps debut album, 'Fireworks and Fables', was released in 2009 and showcases their own arrangements of impressionist works by Ravel and Saint-Saëns as well as new works by the group's own composers Harriet Adie and Eleanor Turner. Well received by critics, it is regularly broadcast on national and international radio.

December 2013 saw the release of the group's second album, '4 Girls 4 Harps at Christmas', an ambitious project which included a fourteen date concert tour of

venues in London and the South-East. Described by the Sunday Express as '*putting the harp back into the heart of Christmas*', the album was also favourably reviewed by BBC Music Magazine who wrote '*Ensemble is watertight and there is a real rhythmic élan to the playing which keeps you listening*'.

2015 heralded the ensemble's 15th anniversary as a quartet. On top of live broadcasts on BBC Radio 3's *In Tune* and BBC Radio 4's *Woman's Hour*, they celebrated this milestone with a performance of the World Première of an exciting new commission, *Tetra*, composed by four female British composers. In addition, they also founded the British Harp Chamber Music Competition (the only competition of its kind in the UK) to encourage other young harpists to perform chamber music and to champion the harp in a chamber music setting.

Not a group to rest on their laurels, 2018 provided several interesting opportunities for the ensemble, with a BBC video of their performance of Shostakovich's famous Waltz No.2 going 'viral' with over 6 million views across the world to date! The quartet was also delighted to have released a new CD with Dutch label STS Digital, featuring an energetic mix of dances by different composers. Earlier that year they also performed a short set of music from the CD in a live performance for Classic FM.

With their 2020 series of concerts sadly cancelled due to the pandemic, 4 Girls 4 Harps look forward to celebrating their postponed 20th Anniversary as a quartet in 2021 and 2022.

# Ensemble Molière

Sponsored by The Headley Trust

• **Flavia Hirte** baroque flute • **Alice Earll** baroque violin • **Catriona McDermid** baroque bassoon  
 • **Kate Conway** viola da gamba • **Satoko Doi-Luck** harpsichord



## Young Artists Recital 1

### The Dancing Star

Campra	Overture from <i>Tancredi</i>
Handel	Entrée des songes from <i>Alcina</i> Entrée des Songes agréables, Entrée des Songes funestes, Entrée des Songes agréables effrayés
Rameau	Les Fleurs Suites from Les Indes Galantes Ritournelle, Marche, Premier Air pour les Persans, Deuxième Air pour les Persans, Premier Rondeau, Deuxième Rondeau, Air de Borée, Deuxième Air pour Zéphire, Gavotte vive pour les Fleurs
Handel	Suites from <i>Terpsicore</i> Overture, Sarabande, Gigue, Air, Chaconne
Rebel	Les Caractères de la danses

## ANDRÉ CAMPRA (1660-1744)

### Overture from *Tancredi*

Uncontroversial as the music of the early eighteenth century may sound today, at the time it was the subject of heated debate. French style (elegant and restrained) and Italian style (vigorous and expressive) had their passionate supporters and detractors, and within the French camp there were arguments between the conservative followers of Jean-Baptiste Lully, who in the late seventeenth century had established a definitive version of the Parisian *tragédie lyrique*, and any composer who dared to venture on a new path.

André Campra was a leading figure in the period between Lully and Rameau. He was born in Aix-en-Provence in southern France, where as a young man he held posts as a church musician (and was threatened with dismissal for unauthorised involvement with theatrical performances). Given four months leave to gain experience in Paris, he travelled north, never to return. At first employed at Notre Dame, he could not resist the lure of the stage and left the cathedral in favour of the opera house – dividing his energies between the Lullian *tragédie lyrique* and a new, lighter and more topical type of *opéra-ballet*, in which his aim, he said, was to combine French delicacy with Italian vigour.

The overture to *Tancredi* (1702) fills the formal plan of Lully's 'French overture' with vigorous musical ideas: a stately opening with proud, sharply pointed rhythms is followed by a second section driving forwards in lively counterpoint.



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

**Entrée des songes from *Alcina***

1 *Entrée des Songes agréables (Entry of the pleasant dreams)*

2 *Entrée des Songes funestes (Entry of the bad dreams)*

3 *Entrée des Songes agréables effrayés; le combat des Songes funestes et agréables (Entry of the pleasant dreams, in a fright; the fight between the bad dreams and the pleasant dreams)*

One of the most phenomenally gifted and industrious of all composers, Handel grew up in north Germany, spent five years in Italy in his early twenties and settled permanently in London in 1712. Study in Germany laid the foundations of his masterly technique; experience in Italy added bel canto vocal melody and the energy of the Italian concerto style; London, where no leading composer had emerged since the death of Purcell in 1695, gave him space to spread his wings, with George I – a fellow-German – on the throne, aristocratic patrons, and a public eager for culture and spectacle.

Over a period of thirty years Handel produced some forty operas, personally directing more than six hundred performances at the King's Theatre in the Haymarket and at Covent Garden. As in Paris, rivalries were the order of the day, though in London there were political motives. The 'Opera of the Nobility', founded in 1733, challenged the King's Theatre, where Handel was well-established, by playing to the anti-German faction in London. The contest ruined both companies financially, but gave rise to some brilliant music including, in 1735, Handel's *Alcina*.

In the plot of *Alcina*, taken from Ariosto's Renaissance epic poem *Orlando Furioso*, the title character is an enchantress who turns unwary visitors to her island into animals or objects. Towards the end of a tangled story of love and disguise, during which she becomes an increasingly sympathetic character, Alcina senses her powers are fading and summons evil spirits in a spectacular aria. But a dream, depicted in a ballet, warns her of the truth – her magic has failed. For this French-style episode in his opera, Handel collaborated with Marie Sallé, a French dancer, choreographer and costume designer. She promoted an expressive, dramatic and realistic style of dance, challenging the male-dominated conventions that gave dancers a merely decorative role.

The graceful, harmonious 'pleasant dreams' arrive first, soon followed by the 'bad dreams', leaping with threatening gestures in a snarling unison. The pleasant dreams return timidly but resolutely, and subdue the bad dreams in a vigorous scene of hand-to-hand fighting.

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

**Suite 'Les Fleurs' from *Les Indes Galantes***

1 *Ritournelle*

2 *Marche*

3 *Premier Air pour les Persans*

4 *Deuxième Air pour les Persans*

5 *Premier Rondeau*

6 *Deuxième Rondeau*

7 *Air de Borée*

8 *Deuxième Air pour Zéphire*

9 *Cavotte vive pour les Fleurs*

Jean-Philippe Rameau was the greatest French musician of the late baroque, celebrated for much of his long life more as a theoretician than as a composer; his own remarks suggest that he himself attached more importance to his theories than to his compositions. He was born in Dijon and spent most of his first forty years in the Burgundy region of France, working as a cathedral organist, composing church and keyboard music and writing theoretical treatises that laid the foundation for the modern understanding of harmony.

Moving to Paris around 1723, he found a patron in Alexandre Le Riche de la Pouplinière, an immensely rich tax farmer and generous patron of the arts, whose private orchestra Rameau was to direct for over twenty years. Through La Pouplinière's salon he met artists and writers; the outcome was some twenty substantial works for the stage, beginning with the opera *Hippolyte et Aricie*, written in 1733 when the composer was already fifty years old.

*Les Indes Galantes*, an opera-ballet comprising four acts set in different exotic locations, was first performed in 1735 and became so popular that over the next forty years it was performed in Paris in full or in part over three hundred times. Since then, complete performances have been rare; its hybrid genre has fallen out of favour, and its reflection of other cultures has become dated. At the time, however, it formed part of an intense debate about European culture and its relationship with other examples of human society, epitomised in Jean-Jacques Rousseau's idea of the 'noble savage' and the controversial political and educational philosophies that followed from it.

The first two sections of *Les Indes Galantes* depict the magnanimity of a Turkish ruler towards his French captive ('Le Turc généreux') and the tragic consequences of European incursions in South America ('Les Incas de Pérou'). In the fourth section, 'Les Sauvages', Native Americans make peace with European colonists. The third section, 'Les Fleurs', from which tonight's music is taken, is an oriental pastoral, altogether lighter in tone. Jealousies at the Persian court lead to disguise and deception, but the fears turn out to be groundless and everyone joins in a concluding flower festival. During a series of dances the cold north wind threatens to destroy the flowers (Air de Borée), but the warm winds from the south (Deuxième Air pour Zephyre) put everything to rights.

## **GEORGE FREDERIC HANDEL**

### **Suite from *Terpsicore***

- 1 Overture
- 2 Sarabande
- 3 Gigue
- 4 Air
- 5 Chaconne

Handel's first opera in London – the dramatic, spectacular *Rinaldo* of 1711 – was a sensational success. The following year he tried something different. *Il Pastor Fido* – 'the Faithful Shepherd', a gentle pastoral – was a flop. But Handel knew better than to waste good work. After a gap of more than twenty years he brought *Il Pastor Fido* successfully back to the stage in 1734, revising the music, recruiting a celebrity cast and taking advantage of the presence in London of Marie Sallé and her dancers to open the evening in the latest French fashion, with a short opera-ballet titled *Terpsicore*. In a mixture of vocal solos, choruses and dances held together by a slender plot, Erato, the muse of lyric poetry, appeals to the god Apollo, who calls on Terpsicore, the muse of dancing, to demonstrate the power of dance.

Handel's overture follows the slow-quick model set by Lully and followed by Campra in *Tancrède*, treating it in his typically spontaneous and spacious manner. In the staged version of *Terpsicore*, the dances are separated by brief recitatives: before the sarabande Apollo sings of the dancer's steps 'enchancing the heart'; before the Gigue he asks the Terpsichore to paint the excitement of a lover. The 'air' is not the smooth melody we might expect, but a depiction of jealousy – an emotional affair of rushing scales, choppy rhythms and sudden mood swings. The chaconne, the longest of these movements, involves variations over a repeating bass line. After five repeats, Handel refreshes interest by lightening the texture and then enlivening the bass, before switching to a group of variations more freely treated in the minor key and returning with renewed energy to the self-assured tread of the opening.

## **JEAN-FÉRY REBEL (1666-1747)**

### **Les Caractères de la Danse**

Jean-Féry Rebel was the son of a tenor in the choir at Louis XIV's private chapel and a pupil of Jean-Baptiste Lully. He held positions as first violin in the Académie Royale de Musique (the royal opera), as a member of Louis XIV's elite orchestra 'Les 24 violons du Roi', and from 1726 as chamber composer to the king. As a composer Rebel was original and sometimes startlingly inventive; his orchestral work *Les Éléments* ('The Elements') opens by representing chaos with all the notes of the minor key repeatedly sounded together in a grinding discord.

Dating from 1715, *Les Caractères de la Danse*, subtitled 'Fantaisie', is a whistle-stop anthology of the dances of the period, worked into a single continuous movement. Danced as a virtuoso solo depicting lovers of varying ages and sexes, it was a speciality of the dancer

Françoise Prévost – who danced it as far afield as the court of Peter the Great in Russia – and her pupils. One of these was Marie Sallé (Handel's dancer of the 1730s) who redesigned the choreography of the 'Caractères' as an expressive *pas de deux*.

Opening with a short prelude, the music takes us seamlessly – and breathlessly – through the courante, minuet and bourrée. The tempo slows for a dignified chaconne and sarabande before setting off again with a gigue, rigaudon, passepied and gavotte. Perhaps allowing the dancer a brief rest, an instrumental 'sonata' introduces the brief loure and folksy musette before the players close the work with a final display of exuberance.

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## **Ensemble Molière**

Ensemble Molière have gained a reputation as an established early music ensemble. Their unique combination of instruments provides memorable and creative programmes from the repertoire of the 17th and 18th centuries, all performed on historical instruments.

Ensemble Molière have been selected as the first-ever Radio 3 New Generation Baroque Ensemble for two years from October 2021, a new scheme run in partnership by BBC Radio 3, the National Centre for Early Music and the Royal College of Music.

The ensemble have performed throughout the UK and Europe; including performances at the MAFestival fringe in Brugge and the Oudemuziek fringe in Utrecht. 2017 has seen the ensemble make their debut at the London Festival of Baroque Music as part of their Future Artists Scheme and compete as finalists in the International Young Artists Competition at the York Early Music Festival. The ensemble have also premiered their first cross art opera project *Pygmalion*, part funded by Arts Council England and supported by Stroud Green Festival and BREMF. Ensemble Molière have been invited to perform live on BBC3 In Tune with highlights from *Pygmalion* and also their spoken word and music programme, 'Medicine and Mortality'. They have also recorded their first EP, a collection of French baroque dance movements entitled, 'Dance Sweets', which is available to buy from their website – [www.ensemblemoliere.com](http://www.ensemblemoliere.com).





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# Andrei Ioniță - 'cello

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single string and a gourd. Before the first world war Casals was already a celebrated international performer; later he created the Orquestra Pau Casals for working men in Barcelona, which played Beethoven's Ninth Symphony to celebrate the creation of the Spanish Republic in 1931. His standing as an international figure took on another dimension during the Spanish civil war when, as a staunchly Republican Catalan, he was under threat of execution by the Franco regime. Moving to southern France, he was never to return to his homeland, and refused to play in any country allied to Franco's government.

At the age of twelve Casals found a copy of the Bach suites in a second hand shop in Barcelona; fifteen years of study and practice were to pass before he played them in public. Modern cellists have Casals to thank for rediscovering these wonderful movements – previously recognised, if at all, as 'exercises' – and uncovering all their profound musical and human qualities.

'Song of the Birds' is a Catalan folk song that Casals arranged and often played in recitals during his long exile from his native country. At the age of 94, he played it at the 1971 United Nations ceremony, saying 'I am going to play a melody from Catalan folklore: 'The Song of the Birds'. Birds sing when they are in the sky, they sing: "Peace, Peace, Peace", and it is a melody that Bach, Beethoven and all the greats would have admired and loved. What is more, it is born in the soul of my people, Catalonia.'

Pablo Casals *Song of the Birds*  
Bach Cello Suite no. 5 in C Minor  
BWV 1011

## Interval

Bach Cello Suite no. 1 in G Major  
BWV 1007  
Bach Cello Suite no. 3 in C Major  
BWV 1009

## PABLO CASALS (1876-1973)

### Song of the Birds

The patron saint of twentieth- and twenty-first cellists, Pablo (Pau) Casals was described by the legendary violinist Fritz Kreisler as 'the greatest man who ever drew bow'. In his speech accepting the United Nations peace medal in 1971, Casals said of himself 'I am a very simple man. I am a man first, an artist second. My first obligation is to the welfare of my fellow man. I well endeavour to meet this obligation through music, since it transcends language, politics and national boundaries.'

Casals' career, which spanned three quarters of a century and included performances to Queen Victoria (1899) and John F Kennedy (1961), started with a public solo at the age of six – on the violin; his first 'cello' was a simple bass instrument made by his father using a

## JOHANN SEBASTIAN BACH 1685-1750) Cello suites

Bach's six suites for solo cello have been described as 'the Everest for every cello player' and as 'the cellist's Bible' – both a supreme physical and technical challenge and a complete source of spiritual insight. That their origins are shrouded in mystery gives them an additional fascination. They were first published in about 1824 in Paris in an edition by Jean-Louis Norblin, after a century of almost total neglect.

It is thought that the suites date from about 1720, during Bach's time as Kapellmeister for the music-loving Prince Leopold of Anhalt-Köthen – a period that also saw the composition of the Brandenburg concertos, the first part of the Well Tempered Klavier and the six sonatas and partitas for solo violin. The cello suites share some features with these works, but questions remain: Bach played the keyboard and violin but is not known to have played the cello, and there are few precedents for solo works for the instrument. Did he write the suites for a cellist at Leopold's court, or perhaps as a personal exercise or challenge? No autograph copy has survived; nor has the copy listed among the possessions of Bach's son Carl Philipp Emanuel. Four manuscript versions

from the eighteenth century are known, including one written out by Bach's second wife, Anna Magdalena, who was paid as a copyist during Bach's time after 1723 as Cantor at the Thomaskirche in Leipzig; The copies have inconsistencies over the notes and articulation, and only the dance names suggest the tempo and style of each movement.

This tantalising mix of information and ignorance offers scholars and musicologists a rich field for research and controversy, ranging from the instrumentalists whom Bach worked with and the particular instruments they played, to the exact position of a slur in a specific bar or whether to start a trill on the higher or lower note (a whole book has been devoted to the ornaments in the suites). Many publications have further complicated the situation with the interpretative ideas of a particular performer or teacher – speed, dynamics, bowing, ornamentation and articulation; altogether, over eighty versions have been issued since Norblin's pioneering work.

Bach's style is founded in counterpoint and harmony – multiple melodic lines combining to create an architecture of successive chords and cadences. How to achieve this, when writing for an instrument that is most comfortable playing a single line, was a technical problem that Bach solved with extraordinary mastery. Chords are possible on the cello, but three- and four-note chords have to be spread, taking time that potentially interferes with the flow of the rhythm – particularly important as these are nearly all dance movements. In places, Bach zig-zags between the notes of two contrapuntal melodies, or leaps from one end of the instrument to another to suggest an independent bass line; in running passages the top and bottom notes outline the harmony as the music rises and falls. Broken chords might seem an obvious recourse, but they carry limited melodic interest and motivic density, and Bach uses them sparingly.

If the project offered Bach a challenge, it is one that he passes on in full measure to the performer. All the nuances that can be shown through the orchestration of a piece of ensemble music or the polyphony of a keyboard have to be created by the inflection of the single instrumental line: projection of the rhythm and metre (fundamental to a dance), melodic interest, varied dynamics and accents, phrasing, harmonic shape and larger-scale structure. Each suite consists of a Prelude followed by five dances in 'binary' form (consisting of two repeated halves) – an allemande, courante, sarabande and gigue and (before the gigue) a sandwich of two related movements that vary from suite to suite. The succession of dances ensures variety within each suite, and beyond this Bach gives each suite a key and character of its own.

## **SUITE NO 5 IN C MINOR BWV 1011**

- 1 *Prelude*
- 2 *Allemande*
- 3 *Courante*
- 4 *Sarabande*
- 5 *Gavotte I and II*
- 6 *Gigue*

The third suite is the most intense and emotional of the set. Even the colour of the instrument as a whole is darkened, as Bach requires the bright top A string to be tuned down to G. The opening prelude is cast in the two-part form of a French overture. The slow opening section is intensified by the depth of the open C string, the uneven, impulsive 'dotted' rhythms and the frequent dissonant chords. It leads to a fugue – a strict contrapuntal medium conveyed so clearly through the single line that the entries of the subject and intervening episodes are easily recognisable at different pitches and in different keys.

Allemandes are usually flowing movements at moderate speed, but this Allemande is closer to the manner of the suite's opening, with 'dotted' rhythms, tense harmonies and impassioned phrases in the tenor register suggesting a recitative.

Bach had two kinds of Courante at his disposal; here he chooses the French version (slower and more serious than the Italian type), more flowing than the Allemande but still gloomily emphasising the minor third of the key.

The Sarabande is a marvel of expressive concentration. In the slowest movement of the suite, Bach declines to enrich the texture with chords, leaving a bare single line to do all the work. In drooping phrases that belong to the language of Bach's penitential cantatas and Passions, and with hardly any variation of rhythm, the movement weaves through elliptical harmonies, gradually expanding its range with patterns of angular and unexpected intervals.

The two Gavottes are strongly contrasted, the first tough, rhythmic and chordal, with a greater allowance of major tonality than the previous movements. The second Gavotte brings a strange whirling of triplets, with something almost sinister in its combination of rhythmic energy and emphatic minor tonality.

French style is again apparent in the style of the closing Gigue, which combines the dotted rhythms and triple metre of the two sections of the Prelude. The eight-bar sections and clear-cut cadences provide a sense of stability, offset by several pauses where the tune waits, poised in mid-air before resuming its course towards the end of the suite.

## **SUITE NO. 1 IN G MAJOR BWV 1007**

- 1 Prelude
- 2 Allemande
- 3 Courante
- 4 Sarabande
- 5 Menuet I and II
- 6 Gigue

This is the shortest and most straightforward in tone of the six suites. Like the famous first prelude of the Well Tempered Clavier, its opening Prelude presents the fundamental building materials of Bach's musical vocabulary. Starting with a figure derived from a simple broken chord, the music establishes the G major tonality, going on to illustrate how to change key to four of G major's near relatives. Pausing on a high D, on a chord that sits unresolved on the lowest note of the instrument, the music then takes off into a free fantasia, passing through an exciting passage of *bariolage* (rapid notes on alternating strings, mixing open string and fingered notes) and a whole octave of the chromatic scale before triumphantly cadencing in G.

The gracefully flowing Allemande is full of variety but clearly signposted, with spread chords opening phrases and expansive arpeggios settling each cadence. The lively Courante bounces between high and low registers and features exciting passages of continuous rapid motion.

At the heart of the suite is the Sarabande; here the mood is calm and poised, at first clearly shaped into separate phrases, and then settling into fluent rhythm as the music approaches each cadence.

Each of the two Minuets has a short first section of eight bars followed by an answering sixteen bar phrase that elaborates the return to the final cadence. The minuets share some family likeness, but the first opens with a positive upward gesture in the major key whereas the second (the filling of the 'sandwich') descends in the minor key, giving it a more plaintive quality.

The manuscripts of the Gigue show the unusual detail of slurs in the first bar and staccato in the second, suggesting a skittish quality in the music. Each section includes a diversion to the minor key, perhaps recalling the darker colour of the second minuet; after this diversion, the second section adds an extension, winding up to the final cadence.

## **SUITE NO. 3 IN C MAJOR BWV 1009**

- 1 Prelude
- 2 Allemande
- 3 Courante
- 4 Sarabande
- 5 Bourrée I and II
- 6 Gigue

The hallmark of the third suite is energy. The Prelude opens with a magnificent plunging line across the range of the instrument, and continues with seventy-five bars of uninterrupted semiquaver movement, twisting and turning through different keys and figurations. About half way through, in a passage the cellist Steven Isserlis describes as 'electrifying', the music settles on the low G string (the 'dominant' of the home key) for seventeen bars of ever-increasing tension as we await the return of the C major chord – finally sealed with the return of the downward plunge from the opening bars.

After the impetuous continuity of the Prelude, a conventionally flowing Allemande could have been an anti-climax. So Bach fills his Allemande with a characteristic rhythmic 'short-short-long' figure, making the contrast even clearer by applying the rhythm to the downward scale with which the Prelude has just ended. The Courante provides yet another variation on the same two-octave descent, turning it into a precipitate falling arpeggio. This Courante is cast in the lively Italian version of the dance, its leaping shapes and driving rhythms passing through patches of light and shade and pausing only to register the cadence points. Like the previous three movements the Sarabande opens by falling from middle C – this time in a long, expressive, undulating phrase. In the second half a modulation into the minor through an unexpectedly high register strikes a plangent note before the final cadence phrases restore the calm mood.

The 'short-short-long' rhythm heard in the Allemande – so typical of Bach's instrumental writing – puts a spring in the step of the tuneful Bourrée. The first section is a mere eight bars long but the second half extends to more than twice this length, driven by changes of key, leaping intervals and gathering rhythmic propulsion. Opening with a similar figure, but set in a minor key the second Bourrée sounds like a gentler reflection on the high spirits of first.

The closing Gigue abounds in bold contrasts and instrumental virtuosity. Its dancing opening theme is still in mid-air when an episode of exciting *bariolage* across the strings takes over, followed by double stopping on some surprisingly discordant intervals and a final swoop to the cadence. The second half follows a similar pattern, and the excitement of each idea, combined with the clear-cut architecture of the whole movement, brings the suite to an exuberant conclusion.

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### Andrei Ioniță

**"Ioniță displayed an uncanny sureness of intonation and a beauty of tone, no matter how far his fingers traveled or how high his lines soared." – *The San Diego Union-Tribune***

The Gold Medal-winner at the 2015 XV International Tchaikovsky Competition, the phenomenal young cellist Andrei Ioniță was called "one of the most exciting cellists to have emerged for a decade" by the prestigious *Times* of London. He was a BBC New Generation Artist from 2016-18 and was the Symphoniker Hamburg's artist-in-residence for the 2019-20 season. A versatile musician focused on giving gripping, deeply felt performances, Andrei has been recognized for his passionate musicianship and technical finesse.

Andrei made his U.S debut in 2017 with recitals in Chicago and Washington, D.C., and gave his New York debut recital in Carnegie Hall's Zankel Hall. Highlights of the previous two seasons have included concertos with the Münchner Philharmoniker (Valeriy Gergiev), Orchestre symphonique de Montréal (Kent Nagano), BBC Philharmonic (Omer Meir Wellber and John Storgårds), Danish National Symphony (Christian Kluxen), Royal Scottish National Orchestra (Karl-Heinz Steffens), San Diego Symphony (Case Scaglione), Yomiuri Nippon Symphony (Sylvain Cambreling) and

BBC National Orchestra of Wales (Ainars Rubikis); he has given recitals at Konzerthaus Berlin, Elbphilharmonie, Zurich Tonhalle, LAC Lugano, and L'Auditori in Barcelona, as well as at the Mecklenburg-Vorpommern, Schleswig-Holstein, Verbier and Martha Argerich Festivals. Andrei's debut album on Orchid Classics combined a Brett Dean world-premiere with Bach and Kodály, prompting *Gramophone* to declare him "a cellist of superb skill, musical imagination and a commitment to music of our time."

Before winning the Tchaikovsky Competition, Andrei won First Prize at the Khachaturian International Competition in June 2013; in September 2014, he won Second Prize and the Special Prize for his interpretation of a commissioned composition at the International ARD Music Competition. In 2014, he received Second Prize at the Grand Prix Emanuel Feuermann in Berlin. Andrei was born in 1994 in Bucharest and began taking piano lessons at the age of five before receiving his first cello lesson three years later. He studied under Ani-Marie Paladi in Bucharest and under Jens Peter Maintz at the Universität der Künste Berlin. A scholarship recipient of the Deutsche Stiftung Musikleben, Andrei performs on a cello made by Giovanni Battista Rogeri from Brescia in 1671, generously on loan from the foundation.



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# Dame Janet Baker

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**in conversation with Edward Seckerson**

## Janet Baker



While mezzo-soprano Dame Janet Baker is best known for her performances of British music, especially that of her compatriot Benjamin Britten, she was also a fine performer of art song, sacred music, and Classical and pre-Classical opera. Her repertoire, as well as her background, frequently overlapped that of her great predecessor, Kathleen

Ferrier; though her career was mostly centred in England, and she always had a special place in the regard of English audiences, her fame was international.

Born in Yorkshire in 1933, Dame Janet never had a formal musical education. Coming from a far from affluent family, she left school to work in a bank and her earliest musical experiences were of watching her father in the Police Choir. After performing a small solo in Haydn's Nelson Mass with the Leeds Philharmonic Choir in 1953 Ilse Wolf, whom Janet sang alongside, gave her the contact details of a singing teacher in London. Inspired by her first taste of the concert platform Janet asked for a change of bank office to London and began lessons with Helene Isepp.

In 1956, she won the second prize in the Kathleen Ferrier Competition; that year also saw her operatic debut as Roza in Smetana's *The Secret*, in an Oxford University Opera Club performance. In 1962, she first sang with the English Opera Group, as Polly in Benjamin Britten's famous production of *The Beggar's Opera* at Aldeburgh. She later credited the leading spirits of that group, Britten and tenor Peter Pears, as giving the ensemble and its singers the highest possible standards, as well as raising the reputation of British singers internationally. In 1966, she made her Covent Garden debut as Hermia in Britten's *A Midsummer Night's Dream*, and her Glyndebourne debut as Purcell's *Dido*. In 1971, Britten wrote the role of Kate Julian for Baker in his opera *Owen Wingrave*, written for BBC television.

As her operatic career progressed, Baker focused on pre-Classical and Classical works such as Gluck's *Orfeo ed Euridice*, Handel's *Giulio Cesare*, the title role of Gluck's *Alceste*, *Dido* in Purcell's *Dido and Aeneas*, *Ottavia* in Monteverdi's *L'incoronazione di Poppea*, and *Dorabella* in Mozart's *Così fan tutte*. However, she also performed Romantic and 20th century roles such as *Dido* in Berlioz's *Les Troyens a Carthage*; Donizetti's

*Maria Stuarda*; *Charlotte* in Massenet's *Werther*; and *Octavian* in Richard Strauss' *Der Rosenkavalier*. Much of her recital repertoire was drawn from the standard works of Fauré, Schumann, Schubert, Duparc, Haydn, and Mahler, and the British masters such as Purcell and Elgar; however, she also drew from the works of lesser-known composers, particularly from the pre-classical period, taking special pleasure in bringing their works to public attention. In 1982, she gave her farewell performances as *Orfeo* in London and at Glyndebourne.

## Edward Seckerson



Formerly Chief Classical Music Critic of *The Independent*, Edward Seckerson is a writer, broadcaster, podcaster, and musical theatre obsessive. He wrote and presented the long-running BBC Radio 3 series "Stage & Screen", in which he interviewed many of the biggest names in the business - among them Julie Andrews, Angela Lansbury, Liza Minnelli,

Stephen Sondheim, and Andrew Lloyd Webber. During his journalistic career he has written for most major music publications and is still on the panel of *Gramophone* magazine. He appears regularly on BBC Radio 3 and 4 and presented the 2007 series of the musical quiz *Counterpoint*. On television, he has commented a number of times at the Cardiff Singer of the World competition. He has published books on Mahler and the conductor Michael Tilson Thomas.

Edward conducted one of the last major interviews with Leonard Bernstein, and his audio podcast *Sondheim - In Good Company* proved a significant contribution to Sondheim's 80th birthday year. He is still doing the rounds of theatres all over the country with *Facing The Music* - a show he devised and performs with Dame Patricia Routledge, chronicling her little-known career in musical theatre, and hosts his *Comparing Notes* series of conversations and live performances with stars of musical theatre at *Crazy Coqs*, the iconic cabaret room at *Brasserie Zedel's*. For *Alex Fane Productions* he has appeared with Dame Diana Rigg at London's *Queen Elizabeth Hall* and the Broadway legend *Patti LuPone* at the *Theatre Royal Haymarket*. He has also devised two shows with *Jason Carr* - *Bernstein Revealed*, with *Sophie-Louise Dann*, and *Rodgers Revealed*, with *Anna Francolini* - which explore the life and work of Leonard Bernstein and Richard Rodgers respectively.

# Flook

• **Brian Finnegan** whistles and flutes • **Sarah Allen** flutes and accordion • **Ed Boyd** guitar • **John Joe Kelly** bodhran



© Nikolaj Lund

**Flook were shortlisted for Best Folk Group in Ireland's RTÉ Radio 1 Folk Awards 2019 Ancora was nominated as Best Album in BBC Radio 2 Folk Awards 2019**

Due to overwhelming popular demand, the legendary Flook are well and truly back on the scene. After a recording hiatus of 14 years, Flook released their latest album, *Ancora*, in April 2019.

With the flutes and whistles of Brian Finnegan and Sarah Allen, the guitar of Ed Boyd and the bodhran of John Joe Kelly, this iconic band weaves and spins traditionally rooted tunes into an enthralling sound – with agile but tight rhythms and virtuoso improvisation. Flook possesses a rare blend of fiery technical brilliance, delicate ensemble interaction and a bold, adventurous musical imagination.

Formed over 25 years ago by four friends, Flook burst onto the international music scene with their debut studio album, *Flatfish*. The band had a remarkably successful performing and recording career – the sheer enjoyment of playing together shone through their albums (*Flatfish* (1999), *Rubai* (2002) *Haven* (2005)) but it was their live performances that really captured the hearts of those who watched and listened. The rapport between these four musicians, and the sheer enjoyment they developed in playing together, was commented on by audiences and critics alike. Having won Best Band at BBC Folk Awards 2006, Flook took a break in 2008, but they didn't stay silent for long, and the last 5 years has seen them playing occasional live shows, including short tours of Japan, Ireland and Germany, as well as festival shows. Their most recent album, *Ancora*, was released in April 2019 with a sell-out 17-date tour of England and Wales.

Brian Finnegan said, "Way back in 2005 when we released our 3rd studio album *Haven*, little did we know that it would be our last for almost a decade and a half. We took a break in 2008, followed our hearts and instincts and went our separate ways; had kids, got hitched, loved, lost, explored the musical world post-Flook. But when Flook came calling again in 2013, so the voltage returned and like all deep friendships it felt like we'd never been apart. Part of the decision to re-group was the understanding that we had much left to say as a band, and a certain responsibility to our loyal fans, old and new, to create Flook music of the present, rich in both past and future. The imagery associated with the meaning of *Ancora* is abundant indeed. It is the Latin word for anchor, be that to the seabed or in the kith and kin of our lives. It also means 'hope' and 'again'. The great Italian master Michelangelo was attributed as saying "*Ancora Imparo*" on his 87th birthday, meaning "I am yet learning". This resonated in us and was present throughout the process of recording '*Ancora*'. So, deeper in we go. Thanks for listening."

There is no shortage of virtuosity amongst the members of Flook, but the unique impact of this sensational Anglo-Irish group stems from the wholly intuitive, almost symbiotic, exchange between the various flutes, frets and skins. *Ancora* marks a return after too long away, but also a continuation.



# Kinsky Trio Prague

**Sponsored by Sir Mark and Lady Waller**

• **Veronika Böhmová** piano • **Lucie Sedláková Hůlová** violin • **Martin Sedlák** 'cello



Beethoven	Trio C minor op.1, No.3
Novák	Trio d minor "quasi una ballata" op.27
Mendelssohn	Trio No. 2 C minor op. 66

## **LUDWIG VAN BEETHOVEN (1770-1827)** **Piano Trio in C minor op.1, no.3**

1. *Allegro con brio*
2. *Andante cantabile con variazioni*
3. *Menuetto: Quasi allegro*
4. *Finale: Prestissimo*

The piano trio, combining piano with violin and cello, was one of the central types of classical chamber music. Much favoured by Haydn, it also interested Mozart, while its importance for Beethoven is reflected in the fact that after his arrival in Vienna in 1792, his first published music was a set of three trios. He composed trios at regular intervals from then until the time when his deafness made performing chamber music impossible for him. The last of his trios is the famous Archduke, Opus 97, of 1811.

There can surely be no more characteristic and original an Opus 1 than Beethoven's set of three piano trios. He was in his mid-twenties when he composed them, and they were calculated to make a strong impact upon the Viennese musical scene of the day. The expressive heart of the whole set is the radiantly serene slow movement of the second work, which contains music of great breadth and maturity.

In some respects the C minor Trio shows signs of Haydn's influence, though the first movement has that powerful *Allegro con brio* style Beethoven would feature so often in later masterpieces. The theme and variations of the slow movement bring a clear expressive agenda, the cantabile marking indicating the starting point in terms of a song-like expressive nature.

A movement labelled minuet comes third, featuring abrupt changes of mood and a central trio in the major key. In his finale Beethoven sets an unequivocal *Prestissimo tempo*, the music scurrying along as quickly as possible.

© Terry Barfoot

## **VÍTĚZSLAV NOVÁK (1870-1949)** **Piano Trio in D minor 'Quasi una Ballata' op.27**

*Andante tragico - Allegro burlesco - Andante - Allegro*

Vítězslav Novák is one of the most important Czech composers and teachers of the first half of the twentieth century. Almost driven from music during his childhood by the bullying that accompanied his violin and piano lessons, he graduated in law and philosophy from Prague university whilst also studying composition under Dvořák at the Prague Conservatory. In common with many of his contemporaries, he found inspiration in folk music – travelling, collecting folk songs and climbing in the mountains of Moravia. He succeeded Leoš Janáček as director of the Brno Philharmonic Choir, and later returned to Prague for a long stretch teaching at the Conservatory. In a period of great cultural and political upheaval, his career was often fraught with anxiety and controversy.

Novák's works range from operas and large-scale choral and orchestral compositions to chamber music, piano music and songs. Many are inspired by the landscapes and history of Slovakia and Moravia; his op. 26, completed in 1902, was the tone poem *In the Tatra Mountains*. The Piano Trio, op. 27, published the following year, has a more formal title, but the subtitle – 'Like a ballad' – hints that it too has a programmatic element, and Novák himself referred to it as autobiographical.

Cast in a single span that incorporates the movements of a more traditional structure, the work opens with a dramatic 'Andante tragico'. The instruments burst onto the scene with a powerful lament that dominates the section, although there are also more flowing and consoling sections. A glittering piano cascade and string trills introduce a scherzo, an unpredictable affair of unsettling high spirits; in its gentler middle section violin and cello quietly exchange phrases before embarking on an expressive duet. A short return to the burlesque mode and a reminder of the 'tragic' music from the opening lead to the Andante movement, its broad phrases enveloped in figuration that develops to a climax of impassioned intensity. The final 'Allegro' moves with whirling energy, the frequent extreme instructions – *fortissimo*, *martellato*, *marcatissimo* – straining at the resources of the small ensemble. Eventually, the theme from the opening of the work strides in and leads the music to a mournful finish, through strange whisperings in the cello, played over the bridge ('*sul ponticello*'), and final sad echoes of the theme.

© Philip Young

**FELIX MENDELSSOHN (1809-1847)**  
**Piano Trio No. 2 in C minor op. 66**

1. *Allegro energico e con fuoco*
2. *Andante espressivo*
3. *Scherzo: Molto allegro quasi presto*
4. *Finale: Allegro appassionato*

Mendelssohn wrote his Piano Trio in C minor in 1845, having recently returned to Leipzig after a period working in Berlin. He composed it alongside the String Quintet in B flat major and the famous oratorio *Elijah*. It seems the trio made a favourable impression at its first performance, and no wonder. The first movement generates considerable intensity of texture and momentum, with strongly articulated themes, including a splendidly broad second subject. There are also many subtleties of development, the last of which occurs in the coda, when the second theme makes an oblique appearance.

The Andante is another example of Mendelssohn's reverence for Beethoven, and in particular his celebrated Archduke Trio. The elegant lines of string music combine most effectively with the piano, creating tensions of a most expressive kind.

Mendelssohn is rightly famous for the gossamer textures of his 'fairy music', and this scherzo brings another example of the phenomenon, recalling the Octet and the *Midsummer Night's Dream* music.

The finale contrasts by having more intensity of expression. For it is an Allegro appassionato that develops on the large scale, both intellectually and emotionally. The first subject is a particularly strong invention, while the episodes contain a chorale theme whose distinctive personality makes a special impression when it is recalled at the close of the movement.

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**Kinsky Trio Prague**

Founded in 1998, the Kinsky Trio Prague is one of the outstanding Czech chamber ensembles. Since 2004 the Trio has had the honour of bearing the name 'Kinsky' by kind permission of the aristocratic Czech family from Kostelec nad Orlicí. The Trio studied at the Academy of Music in Prague and has taken part in several master classes (e.g. with the Guarneri Trio and the Florestan Trio). The Kinsky's international career has taken them all over Europe (Austria, Germany, Switzerland, Italy, Spain, Belgium, England, France, Lichtenstein), the U.S., Canada, Mexico and also the Seychelles. They regularly record for Czech Radio, and their concerts have also been broadcast in Mexico and the U.S. The Kinsky Trio Prague organized its own series of chamber concerts at the Stone Bell House, an historic inn on the Old Town Square in their home city of Prague.

Since 2009 the Kinsky Trio Prague has regularly recorded CDs for the French label Praga Digitals (distributed by Harmonia Mundi). Their recording of complete piano trios by Bohuslav Martinů has been warmly recommended by international music critics (Diapason, Gramophone, Classica, Harmonie, etc.). The other CDs include compositions by Czech composers Foerster, Novák, Janáček and Fibich, and less known Russian trios by Borodin, Rimsky Korsakov and Arensky.

Every summer the Kinsky Trio Prague organizes a chamber music course "Pellegrina with the Kinsky Trio & Friends" for musicians from all over the world.

**Lucie Sedláková Hůlová**

Lucie Sedláková Hůlová is a sought-after violinist and chamber musician.

Born in Prague, she graduated from the Prague Conservatory under Dana Vlachová (violinist of the Czech Trio) in 1997 and from the Prague Academy of Music under Jiří Tomášek in 2002 (Masters degree).

She has to her credit an impressive list of solo appearances with Czech orchestras as well as with partners in various chamber music combinations. In 2004 she featured as a soloist in the Dvořák Violin concerto with the Pilsen Philharmonic Orchestra under Jiří Malát on their highly successful tour of the USA. The critics admired particularly the beauty of her tone and the warmth of her musical expression.

She regularly plays with her husband, cellist Martin Sedlák, as the Czech String Duo and together they also join forces with pianist Veronika Böhmová, forming the Kinsky Trio Prague. She frequently plays with her father, Pavel Hůla (former first violinist of the Kocian and later also Pražák Quartet). She is a member and soloist of the Praga Camerata chamber orchestra. She engages herself also in performing baroque music in authentic interpretation on authentic instruments, both as soloist as well as in specialized ensembles.

While still studying, Lucie received several awards in various competitions and attended several master

classes staged in Semmering, Austria and Verbier, Switzerland.

In the summer of 1997 she was a member of the European Union Youth Orchestra, conducted by Bernard Haitink. In 2000 – 2006 she was also a member of the UBS Verbier Festival Orchestra where she worked with the world's most famous and respected conductors and soloists (such as Levine, Mehta, Gergiev, Järvi, Temirkanov, Masur, Dohnanyi, etc.).

She has made a number of recordings for Czech Radio as well as several CDs and has appeared in numerous concert broadcasts.

As a soloist and member of all these ensembles, she has given hundreds of concerts all over the world. She plays an 18th-century Italian violin and a copy of baroque G. Guarneri violin made by Dalibor Bzirký.

### **Martin Sedlák**

Cellist Martin Sedlák graduated from the Prague Conservatory and the Prague Academy of Performing Arts, where he studied with Professor Josef Chuchro. He took part in master classes by M. Mlejník, E. Arizcuren, T. Kühne, M. Perényi and M. Rostropovich, who said about him: 'He is an excellent cellist who has perfect mastery of his instrument.'

He is a winner of the international cello competitions in Liezen (Austria) and Prague (Czech Republic) and won a special prize for the best interpretation of Martinů's work. In 1998 he was inscribed, as a soloist, on the prestigious list of young artists issued by the Czech Music Fund.

He is a member and soloist of the Praga Camerata chamber orchestra. He was also a member and principal cellist of the UBS Verbier Festival Orchestra and later the Verbier Festival Chamber Orchestra, where he worked with the world's most famous and respected conductors and soloists.

He has made more than twenty recordings as soloist for Czech Radio as well as a number of CDs. In 2005 and 2006 he collaborated with violinist Maxim Vengerov. He performs on cellos of F. A. Homolka 1859 and O. F. Špidlen 1928.

### **Veronika Böhmová**

30 year old Czech pianist Veronika Böhmová has garnered accolades at dozens of Czech and international competitions. She studied with Professor Arkadi Zenziper at the Hochschule des Carl Maria von Weber in Dresden, and with Professor Ivan Klánský at the Academy of Performing Arts in Prague.

Veronika has performed for audiences in the Czech Republic (Prague Spring and Prague Autumn festivals), Belgium, Germany, Austria, Poland, Slovakia, Slovenia, Lithuania, France, Spain, Italy, Mexico, USA, China and Japan.

In 2016 Veronika played her debut concert in the famous Carnegie Hall in NY. She has performed under the direction of conductors Jiří Bělohlávek, Jakub Hrůša and Paul Goodwin.

Her accomplishments include 1st prize at the 2012 Rotary Club Nuremburg International Competition, 2nd prize at the 2012 Anton G. Rubinstein Wettbeverb, and 2nd prize at the 2007 Maria Canals Competition in Barcelona. In spring 2014, Supraphon released her debut album Stravinsky: Le Chant Du Rossignol / Prokofiev: Sonata No. 8. Since 2015 she is the piano teacher at the Prague Conservatory.



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### Young Artists Recital 2

Mogens Andresen	<i>Prelude - Rheinlaender</i> from Norwegian Dances
Pergolesi arr. Verhelst	<i>Pulcinella</i> Suite 2.0
Peter Longworth	<i>in Bergamo</i>
Florence B. Price arr. Blair	<i>Adoration</i>
Weill arr. Foster	Selections from <i>The Threepenny Opera</i>

#### MOGENS ANDRESEN (1945-)

##### **Prelude - Rheinlaender** from Norwegian Dances

Mogens Andresen trained as a trombonist - unusually, as a left-handed player. He worked with the Falster Infantry Regimental Band and as bass trombonist in the Royal Danish Orchestra before taking up a post as professor and head of brass at the Royal Danish Academy of Music (1998-2013). He has written a trombone tutor and books on the history of brass instruments, and his compositions and arrangements for brass are played by ensembles across the world.

The Rheinlaender that opens his suite of three Norwegian Dances is a Scandinavian polka, introduced by a formal fanfare but soon depicting a rumbustious scene of dancers clapping to a lively folk tune. In an exuberant mix of traditional and contemporary rhythms

and harmonies, the tune is thrown about among the instruments, and is interspersed with a variety of atmospheric and humorous episodes.

#### GIOVANNI BATTISTA PERGOLESI (1710-1736)

##### arr. Steven Verhelst (1981- )

##### **Pulcinella 2.0**

- 1 Allegro moderato (Trio Sonata no. 1 by Domenico Gallo, 1730-c. 1768)
- 2 Aria (*Il Flammellino* Act 1 by Pergolesi)
- 3 Trio Sonata no. 3 (D Gallo)
- 4 Aria: Moderato (*Lo Frate 'Nnamorato* by Pergolesi)
- 5 Allegro e staccato (*Concerto Armonico* no. 2 by U W van Wassenaer, 1692-1766)
- 6 Si tu m'ami (A Parisotti, 1853-1913)
- 7 Allegro (Harpsichord Suite no. 1 by C I Monza, d. 1739)
- 8 Allegro (Harpsichord Suite no. 3 by Monza)
- 9 Sinfonia: Allegro (Pergolesi)
- 10 Aria: Moderato (*Lo Frate 'Nnamorato* by Pergolesi)
- 11 Vivo (Trio Sonata no. 7 by Gallo)

Steven Verhelst is a Belgian composer and trombonist. He majored in bass trombone at the Royal Flemish Conservatory in Antwerp with Ben Haemhouts and then studied at the Rotterdam Conservatory. He has played in many Belgian and Dutch orchestras and is a member of various ensembles such as World Brass and the Netherlands Wind Ensemble. As a composer he has written numerous original compositions and

arrangements for leading performers and ensembles. *Pulcinella* 2.0 is a 'second-generation' re-imagining of music from the eighteenth century, inspired by Igor Stravinsky's ballet *Pulcinella* (1919-20). Having literally caused a riot with his monumental, ear-shattering *Rite of Spring* in 1913, Stravinsky turned his back on the idea of violent music for huge orchestras and signed up to 'neo-classicism' in the most decisive way, when he created a stage work from music by, or attributed to, the early eighteenth-century Italian composer Giovanni Battista Pergolesi, with choreography by Massine and décor by Picasso. In his arrangements, Stravinsky preserved the essentials of the baroque originals, whilst adding twentieth-century harmonic spice and modern instrumental effects. The solo trumpet and trombone parts that he added to an eighteenth-century ensemble of wind and strings demonstrated both that these brass instruments are perfectly capable of the necessary grace and tunefulness, and also that their bright, vigorous tone refreshes the energy and humour of the music. Steven Verhelst has taken the next step, in arranging the music for an all-brass ensemble.

For his version, Verhelst made a selection from the eighteen movements of Stravinsky's ballet, basing his own arrangement on Stravinsky's original sources (research has revealed that these were not in fact all by Pergolesi). With the instruments offering individual colours within a family likeness, the quintet makes an ideal vehicle for eighteenth-century part-writing, whether picking out the lines of counterpoint, dividing into melody and accompaniment or uniting in chordal homophony. With the warm tone of the flugel horn and the brilliance of the piccolo trumpet adding to the variety of colours, the music ranges from the lilting melodies of Pergolesi's arias to the galloping rhythms of Wassenauer's *Concerto armonico* and the rich ensemble of Gallo's Trio Sonatas.

## **PETER LONGWORTH (1964 - )**

### **In Bergamo**

*Prologue – lights, old town, restaurant*

*1 Students*

*2 Scooters and bells*

*Epilogue – Passeggio*

An alumnus of the London Philharmonic Orchestra's Young Composers Programme and the Royal Scottish National Orchestra Composers Hub, Peter Longworth studied composition with Mark-Anthony Turnage at the Royal College of Music and with Matthew King at the Guildhall School of Music and Drama, where he is now a professor. A finalist in the 2014 Keuris Composers Contest and the 2015 Philip Bates Composition Prize, Longworth's work often draws on his strong affinity with Italian culture for inspiration.

Described as "dazzlingly atmospheric" by the Glasgow Herald, Longworth's music includes orchestral, chamber and vocal works and has been performed internationally in countries including the United States, Canada, Japan, Italy, France, Germany, Spain, Switzerland and the Netherlands, as well as at many UK

venues. He has received commissions from the London Mozart Players, the Edinburgh Quartet, the Hebrides Ensemble, and the National Youth Orchestra of Scotland. His music has been recorded by the Brno Philharmonic Orchestra for Ablaze Records, and workshopped publicly by both the Bournemouth Symphony Orchestra and the Royal Scottish National Orchestra.

Peter Longworth writes: "Commissioned by Philharmonie Essen and Deutschlandfunk and first performed by the Carnyx Youth Brass Ensemble, of which I was a member, *In Bergamo* is my 'Opus 1' and yet contains topics (such as the sound of church bells) that I have continued to explore ever since. As the title suggests, the piece is inspired by a few days spent in the Città Alta of Bergamo (northern Italy) and might be thought of as a set of musical postcards. Beginning calmly with the Prologue, the music becomes more animated with 'Students' – a playful movement that seeks to evoke the nightlife of the university town. The following movement, 'Scooters and Bells', is based on an unlikely dialogue between imaginings of scooter and motorbike engines and transcriptions that I made of church bells whilst sitting in the town's Piazza Vecchia. The work then comes to a close with the peaceful Epilogue – Passeggio."

## **FLORENCE B. PRICE (1887-1953)**

**arr. Peter Blair**

### **Adoration**

Florence Price was born in Little Rock, Arkansas, one of three sisters in a mixed-race family. A musical prodigy, she gave her first public piano performance at the age of four; by the age of eleven she was a published composer. She lived and worked in Atlanta and Little Rock until 1927, when the family moved to Chicago to escape the increasing racial oppression in the South. In 1932 she won first prize in the Wanamaker competition for her Symphony in E minor, achieving national recognition and becoming the first black American woman to have an orchestral work performed by a major American orchestra. Her art songs and arrangements of spirituals were sung by many of the most renowned singers of the day, and her work *Songs to the Dark Virgin* was hailed by the Chicago Daily News as 'one of the greatest immediate successes ever won by an American song'. An entire programme at the 1933 Chicago World's Fair was devoted to her music. Perhaps encouraged by these events, she wrote to the great conductor Serge Koussevitzky in 1943 to ask if he would consider playing one of her compositions: "My dear Dr Koussevitzky, To begin with I have two handicaps – those of sex and race. I am a woman; and I have some Negro blood in my veins". There was, it appears, no reply, and her reputation remained local and temporary. After her death there was so little interest in Price's works that a hoard of her manuscripts lay undiscovered in a disused holiday house in St Anne's Illinois, until their discovery in 2009.

Some of Price's music is at last being recorded and published, giving the chance to appreciate her



individual blend of European forms with African-American rhythms and melodic turns of phrase. *Adoration*, published in 1951, was written as an organ voluntary and transfers beautifully to brass ensemble. Disturbed only by an occasional expressive darkening of the harmony, the melody flows gently over a simple harmonic background, in a quietly rapt mood.

### **KURT WEILL (1900-1950)**

**arr. Ian Foster**

#### **Selections from *The Threepenny Opera***

*Overture – The ballad of Mack the Knife – Pirate Jenny – A love song (Look at the moon over Soho) – Tango – ballad – The ballad of a pleasant life*

To many people Kurt Weill is the one-work composer of *The Threepenny Opera*; even perhaps the one-song composer of 'The ballad of Mack the Knife' – the epitome of 1920s Berlin nightlife. In fact, *The Threepenny Opera* is just the tip of the iceberg of Weill's output, which included orchestral, choral and chamber music as well as thirty stage works. Weill grew up in Dessau, Germany, the son of a Jewish cantor. He studied at the Berliner Hochschule für Musik and then privately with Ferruccio Busoni, under whose influence he shook off an early romanticism. His career took off during the Weimar Republic of post-World War I Germany but abruptly came to a halt in 1933 when the Nazis rose to power. It ended in the United States and post-World War II Broadway.

*The Threepenny Opera*, first performed in 1928, was a collaboration between Weill and Bertold Brecht, who based his libretto on John Gay's 1728 work *The Beggar's Opera* – a satirical ballad opera set in an underworld of criminal gangs, corrupt officials, prostitutes, jealousy and treachery, presented with enough gusto to keep the audience on side and capped with a cheerfully artificial happy ending. Its music was arranged by Johann Christoph Pepusch from traditional and popular songs of the day. Just as Brecht updated the social satire to match his own times, so Weill updated the popular reference of the music, abandoning almost all the tunes Pepusch had used in favour of newly composed songs that breathed a jazz-influenced cabaret sophistication and seedy glamour. And just as with the earlier work, *The Threepenny Opera* was a colossal hit – not least with the politicians and bureaucrats that it pilloried. By the time Weill and Brecht left Germany in 1933 it had been translated into eighteen languages, filmed in both French and German and played more than 10,000 times across Europe.

Originally scored for a band of seven, playing saxophones, clarinet, trumpet, trombone, timpani, percussion, banjo and harmonium, the music transfers very readily to the medium of the brass quintet. The Overture immediately sets the ironic tone with what might be a march, were it not in triple time, and a tune that might be hummable, were it not for the friction of unexpected discords. The 'Ballad of Mack the Knife', marked 'In Blues Tempo' (though without the swung rhythm of a blues), makes its impact from such simple

materials that it's hard to imagine it being 'composed'. For half its length, the tune sits with complete self-possession on a note that doesn't belong to either of the alternating chords that accompany it. 'Pirate Jenny' is an entertainment sung by Polly Peachum to the assembled company before she marries Macheath (Mack the Knife); to acid music punctuated with harsh accents the number describes the revenge of a scullery maid turned pirate queen who orders the execution of her former bosses. Polly and Macheath share the parody 'Love song', a waltz marked 'Boston – Tempo'; in the following Tango (the 'Ballad of Immoral Earnings'), Macheath and his former lover Jenny look back nostalgically at the sex and violence of their past life. Closing this selection, the 'Ballad of a Pleasant Life', marked 'Shimmy-tempo', declares the philosophy that although maybe suffering gives you a noble spirit, the only way to enjoy life is to be well-off and have a good time.

© Philip Young

### **Connaught Brass**

A "thrilling young ensemble at the start of what is sure to be a major international career" (Great Birmingham Brass Fest), Connaught Brass are quickly making a name for themselves as a fresh talent in the chamber music world. Having made their debut at the Lucerne Festival and already set to perform at London's Wigmore Hall, the ensemble's ability to manipulate and unify sound earned them 1st Prize in the Inaugural Philip Jones International Brass Ensemble Competition 2019. Vibrant, spirited and bold, Connaught Brass place emphasis on their friendship with one another to showcase their individual musical personalities within a unique collective sound.

Prior to their Philip Jones Competition win, the group won the Worshipful Company of Musicians Brass Ensemble Prize in 2018, and travelled to France shortly after to participate in the music festival Ferrandou Musique, where they performed a series of concerts made up of a vast range of repertoire, including original works for brass quintet and specially arranged vocal and piano works. They returned to the same festival in 2019 and 2021. More recently, the quintet have become Debut Artists of the Tillett Trust, Artists of the City Music Foundation, and have gained a place on the prestigious Britten Pears Chamber Music Residency 2022.

Connaught Brass's commitment, camaraderie and collective ability shone through on BBC Radio 3's "In Tune" programme, where they performed several works and were interviewed live on air. Other notable engagements include a tour of Switzerland in 2021, recitals at The Great Birmingham Brass Fest, where they performed a new commission alongside Onyx Brass, St James Piccadilly, London, Investec International Music Festival, Lake District Summer Music Festival and at various regional events. Their repertoire is continually expanding and spans 500 years, from renaissance to contemporary works, across a large range of genres. The ensemble also take great pride in undertaking and building their outreach work, including that supported by the Worshipful Company of Musicians.



Having been principal players in the European Union Youth Orchestra and National Youth Orchestras of Great Britain, Scotland, and Wales, members are now appearing on the professional circuit. This includes freelancing with the London Symphony, BBC Symphony, BBC Philharmonic, Philharmonia, Royal Philharmonic, English National Opera and Ulster Orchestras, as well as recording with and supporting artists such as Bruno Mars, Stormzy, Jamie Cullum, Rag'n'Bone Man, Hazel Iris and Gregory Porter.

Connaught Brass' ambition is to explore and share the broadest range of musical repertoire with as wide an audience as possible, bringing brass chamber music to the forefront of today's musical world.

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## London Tango Quintet

• **David Juritz** violin • **Craig Ogden** guitar • **Miloš Milivojević** accordion • **David Gordon** piano  
• **Richard Pryce** double bass



© Olivia Wild Digital

Piazzolla	Michelangelo 70
Piazzolla	Milonga del Angel
Pugliese	La Yumba
de Dios Filiberto	Quejas de Bandoneon
Kroll	Banjo and Fiddle
Piazzolla	Oblivion
Salgan	A Don Augustin Bardi
David Gordon	An End to Jealousy
Piazzolla	Muerte del Angel
<i>Interval</i>	
David Gordon	Bebop Tango
Piazzolla	Contrabajissimo
Albéniz	Asturias (Leyenda)
Castellanos	La Punalada
Piazzolla	Soledad
Aieta	Corralera
Reinhardt arr. Roland Dyens	Nuages
Piazzolla	Escualo
Piazzolla	Adios Nonino

The tango originated in late nineteenth century Buenos Aires, a multi-cultural port city with a rich mix of traditions. The song and dance of the Argentinian *milonga*, the African-Argentinian drum-based *candombe* and the rhythms of the Spanish-Cuban *habanera* all played a part in its development. Like many other dance movements, the tango first became popular in the less reputable parts of the city and was condemned in other quarters as indecently sexy. Of course, this did nothing to dampen its popularity, and when Argentinian dancers introduced the tango to Europe in the early years of the last century, Paris, London and Berlin were among the cities caught up in the tango craze. The fortunes of the music, song and dance of the tango have waxed and waned over the decades, enjoying a 'golden age' in Argentina before and after the second world war (paralleling the 'big band' era of the United States), constrained by rules on 'gatherings' during the country's military dictatorships, and temporarily pushed aside by the advent of rock and roll. In recent decades, composers led by Astor Piazzolla have breathed fresh life into the tango genre as concert music with a colour and flavour of its own that defies the conventional classifications of 'popular' and 'classical' music. In tonight's programme, Piazzolla heads a parade of some of the most memorable and influential of tango composers, together with a guest or two to their ranks.



**Astor Piazzolla** (1921–1992) came from a family of Italian immigrants to Argentina. Part of his youth was spent in New York, where he heard the latest developments in jazz (another popular style from a multi-cultural port city – New Orleans) and where he started to play the bandoneon, the indispensable button accordion of the tango band, on which he became such a virtuoso. Aged only 13, he was invited by Carlos Gardel, one of the legendary figures in tango, to join him on tour; his father's refusal turned out to be a life-saver, when Gardel and his band lost their lives in a disastrous air crash. Returning to Argentina as a teenager, Piazzolla arranged music for Anibal Triolo's band, combining this with five years studying classical and contemporary music with the composer Albert Ginastera. In 1953, Piazzolla's 'Buenos Aires Symphony' won him a scholarship to study in Paris with the great Nadia Boulanger. In this inner sanctum of musical training he hardly liked to admit that he played tangos, but when Boulanger heard him, her verdict was decisive – tango was where his true genius lay. From 1955 onwards, Piazzolla's career took off, first gradually in Buenos Aires and New York, then internationally. Combining his background in tango, jazz and classical traditions, and undaunted by howls of protest from tango 'purists', he wrote in more elaborate forms, incorporating extended harmonies, counterpoint, improvisation and dramatic instrumental effects without losing the physicality of the original style. "My music has all the primitive tango from the bordello," he said towards the end of his life. "You can hear that underneath. But on top of that, you can hear contemporary sounds. It is a new way of composing, and a new way of playing—a new expression."

'Michelangelo '70' refers to a café in Buenos Aires where Piazzolla's band regularly played. Written in 1970, the piece is propelled by driving cross-rhythms and edgy instrumental colours. The haunting, evocative 'Milonga del Angel' is one of four 'angel' pieces written for a play, 'The Tango of the Angel', by Rodríguez Muñoz – the story of an angel who attempts to heal broken human spirits in a Buenos Aires tenement, only to die in a knife fight. The tango rhythm beats like a pulse behind the long-breathed melodies of 'Oblivion', a song famously featured in the 1984 Italian film *Enrico IV* ('Henry IV') adapted from the play by Pirandello. A fugue on a punchy rhythmic subject is the surprising opening to the violent 'Muerte del Angel' ('Death of the Angel'). 'Contrabajísimo' ('Extremely double bass') is the wry title of a substantial piece that puts the double bass centre stage. Also featuring an expansive bandoneon solo in the middle section and sudden explosions of virtuosity, this was the only piece to be played at Piazzolla's funeral. 'Soledad' ('Solitude') spreads its lonely melodies over a broad time span, and disappears in strange chords. 'Escualo' ('Shark'), composed in 1979 for the famous tango violinist Fernando Suarez Paz, refers to Piazzolla's favourite hobby of shark-fishing, and is appropriately challenging for the performers. 'Adiós Nonino' was Piazzolla's grief-stricken farewell to his father, Vincenzo 'Nonino' Piazzolla. Written in Puerto Rico in 1959, it has been arranged and recorded countless times; responding to loss with emotions that

range from anger to nostalgia, the music has been taken up by the Argentinian diaspora across the world.

The long career of **Oswaldo Pugliese** (1905–1995) included a hit with 'Recuerdo' at the age of 19 and a concert at Buenos Aires' famous Teatro Colón at the age of 80. In between, he toured the world with his tango band, visiting the Soviet Union, China and Japan as well as Europe and the Americas. 'La Yumba' has the walking beat of salon tango, combining sudden movements of muscular rhythm with moments of languorous melody.

Violinist, conductor, poet and composer **Juan de Dios Filiberti** (1885–1964) left school aged nine, and worked as a newspaper boy, bricklayer and stevedore before finding his vocation in music. He worked at the Teatro Colón as a machine operator, achieved a place at the National Conservatory of Music, formed his own orchestra – including unusual instruments such as flutes and clarinets – and ended his career under president Juan Perón as director of the National Popular Music Orchestra and a national treasure. 'Quejas de Bandoneón' ('The bandoneon's woes') offers the tango's classic mix of machismo and sentiment, including a virtuoso variation for the accordion.

**William Kroll** (1901–1980) was an American violinist. He studied in Berlin and toured with several chamber groups including his own Kroll Quartet, combining performance and recording with various teaching posts, among them Tanglewood and Boston University. He composed chamber music and solo violin works, largely forgotten except for the brilliant 'Banjo and Fiddle' – a witty virtuoso showpiece written in 1945.

**Horacio Salgán** (1916–2016) was another Argentinian tango musician to enjoy a long career and live to a ripe old age. After a few years as a pianist in various bands, he struck out on his own in 1944, not because he wanted to be a composer, he said, but because 'as I liked to play tangos in my own style, the only possible way was having my own group.' His 'own style', like Piazzolla's, included influences from jazz, Brazilian and classical traditions and was intended more for listening than for dancing. In 2005, aged almost 90, he received the prestigious Diamond Konex Award, as the most important personality in the popular music of his country in the last decade. 'A Don Agustin Bardi' plays games with rhythm, tempo and harmonies while always keeping its feet firmly in the tango style.

**David Gordon** is the pianist of the London Tango Quintet. David writes: 'While a mathematics student in Bristol in the mid to late 80s, I was fortunate enough to play with all the great musicians around, including Keith Tippett, Andy Sheppard and Jerry Underwood. If I hadn't been a part of this thriving jazz scene, I would undoubtedly be a maths teacher in some school now.' His career has seen him accompanying dance classes, playing the harpsichord in the European Baroque Orchestra and the English Concert, jazzing at Ronnie Scott's, performing solo recitals and concertos, composing, teaching 'and in general, finding myself



playing with an extraordinary, creative group of musicians in a variety of different bands, all of which seem to be the best of all possible bands while I'm playing with them.'

**Isaac Albéniz** (1860–1909) played at the Teatro Romea in Barcelona at the age of four (listeners thought some trick must be involved) and toured Catalonia with his father at eight. He ran away from home several times and crossed the Atlantic to play in Latin America and the USA aged twelve – though the appealing story that he stowed away to get there is apparently apocryphal. The headstrong young prodigy nevertheless became a dedicated student, and by the age of twenty had studied in Leipzig and Brussels, in Weimar with Franz Liszt and in Spain with the nationalist composer and musicologist Felipe Pedrell. 'Asturias (Leyenda)' was originally published in 1892 as a piano piece, the prelude to three 'Chants d'Espagne'. Inaccurately renamed (in a later German publication) after the northern Spanish region of Asturias, the music evokes the vibrant rhythms and melodies of Andalusian flamenco.

**Pintín Castellanos** (1905–1983) was a Uruguayan pianist, composer and orchestra leader, born in Montevideo. 'La Puñalada' ('The stab'), written in 1933, is by far the best known of his 200-odd tango compositions. The lyrics by Celedonio Flores paint a scene of drink, sex and violence in a night-spot in Palermo; the cover of the original sheet music features a dagger, with a bar and dancers in the background. Performed in the up-tempo style of the *milonga*, and coupled with Gerardo Matos Rodríguez's equally celebrated 'La Cumparsita', a 1943 recording by Juan D'Arienzo sold over 18 million copies.

**Anselmo Aieta** (1896–1964) was a self-taught and instinctive musician, who didn't read music. 'Every day I get up at 7 in the morning', he said, 'and at 8 o'clock I am getting something new on the bandoneón'. He was already performing professionally and composing before World War I, and as a member of the 'Guardia Vieja' (old guard) he continued to champion more traditional styles when tastes changed through the following decades. 'Corralera' translates as 'impudent woman', depicted in a high-spirited *milonga* full of cross-rhythms and extrovert gestures.

**Django Reinhardt** (1910–1963) was born in Belgium into a Romani-French family. He was given a banjo-guitar at the age of twelve, and three years later was making his living as a musician. At the age of 17 he suffered serious burns in a house fire, which led to 18 months in hospital and permanent damage to the fingers of his left hand. He reinvented his guitar technique to overcome the handicap and in 1934, together with Stéphane Grappelli, formed the Quintette du Hot Club de France, at the time Europe's top jazz band. During the German wartime occupation, Reinhardt was in a precarious position, both as a Romani and as a jazz musician. 'Nuages' ('Clouds'), was written in 1940 and became an unofficial anthem of the resistance. It brings a moment of jazz swing into the Latin rhythms of tonight's programme.

© Philip Young

## The London Tango Quintet

The London Tango Quintet is a unique group of five internationally acclaimed musicians performing tango music at the highest level. Music by the legendary Argentinian composer Astor Piazzolla is interspersed with stunning instrumental solos. The result is an energetic, inspiring and thoroughly enjoyable evening of relaxed virtuosity.

Chart topping guitar virtuoso, Craig Ogden, is joined by the extraordinary accordionist, Miloš Milivojević, described by the Times as 'a *hurricane of musical invention*'. Pianist/composer David Gordon regularly tours as a jazz musician, harpsichordist and director of internationally renowned ensembles while double bassist, Richard Pryce, works with all the major orchestras and artists from Jamie Cullum to Shirley Bassey. Violinist and founder of the quintet, David Juritz, made headlines when he busked around the world for charity. His playing has been described by The Strad Magazine as having a quality of '*aching lyricism ... naked expression in the grip of an icy control*.'

## David Juritz

David Juritz was born in Cape Town, South Africa, and began playing the violin at the age of five. He was awarded an Associated Board Scholarship to the Royal College of Music where he won the RCM's top award, the Tagore Gold Medal.

On leaving the RCM, he joined English Chamber Orchestra before being appointed leader of the London Mozart Players, a position he held until 2010. He made many appearances as soloist and director with the LMP, including his debut at the 2006 BBC Promenade Concerts.

In October 2019, he was invited to direct the English Chamber Orchestra at their debut in the Elbphilharmonie in Hamburg. Other performances have included appearances as soloist and director at the Tonhalle in Zurich, performances of the Beethoven and Brahms violin concertos in Tokyo, the Tchaikovsky concerto with the London Concert Orchestra at the Barbican and the world premiere of *Tales from South America*, a tango concerto written for him by Cecilia McDowall.

In 2018, together with his regular duo partner, pianist Sarah Beth Briggs and conductor/cellist Ken Woods, he formed the Briggs Trio. Their debut recording of piano trios by Hans Gal and Dmitri Shostakovich (for the Avie label) received glowing reviews on both sides of the Atlantic. His many other recordings include Vivaldi *Four Seasons*, re-released by Nimbus Alliance in 2012, and hailed by critics as one of the finest interpretations of that much-recorded work. David has also recorded Bach's *Sonatas and Partitas for Violin Solo* and his transcription of Bach's *Goldberg Variations* for violin, guitar and cello was released by Nimbus in April 2021.

In 2005, David took on the role of Director of the Burton Bradstock Festival in Dorset. During a five-month

sabbatical in 2007, David busked around the world. On the 60,000 mile journey through 50 cities in 24 countries on six continents, he paid for the entire journey with his busking earnings by playing Bach on the streets. He formed the charity *Musequality* and used the trip to raise funds for music education projects for disadvantaged children in developing countries. He remains deeply committed to encouraging young musicians in the developing world, working in Kurdistan with young musicians from the National Youth Orchestra of Iraq and students at Xiquitsi in Maputo, Mozambique.

David is a prolific arranger and has arranged many substantial works for a wide variety of instrumental combinations, including music by Couperin and Debussy for the London Tango Trio and most recently, Bach's Goldberg Variations for guitar, violin and cello which he performs with Craig Ogden and Tim Hugh. David is regularly invited to perform on film and television soundtracks including *Long Walk to Freedom*, *The Theory of Everything* and *Last King of Scotland*. His fleeting on-screen appearances include the award-winning drama series *Downton Abbey*, *Youth* starring Michael Caine and *Ammonite*.

David plays on a violin made by J.B. Guadagnini in Piacenza in 1748.

## **Craig Ogden**

Described by BBC Music Magazine as 'A worthy successor to Julian Bream', the Australian-born guitarist Craig Ogden is one of the most exciting artists of his generation. He studied guitar from the age of seven and percussion from the age of thirteen. In 2004, he became the youngest instrumentalist to receive a Fellowship Award from the Royal Northern College of Music in Manchester. He has performed concertos with many of the world's leading orchestras and numerous composers have written works specially for him. In 2017, he gave the world première of Andy Scott's Guitar Concerto with the Northern Chamber Orchestra, followed by the Australian première in Perth. In the summer of 2019, he gave the world première of *Il Filo* with Miloš Milivojević, a double concerto for guitar and accordion by David Gordon. He will give the world premiere of a concerto written for him by David Knotts in March 2022 at the Queen Elizabeth Hall, London with the BBC Concert Orchestra which will also be recorded for BBC Radio 3.

Craig Ogden regularly appears as soloist and chamber musician at major venues, collaborating with many of the UK's top artists such as the Nash Ensemble, Carducci String Quartet, and London Tango Quintet, of which he is a regular member. He performed in the concert series devoted to Sir Michael Tippett at the Wigmore Hall and has given several concerts at the Australian Festival of Chamber Music. One of the UK's most recorded guitarists, he has accumulated an acclaimed discography for Chandos, Virgin/EMI, Nimbus, Hyperion, Sony and six chart-topping albums for Classic FM. His most recent recordings are a solo

recital disc for Chandos, *Craig Ogden in Concert* and a new arrangement of the *Goldberg Variations* by J.S. Bach with violinist David Juritz and cellist Tim Hugh for Nimbus Records. He frequently records for film and has presented programmes for BBC Radio 3, BBC Northern Ireland, and ABC Classic FM in Australia.

He is Director of Guitar at the Royal Northern College of Music, Adjunct Fellow of the University of Western Australia, Curator of Craig Ogden's Guitar Weekend at The Bridgewater Hall in Manchester, and Visiting Musician at Oriel College, University of Oxford. Craig Ogden plays a 2011 Greg Smallman guitar and strings made by D'Addario.

## **Miloš Milivojević**

Award-winning accordionist Miloš Milivojević was born in Serbia. His versatility as a musician performing different genres including classical, tango and world music, has ensured he is in demand internationally.

Miloš studied in Kragujevac and won international competitions in Italy, Denmark, France and Germany before coming to London to study at the Royal Academy of Music. Whilst there, he won the prestigious Derek Butler Prize and began his mission to promote the accordion as an instrument in the concert hall. He has since given dozens of world premieres as well as first UK performances of works by composers including Howard Skempton, Ben Foksett, Elena Firsova and Luciano Berio.

Miloš's diverse musical commitments as a soloist, chamber musician and regular member of the London Tango Quintet, Kosmos Ensemble, Accord Duo and Balkan group Paprika have taken him to festivals across the UK, Russia, Slovenia, Hungary, Italy, Iceland, Serbia, Montenegro, Spain, the Canary Islands, Malta, Australia and New Zealand. His repertoire ranges from contemporary music with the London Sinfonietta to tangos on *Strictly Come Dancing*.

The versatility of Miloš's playing extends to working with leading opera companies and he is regularly invited to perform with Opera North, most recently in their production of Mozart's *Magic Flute*, *Don Giovanni*, Humperdinck's - *Hansel and Gretel* and Donizetti's *Elixir of Love*. In 2017 Miloš performed Brett Dean's new opera of Shakespeare's great tragedy, *Hamlet*, with Glyndebourne Opera's touring production.

In 2014, Miloš was elected an Associate of the Royal Academy of Music ARAM for his contribution to music. Miloš is extremely grateful to the Burton Bradstock Festival for generous support towards his professional music career. He is an official artist and exclusively performs on Pignini Accordions.

Miloš's debut solo CD "Accord for Life" is available on Nimbus Records.

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### David Gordon

There are few musicians who cross musical boundaries with as much relish as David Gordon. David has degrees in mathematics and logic, but retains enough sense of humour to perform and compose music. His piano has taken him from Ronnie Scott's in London to the Red Sea Jazz Festival and the Copenhagen Jazzhouse, with any number of smoky dives on the way. He has played at international jazz festivals with his own group, the David Gordon Trio, violinist Christian Garrick's quartet and a quartet with jazz singer Jacqui Dankworth, entitled 'Butterfly's Wing'.

His many recordings with his own trio have earned rave reviews and over 20 CDs featuring his compositions have established him as a unique talent on the British music scene. In 2009 he was awarded an Ability Media International Award for 'Semmerwater', a community musical play commissioned by the Swaledale Festival.

With a passion for the music of South America, David is a musician perfectly at ease whether he's playing Samba rhythms at 606 Club, directing the Norwegian Chamber Orchestra or sat at his harpsichord in an Austrian concert hall.

### Richard Pryce

Richard was awarded a scholarship to study at the Royal College of Music where he won the Eugene Croft Solo Double-Bass Prize, and went on to do the post-graduate Jazz course at the Guildhall School of Music and Drama. Since then, he has been in demand as a classical, studio and jazz musician appearing at venues from Ronnie Scott's to The Royal Opera House. Richard has worked with artists including The Dixie Chicks, Jamie Cullum, Nitin Sawhney and Shirley Bassey and he is regularly invited to play electric bass with ensembles such as the London Symphony Orchestra and The Philharmonia.

Richard was a member of the improvising string quintet 'Basquiat Strings' which was nominated for a Mercury award in 2007. During the past 5 years, he has been busy in London's top studios recording film scores and working with artists such as Sam Smith, Ellie Goulding, and Kanye West. He was recently working with the operatic baritone Simon Keenlyside performing jazz standards to opera fans across Europe.

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# Mansfield Park

• **Jonathan Dove** composer • **Alasdair Middleton** librettist  
**Sponsored by The Storey Charitable Trust**

• **Waterperry Opera** • **Rebecca Meltzer** director • **Ashley Beauchamp** music director • **Guy Withers** producer



© Robert Workman

## A Chamber Opera in Two Acts



### Cast List

Fanny Price	Flora Macdonald
Lady Bertram	Emily Gray
Sir Thomas	Philip Wilcox
Maria Bertram	Ellie Neate
Julia Bertram	Sarah Anne Champion
Edmund Bertram	Milo Harries
Aunt Norris	Eleanor Garside
Mary Crawford	Eleanor Sanderson-Nash
Henry Crawford	Robin Bailey
Mr Rushworth	Guy Withers

### Creative Team

Director	Rebecca Meltzer
Revival Director	Eleanor Burke
Music Director	Bradley Wood
Repetiteur	George Ireland

MANSFIELD PARK  
with music by Jonathan Dove and libretto by Alasdair Middleton  
based on Jane Austen's novel of the same title  
Licensed by arrangement with Peters Edition Limited, London

## Synopsis

### ACT ONE

We are immediately thrown into the Bertram family's domestic life. Sir Thomas is preparing to leave for Antigua to attend to business on the sugar plantation, and preparations are in place for the socially advantageous marriage of his eldest daughter Maria to Mr Rushworth, owner of the nearby estate of Sotherton Park. Mr and Miss Crawford, the new tenants at the estate, are introduced to the Bertrams and first impressions are made. The fashionable and accomplished Mary Crawford has clearly set her sights on Edmund Bertram with whom she discusses the adopted member of the Bertram family, Fanny Price, and her peculiar social position.

The family bids farewell to Sir Thomas, and Mr Rushworth shares his ideas for redesigning the gardens at Sotherton, which prompts a family outing to the estate. While exploring its enormous grounds, Fanny observes the growing intimacy between Edmund and Mary, but more alarmingly, between Maria Bertram and Mary's brother, Henry Crawford.

With Sir Thomas away, Maria decides that all the young people must put on a play. There is great excitement on all accounts at the prospect of performing 'Lover's Vows'. Only Fanny and Edmund object to the scheme. After refusing the role of the Cottager's wife, Fanny is distraught when Edmund is finally persuaded to take up a role, playing opposite the alluring Mary Crawford. We watch as the chaotic rehearsals unfold: Fanny reluctantly helps Edmund learn his lines; Aunt Norris wreaks havoc with a piece of green baize and Maria and Henry relish the chance for maximising close physical contact.

The theatrical preparation is interrupted by the unexpected return of Sir Thomas who, upon seeing Mr Rushworth in costume, asks his daughter Maria if she is serious about marrying him. She hesitates, but beginning to doubt the sincerity of Henry's affection towards her, decides to uphold her engagement to Mr Rushworth, consoling herself with the prospect of the independence and splendour that her husband's income will allow her. They marry and leave for Brighton. With Maria out of the way, Henry declares his intentions to pursue Fanny Price.

### ACT TWO

The family are preparing for a ball to mark Fanny's entering into society. Mary offers her a chain for the amber cross given to her by Edmund. Fanny gladly receives the gift, until Mary encourages her to think of Henry when she wears it. Shortly after this encounter, Edmund also offers Fanny a chain; one she far prefers to Mary's. Edmund tells her to keep Mary's chain as doing otherwise would seem ungrateful.

Sir Thomas insists that Fanny partner with Henry for the first dance. After the dance, Henry proposes to Fanny who refuses, causing a backlash from the other members of the family, including Edmund.

Maria Rushworth and Henry Crawford meet again at Twickenham with scandalous consequences. News of their affair reaches Mansfield Park and the family rallies together to protect their reputation. They soon discover that Julia Bertram has eloped with Mr Yates, an acquaintance from Brighton. Mary Crawford turns on Edmund and Fanny, revealing her true nature and priorities. She suggests that Maria divorces Mr Rushworth and wed Henry immediately, but Edmund disagrees and sheds his feelings for Mary, for she is not who he perceived her to be. The characters reflect on what has happened at Mansfield Park and are reconciled by Edmund and Fanny's engagement.

Margaret Ravalde (Assistant Director 2018)

## Mansfield Park Notes

Despite its reputation for being Austen's least loved novel, Mansfield Park has attracted two composers of note since its publication; Benjamin Britten in 1946 (although the work was never completed), and Jonathan Dove, in partnership with librettist Alasdair Middleton. Commissioned by Heritage Opera in 2011, Dove intended his chamber opera to be performed in country houses, a decision sympathetic to Austen's narrative. In fact, Mansfield Park is the only novel by Austen to be named after a house (Northanger Abbey was given its current name by Jane's brother before publication, following her death).

Since its premier, Dove's opera has been performed by numerous companies worldwide, and as its popularity has grown, so has the scale of the productions. In 2017 The Grange Festival commissioned an orchestral version of the score for a full-scale performance in their opera house. It seems pleasing, however, that Waterperry Opera Festival's production harkens back to the origins of the opera, highlighting the intimacy and domesticity of the original score, written for four hands on one piano.

Whilst Austen's novel charts 15 years in the life of the great house and its inhabitants, Dove and Middleton omit Fanny Price's adolescent years. Instead, the opera opens with Fanny as a fully-fledged member of the Bertram household. Yet, Dove and Middleton do not neglect to highlight one of the principal themes in the novel, that of her questionable identity and social status. Fanny is continually caught between two worlds, that of her humble beginnings, and the world of opulence in which she grows up, and which affords her the opportunity to transcend her family's unfortunate position. Whilst her cousin, and closest companion, Edmund, sees her as equal in all aspects, her vicious bully of an aunt and her oppressive, domineering uncle never fail to remind her of her low status.

Janeites (Austen fans) and scholars have, for decades, disputed over Fanny Price as the supposed heroine and protagonist of the novel. Is Mansfield Park the story of a long-suffering, timid girl who finds a home and true love against all the odds, providing a moral centre and an acute lens through which we observe the characters around her? Or is Fanny simply, as the novel's title suggests, a mere member of the intricate community known as Mansfield Park? Dove and Middleton's opera offers the latter interpretation, an ensemble piece, comprising a close examination of human behaviour within the domestic environment, yet contextualised through Fanny's principled perspective.

It is rare within the opera that we find fewer than a handful of characters on stage at any one time. Dove and Middleton are quite adept at presenting numerous dialogues simultaneously, the characters blending seamlessly between foreground and background. There is no starring role in this opera. Every character sustains equal musical and dramatic importance throughout.

It is heartening to observe Austen's work brought into a contemporary light for modern audiences, yet withholding all the irony, spark and astuteness of the original novel. Mansfield Park does not shy away from risqué themes of seduction, love, abuse and scandal, and in these multifaceted, complex characters we recognise the "full tide of human existence" (Johnson in Boswell 2: 337).

Dove and Middleton offer a stylish, satisfying and balanced reading of Austen's novel, and our production seeks to present the work with full flourish in an intimate, historic setting, bringing you right into the heart of this domestic drama.

Rebecca Meltzer (Director)



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# Vaughan Williams and the English Hymnal

A Talk by Professor Jeremy Summerly

Sponsored by The Vaughan Williams Charitable Trust



## From Hedgerow to Pew

Ralph Vaughan Williams revolutionised hymnody in early-20th century England. Initially against his better judgment, but later with all the fervour of a convert, the agnostic Vaughan Williams set about introducing folk song into the 1906 *English Hymnal*. This revolutionary hymnal was the brainchild of Rev. Percy Dearmer, who wanted to rid the Anglican church of turgid 19th-century hymn tunes and felt that Vaughan Williams (then in his very early 30s) was the musician to help him. Dearmer cleverly reeled Vaughan Williams into the two-year project by assuring the composer that it would only take two months, and by deviously mentioning that if Vaughan Williams turned the offer down, then Henry Walford Davies would be approached; Walford Davies and Vaughan Williams were rivals. After the lengthy project had been concluded, Vaughan Williams admitted that his work on the *English Hymnal* had been 'a better musical education than any amount of sonatas and fugues'. Crucially, it was tunes that Vaughan Williams discovered in the preparation of the English Hymnal that inspired the *Fantasia on a Theme by Thomas Tallis* (1910), *Dives & Lazarus* (1939), and passages of the opera *The Pilgrim's Progress* (1951).



## Jeremy Summerly

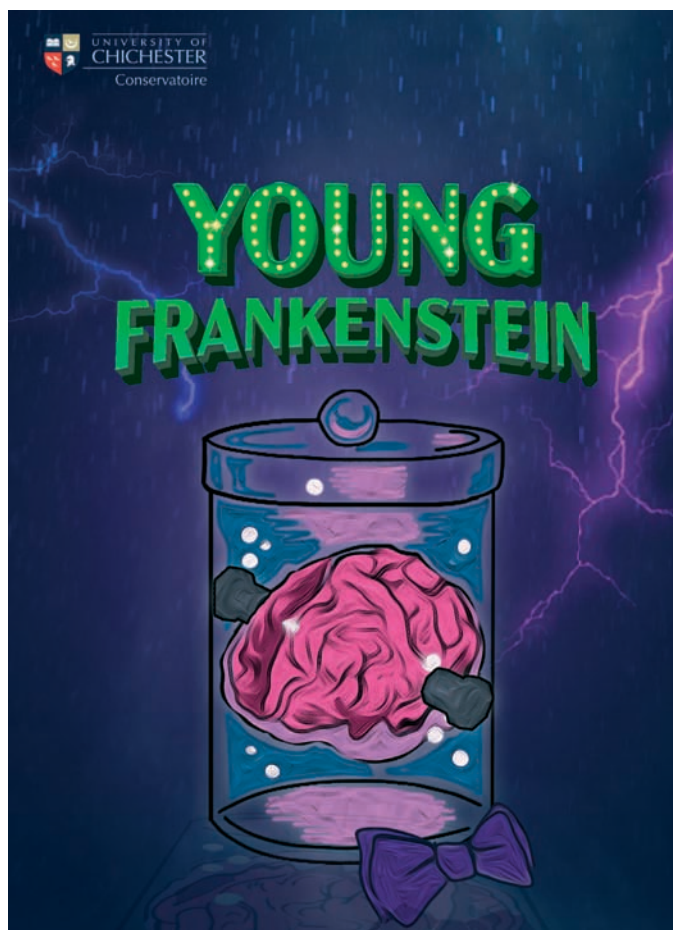
Jeremy Summerly is Visiting Professor of Music History at London's Gresham College. For the last 30 years he has broadcast on a broad range of musical subjects for BBC Radios 3 & 4 and he is the Director of Music at St Luke's, Chelsea and the Musical Director of the Mayfield Festival of Music & the Arts in East Sussex. For many years he was Head of Academic Studies at the Royal Academy of Music, was Director of Music at St Peter's College, Oxford from 2015-19, and in 2017 he was made a Fellow of the Royal School of Church Music. He currently supervises students towards the Music Tripos at Gonville & Caius College, Cambridge.



# Young Frankenstein

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person after transplanting an impressive brain into them. Except, of course, they end up putting an eccentric specimen into the corpse instead, who awakens as a green-hued monster. And all of it in the hands of cast of young actors destined for the industry in their final production at one the country's leading musical theatre conservatoires. Join them all for another immersion into the misadventures of everyone's central-casting mad scientist for a hoot, and when the werewolves are around, a very loud howl!

LICENCE: This amateur production is presented by arrangement with Music Theatre International

Musical Theatre Triple Threat's Festival Company return to live audiences after a forced two-year break with the show that Mel Brooks commented of his own cult musical 1974 retro-comedy adaptation, *Young Frankenstein*: 'modestly speaking, it will be sensational!'. And guess what? It was – and in the hands of this company, it still is! And some!

*Young Frankenstein* is stupendously silly and shameless from start to finish, but the entire point of the show is a laughter generator in a vaudevillian music hall tradition legible to British audiences, steeped as we are in pantomime. Yet this adaptation has that bigger, broader musical theatre canvas with its spectacular song and dance routines that bring this cast of classic horror movie characters to life – as it were!

I suppose you may as well discover what it's about, so especially for those of you that like to go in a bit deeper: A relative of the original Dr Frankenstein, also Dean of anatomy at the American school of medicine, inherits his Transylvania mansion, they attempt to pick up where their predecessor left off and resurrect a dead



# Re-evaluate Your Jewellery

Dreweatts hold regular live and online auctions of Fine Jewellery, Watches, Silver and Luxury Accessories. The past 2 years have seen bidder numbers and auction prices higher than ever, with the market for private, antique and period jewellery particularly strong. Now is an ideal time to consider selling at auction.



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# RANT

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• **Bethany Reid** fiddle • **Jenna Reid** fiddle • **Lauren MacColl** fiddle • **Anna Massie** fiddle



© Archie MacFarlane

RANT is the meeting of four of Scotland's finest fiddle players, two from the Shetland Islands and two from the Highlands.

Their third album - 'The Portage' - was recorded over four days in the renowned Mackintosh Queen's Cross, the only church in the world to be designed by architect, artist and designer Charles Rennie Mackintosh. This space was the ideal setting to capture what RANT do best - showcasing the rich resonance of their four fiddles in various tunings, textures and layers in a stark, honest recording. *The Portage* is released on Nov 1st 2019

Bethany Reid, Jenna Reid, Lauren MacColl and Anna Massie join forces to create a sound which is both rich and lush, yet retaining all the bite and spark synonymous with a Scottish fiddle player. Using just their fiddles, they weave a tapestry of melodies, textures, layers and sounds. Known for their work as soloists and with various bands, this is a celebration of the instrument they all have a passion for.

Since the release of their debut album *RANT* in 2013 which won them critical acclaim in the form of a Herald Angel Award for outstanding performance across all the Edinburgh Festivals, the band have made major festival and concert appearances across the UK, Ireland and Scandinavia. They provided strings for Julie Fowlis' *Gach*

*Sguel* album, and their music has been used for both BBC and ITV national television programmes.

Their live set reflects their years of honing their sound together and their love for their home areas of Shetland and the Highlands through the writing, repertoire and stories.

Nominated 'Folk Band of the Year' - Scots Trad Awards 2016

Nominated 'Best Traditional Track' - BBC Radio 2 Folk Awards 2014

"An irresistible journey through reels, strathspeys and jigs" Songlines

"This is dignified, deep and profound music." fRoots

"Sheer class" \*\*\*\*\* The Herald, Celtic Connections 2016 Review.

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# Trio Doyenne

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• **Michelle Dierx** violin • **Shannon Merciel** 'cello • **Monika Mašanauskaitė** piano



© Sitges City Council

## Young Artists Recital 3

Lili Boulanger *D'un soir triste*  
*D'un matin de printemps*  
 Brahms Piano Trio No.1 Op.8

### LILI BOULANGER (1893-1918)

#### **D'un soir triste** **D'un matin de printemps**

Lili Boulanger grew up surrounded by music and musicians. Her paternal grandfather was a professor at the Paris Conservatoire and her grandmother sang at the Opéra Comique. Her father was a composer and teacher who won the coveted Prix de Rome in 1835 and was later made a Chevalier of the Legion of Honour. In 1877, at the age of 62, he married Raissa Mychetsky, a Russian princess forty-one years his junior, at whose salons the leading musicians of the day listened to performances of their daughters' works.

Boulanger's sadly brief career started early; Gabriel Fauré, a friend of the family, discovered that already at the age of two she had perfect pitch. Only a few years later, she joined her older sister Nadia at classes at the Conservatoire. Nadia established a long and internationally renowned career as a famously intimidating and inspirational teacher. Lili chose the path of composition; aged nineteen, she equalled her father's achievement of winning the Prix de Rome – with

the additional distinction of being the first woman to do so. She went on to write a substantial body of large-scale works as well as songs and shorter pieces, in spite of the chronic ill-health which was to lead to her premature death in 1918. Her work was celebrated in an unusual manner ten years later, when an asteroid, 1181 Lilith, was named after her. Latterly, societies dedicated to her achievements – and more generally to the wider recognition due to women composers – have led to an increasing number of performances and recordings of Boulanger's music. As her sister wrote fifty years after her death, Boulanger 'was able to find the necessary elements for expressing her own very personal message, leaving a short but lasting mark in musical history'.

The two works in tonight's programme were among her last; both were flexibly designed as orchestral pieces or as chamber music. *D'un soir triste* ('A sad evening') opens with a steady tread of dark chords over which the 'cello intones an expansive lament, descending to the lowest strings of the instrument. The violin enters, and the music develops through emotional climaxes and a dramatic passage of low, tolling notes on the piano. A more flowing passage follows, with a slow, sinuous melody for the strings and mysterious harmonies flowing through the piano part. The opening melody returns, shared by violin and 'cello, and the music fades away in a melancholy coda.



*D'un matin de printemps* ('A morning in spring') starts with the opening figure of *D'un soir triste* transformed into a skipping tune, to an accompaniment of chirpy piano clusters. Trills on the strings accompany a mysterious transition leading to a new melody marked 'ardent, joyous' which subsides into a markedly contrasting texture: to a brittle piano ostinato, the opening melody is broken into light snatches on muted strings. The opening music returns and builds to a bravura ending, capped with a final piano glissando.

## JOHANNES BRAHMS (1833-1897)

### Piano Trio no.1 op.8

- 1 *Allegro con brio*
- 2 *Scherzo: Allegro molto – Meno allegro – Tempo primo*
- 3 *Adagio*
- 4 *Finale: Allegro*

In his famous essay of 1853 introducing the twenty-year-old Brahms to the world, Robert Schumann described him, with typical romantic hyperbole, as a composer 'called to give ideal form to the highest expression of his times, one who does not present us the gradual unfolding of mastery but springs forth fully equipped, like Minerva from the head of Zeus'. True, the young Brahms appeared 'fully equipped'; he could boast a massive piano technique and a portfolio of masterful compositions whilst he was still largely unknown as a performer or composer. But a long period of preparation had gone into this mastery; Schumann had presumably not kept a note of the name, when he sent back unopened a batch of manuscripts from a fifteen-year-old in Hamburg some five years earlier.

Johannes Brahms received his first music lessons from his father, who had progressed from work as a street and dance musician to playing double bass in the Hamburg city orchestra. Formal piano lessons started at the age of seven, and only three years later the young Brahms was invited to tour the USA as a prodigy; the invitation was sensibly declined. Through his teenage years his experience – both of music and of people – was broadened by writing arrangements for the Alster Pavilion orchestra, of which his father was a member, and by playing in the insalubrious bars of Hamburg to supplement the family's modest income. He gave his first solo recital at fifteen, by which time he was also composing intensively, guided by Eduard Marxsen, the leading teacher in Hamburg – at whose prompting he sent the parcel of scores to Schumann, leader of the traditionalist school of German composers.

Where Schumann's article hit the nail on the head, however, was in the recognition that in his early twenties Brahms' music already made a powerful statement about style – 'the expression of his times'. Brahms' style was emphatically not the style of the 'New Music' promoted by Franz Liszt and his followers – picturesque, showy, and fluid in harmony and structure. Instead, it was a reinterpretation of the classical principles of thematic and harmonic design, clothed in the instrumental colours of romanticism, with soaring string parts and rich, muscular piano writing – a

combination of the technical and the expressive that would run through all his future work.

Very unusually, there are two versions of the Piano Trio op. 8, dating from early and late in his composing career. The first version was written in 1853–4, the period of Brahms' first acquaintance with Robert and Clara Schumann. In a tangle of personal and musical relationships, Brahms witnessed Robert's mental deterioration following a suicide attempt, whilst simultaneously falling in love with Clara. Thirty-five years and a hundred opus numbers later, a reissue of his works with a different publishing house prompted him to revise the trio – the only work that he treated in this way. Given Brahms' habitual self-criticism and his destruction of any work he thought inferior, one can only imagine that this particular work, which we hear today in its later version, held a very personal significance for him. With typical understatement, he wrote to a friend that he had just 'combed its hair a bit'. In fact, he substantially shortened it and tightened the structure, rewriting substantial parts of three movements but leaving the scherzo and the principal themes untouched; the deleted sections included coded references and musical quotations relating to Brahms' relationship with the Schumanns.

The first movement, in traditional sonata form, opens with a broad, lyrical melody (perhaps *con amore*, rather than the '*con brio*' of the score) introduced by the piano, joined by the 'cello and finally taken up by the violin. Within its expansive phrases is a three-note figure that is heard throughout the movement. A vigorous linking passage leads to the second theme – a mysterious falling and rising broken chord set in a minor key. This part of the movement ends with a short, excitable codetta introducing an angular version of the three-note figure, which will spread itself across the development section. The main theme slides back unobtrusively in a minor key at the start of the recapitulation, and the movement ends with a reflective coda marked *tranquillo* but capped with a closing flourish.

The second movement takes the first four notes of the warm melody from the first movement and transforms them into a Scherzo of dark energy, illuminated by flashes of glittering piano arpeggios and punctuated by sudden accents and outbursts. In the Trio section the melody becomes a swaying waltz, with anticipations of Brahms' famous *Wiegenlied* ('Lullaby') of 1868 and, as the instrumental writing becomes richer and more extravagant, more than a hint of a Viennese ballroom.

The Adagio offers the most striking contrast between the earlier and later versions. The haunting opening was retained from 1854; the piano, in the extremes of its register, alternates with the strings in an atmosphere of stilled concentration. When this music returns, the string phrases are interwoven with delicate piano tracery. The middle section invokes an elegiac mood, with an expressive 'cello melody and fluid piano textures.

Having opened serenely in the major, the work closes unexpectedly in the minor with an agitated Allegro based on an edgy, nervous idea accompanied by urgent triplets. There is a magnificently sweeping second theme, but the centre of the movement is stormy and emotional and a relentlessly tense and powerful build-up leads to the final chord. It is easy to imagine the composer, after thirty-five years, combining his criticism of an early work with a powerful feeling of attachment to the music and memories from an intense and formative period.

© Philip Young 2021

### **Trio Doyenne**

Trio Doyenne is an international piano trio formed by three young emerging artists Monika Masanauskaitė (piano, Lithuania), Michelle Dierx (violin, Belgium) and Shannon Merciel ('cello, USA). The group began their journey at the Royal Conservatoire of Scotland in 2017 where they were awarded the Mary D Adams Prize for chamber music and got highly commended at the Governor Recital Prize. Since then, they have been invited to perform in various venues and festivals in UK and around Europe. Among their honours is also the 1st prize at the 24th Josep Mirabent i Migrants Chamber Music Competition in Sitges, Spain.

Since then Trio Doyenne perform at Dumfries House, the Edinburgh Fringe Festival, the Concerts aux Châteaux Series in Saint-Savin (France), Racó de la Calma Music Series in Sitges, and at the 6th Eduardo Ocón International Course for Youth in Málaga, where they also spent the week giving masterclasses to students of the course. In 2018 the ensemble was featured at the Annual General Assembly of the World Federation of International Music Competitions in Glasgow where they performed Rachmaninoff's iconic Trio "Elegiaque" in G minor. Their performance of Haydn's Piano Trio in C major (Hob. XV:27) was recently broadcasted on the National Radio of Lithuania.

Praised for the elegance and command of her performances, Lithuanian pianist Monika Mašanauskaitė is active as a soloist, chamber musician, and music entrepreneur. Ms. Mašanauskaitė's recital programs often include rarely heard works by Sergei Lyapunov, Nikolai Medtner, and Lili Boulanger alongside more traditional works in the canon. The resulting concert programs captivate audiences, offering listeners the opportunity to discover new works and re-discover familiar pieces cast in new contexts.

Among her honours are commendations for her international musical achievements from Lithuanian Presidents Valdas Adamkus, Dalia Grybauskaitė and prime minister Ingrida Šimonytė. Pianist is also a 1st prize winner of the Tonia and Tania Webster Competition (Glasgow, Scotland) where she was recognized for her performances of rarely played Russian piano repertoire.

Monika Mašanauskaitė is currently pursuing her second Master degree in chamber music at the University of applied arts and music in Vienna (MDW) with professor

Avedis Kouyoumdjian. As an artist entrepreneur, in 2018, Monika founded and directs the "Kaunas Piano Fest," a piano festival and series of masterclasses in her native Lithuania. She also holds an ambassador status for Kaunas 2022, an upcoming European Capital for Culture.

Michelle Dierx is a violinist from Zoersel, Belgium. She was taught by Annemieke Corstens at the Young Musicians Academy at the Conservatory in Tilburg (Netherlands) before she moved to Scotland in 2014. Michelle recently graduated from the Royal Academy of Music where she received a Master of Music degree with First Class Honours in Richard's Ireland's violin class.

As a violinist Michelle received the Robert Highgate Scholarship for Violin, the Hilda Anderson Deane Prize and the Mary D Adams Prize for Chamber Music. She has had the opportunity to perform as a freelancer in workshops with the Royal Scottish National Orchestra, having additionally worked with the Royal Conservatoire of Scotland Orchestra, Youth Orchestra Amikejo and the Valkenswaard Chamber Orchestra.

Michelle is also an avid chamber musician. She won the Mabel Glover String Quartet Prize with her quartet in 2017 and is also first violin of the Broen Ensemble and Trio Doyenne. As an orchestral musician Michelle has played with the BBC Scottish Symphony Orchestra and the Royal Scottish National Orchestra. She has also been concertmaster for the Royal Conservatoire of Scotland Symphony and Chamber Orchestras.

Shannon Merciel is an American cellist with a passion for performance collaboration and teaching. Originally from Jefferson City, Missouri, she has spent the past several years away from home continuing her musical education and gaining experience in the classical music industry.

During her graduate career in the UK, Shannon won apprenticeships with Scottish Opera, the Royal Scottish National Orchestra, Scottish Ensemble, and the BBC Scottish Symphony Orchestra. She performed in London's West End with the Royal Conservatoire of Scotland's musical theatre department and performed Elgar's Cello Concerto with the Royal Scottish National Orchestra in 2017.

Shannon received her Bachelor of Music from the University of Missouri-Columbia and Master of Music from the Royal Conservatoire of Scotland. She has been lucky to study with incredible teachers including Darry Dolezal, Alison Wells, and Edward Arron. Shannon plays on a c.1980 'cello made by Harry J. Reeve in St. Louis, Missouri and she is thrilled to join the Civic Orchestra of Chicago as a regular member for the 21/22 season.

## duo

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Ben Bruant guitar • Will Cashel guitar



Ben Bruant and Will Cashel met and formed 'duo' in 2011 while studying at the Royal Academy of Music in London. They have become known for "Playing songs you know in ways you probably don't."

Ben was born in Le Havre in France and studied classical guitar at the National Conservatory in Paris before moving to London. Will, born in Bath, England, won a scholarship to the Purcell School of Music at 14 before gaining a place at the Royal Northern College of Music.

Together the band has recorded four albums and performed its flamenco fusion of pop and classical tracks around the world – to audiences including British and European royalty and at events such as the Liverpool Philharmonic, BBC Good Food Festival, G-Live and Smoked & Uncut. Its music is regularly featured on Scala Radio, where the band recently played a live session, and duo is the house band on the My Wardrobe Malfunction podcast.

'Screened', duo's latest album which features their exhilarating arrangements of popular movie hits, is out now.



# Words, Spoken and Sung

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De La Mare	<i>To Music</i>	Auden	<i>The Composer</i>
Purcell	<i>Sound the Trumpet</i>	Duparc	<i>Chanson triste</i>
	<i>If Music be the food of love</i>		<i>La vie antérieure</i>
	<i>Music for a while</i>	Massenet	<i>Revons! C'est l'heure</i>
Liszt	<i>Vergiftet sind meine lieder</i>	Lawrence	<i>The Piano</i>
Schumann	<i>Ich wandelte unter den</i> <i>bäumen, from Opus 24</i>	Head	<i>When Sweet Ann Sings</i>
	<i>Ich Grolle Nicht, from</i> <i>Dichterliebe</i>		<i>Sweet Chance, That Lead My</i> <i>Steps Abroad</i>
Holub	<i>The Door</i>	Elgar	from Sea Pictures
Wolf	<i>Die Genesene an die Hoffnung</i>		<i>Where Corals Lie</i>
	<i>Er Ist's</i>		<i>Sabbath Morning</i>
Shakespeare	<i>Sonnet 147</i>		
Schubert	<i>Licht und Liebe</i>	Shakespeare	Extract from
Interval			<i>The Merchant of Venice,</i>
		Vaughan Williams	<i>Orpheus with his Lute</i>
		Quilter	<i>O Mistress Mine</i>
			<i>Blow, Blow, thou Winter Wind</i>
			<i>It was a Lover and his Lass</i>

**HENRY PURCELL (1659-1695)**

**Sound the trumpet, from Come, ye sons of art**

*Sound the trumpet till around  
You make the list'ning shores rebound.  
On the sprightly hautboy play  
All the instruments of joy  
That skillful numbers can employ,  
To celebrate the glories of this day.*

Attributed to Nahum Tate (1652-1715)

**HENRY PURCELL (1659-1695)**

**If music be the food of love**

*If music be the food of love,  
Sing on till I am fill'd with joy;  
For then my list'ning soul you move  
To pleasures that can never cloy.  
Your eyes, your mien, your tongue declare  
That you are music ev'rywhere.  
Pleasures invade both eye and ear,  
So fierce the transports are, they wound,  
And all my senses feasted are,  
Tho' yet the treat is only sound,  
Sure I must perish by your charms,  
Unless you save me in your arms.*

Henry Heveningham (1651-1700)

**HENRY PURCELL (1659-1695)**

**Music for a while from Oedipus**

*Music for a while  
Shall all your cares beguile.  
Wond'ring how your pains were eas'd  
And disdaining to be pleas'd  
Till Alecto free the dead  
From their eternal bands,  
Till the snakes drop from her head,  
And the whip from out her hands.  
Music for a while  
Shall all your cares beguile.*

John Dryden (1631-1700)

**FRANZ LISZT (1811-1886)**

**Vergiftet sind meine Lieder**

*Vergiftet sind meine Lieder; -  
Wie könnte es anders sein?  
Du hast mir ja Gift gegossen  
Ins blühende Leben hinein.*

*Vergiftet sind meine Lieder; -  
Wie könnte es anders sein?  
Ich trage im Herzen viel Schlangen,  
Und dich, Geliebte mein.*

Heinrich Heine (1797-1856)

*My songs are filled with poison -  
Why, shouldn't that be true?  
Into my budding manhood  
You poured your poison through.*

*My songs are filled with poison -  
Why shouldn't that be true?  
My heart bears a nest of serpents  
And also, darling, you.*

Translation © Hal Draper

**ROBERT SCHUMANN (1810-1856)**

**Ich wandelte unter den Bäumen from Liederkreis**  
op. 24

*Ich wandelte unter den Bäumen  
Mit meinem Gram allein;  
Da kam das alte Träumen,  
Und schlich mir ins Herz hinein.*

*Wer hat euch dies Wörtlein gelehret,  
Ihr Vöglein in luftiger Höh’?  
Schweigt still! wenn mein Herz es höret,  
Dann tut es noch einmal so weh.*

*“Es kam ein Jungfräulein gegangen,  
Die sang es immerfort,  
Da haben wir Vöglein gefangen  
Das hübsche, goldne Wort.”*

*Das sollt ihr mir nicht erzählen,  
Ihr Vöglein wunderschlau;  
Ihr wollt meinen Kummer mir stehlen,  
Ich aber niemanden trau’.*

Heinrich Heine

*I wandered among the trees,  
Alone with my own grief,  
But then old dreams returned once more  
And stole into my heart.*

*Who taught you this little word,  
You birds up there in the breeze?  
Be silent! If my heart hears it,  
My pain will return once more.*

*‘A young woman once passed by,  
Who sang it again and again,  
And so we birds snatched it up,  
That lovely golden word.’*

*You should not tell me such things,  
You little cunning birds,  
You thought to steal my grief from me,  
But I trust no one now.*

English translation © Richard Stokes, author of  
*The Book of Lieder*, published by Faber.

**ROBERT SCHUMANN (1810-1856)**

**Ich grolle nicht from Dichterliebe**

*Ich grolle nicht, und wenn das Herz auch bricht,  
Ewig verlor’nes Lieb! ich grolle nicht.  
Wie du auch strahlst in Diamantenpracht,  
Es fällt kein Strahl in deines Herzens Nacht.*

*Das weiss ich längst. Ich sah dich ja im Traume,  
Und sah die Nacht in deines Herzens Raume,  
Und sah die Schlang’, die dir am Herzen frisst,  
Ich sah, mein Lieb, wie sehr du elend bist.  
Ich grolle nicht.*

Heinrich Heine

*I bear no grudge, though my heart is breaking,  
O love forever lost! I bear no grudge.  
However you gleam in diamond splendour,  
No ray falls in the night of your heart.*

*I’ve known that long. For I saw you in my dreams,  
And saw the night within your heart,  
And saw the serpent gnawing at your heart;  
I saw, my love, how pitiful you are.  
I bear no grudge.*

English translation © Richard Stokes

**HUGO WOLF (1860-1903)**

**Der Genesene an die Hoffnung from Mörike**  
Lieder

*Tödlich graute mir der Morgen:  
Doch schon lag mein Haupt, wie süß!  
Hoffnung, dir im Schoss verborgen,  
Bis der Sieg gewonnen hiess.  
Opfer bracht ich allen Göttern,  
Doch vergessen warest du;  
Seitwärts von den ewgen Rettern  
Sahest du dem Feste zu.*

*O vergib, du Vielgetreue!  
Tritt aus deinem Dämmerlicht,  
Dass ich dir ins ewig neue,  
Mondenhelle Angesicht  
Einmal schaue, recht von Herzen,  
Wie ein Kind und sonder Harm;  
Ach, nur einmal ohne Schmerzen  
Schliesse mich in deinen Arm!*

Eduard Mörike (1804-1875)

*Day dawned deathly grey:  
Yet my head lay, how sweetly!  
O Hope, hidden in your lap,  
Till victory was reckoned won.  
I had made sacrifices to all the gods,  
But you I had forgotten;  
Aside from the eternal saviours  
You gazed on at the feast.*

*Oh forgive, most true one!  
Step forth from your twilight  
That I, just once, might gaze  
From my very heart  
At your eternally new and moonbright face,  
Like a child and without sorrow;  
Ah, just once, without pain,  
Enfold me in your arms!*

English translation © Richard Stokes



**HUGO WOLF (1860-1903)**

**Er ist's from Mörike Lieder**

*Frühling lässt sein blaues Band  
Wieder flattern durch die Lüfte;  
Süsse, wohlbekannte Düfte  
Streifen ahnungsvoll das Land.  
Veilchen träumen schon,  
Wollen balde kommen.  
– Horch, von fern ein leiser Harfenton!  
Frühling, ja du bist!  
Dich hab ich vernommen!*

Eduard Mörike

*Spring sends its blue banner  
Fluttering on the breeze again;  
Sweet, well-remembered scents  
Drift propitiously across the land.  
Violets dream already,  
Will soon begin to bloom.  
– Listen, the soft sound of a distant harp!  
Spring, that must be you!  
It's you I've heard!*

English translation © Richard Stokes

**FRANZ SCHUBERT (1797-1828)**

**Licht und Liebe**

*Liebe ist ein süßes Licht.  
Wie die Erde strebt zur Sonne,  
Und zu jenen hellen Sternen  
In den weiten blauen Fernen,  
Strebt das Herz nach Liebeswonne:  
Denn sie ist ein süßes Licht.*

*Sieh! wie hoch in stiller Feier  
Droben helle Sterne funkeln:  
von der Erde fliehn die dunkeln  
Schwermutsvollen trüben Schleier.  
Wehe mir, wie so trübe  
Fühl ich tief mich im Gemüte,  
Das in Freuden sonst erblühte,  
Nun vereinsamt, ohne Liebe.*

Matthäus von Collin (1779-1824)

*Love is a sweet light.  
Just as the earth aches for the sun  
and those bright stars  
in the distant blue expanses,  
so the heart aches for love's bliss,  
for love is a sweet light.*

*See, high in the silent solemnity,  
bright stars glitter up above:  
from the earth flee the dark  
heavy baleful mists.  
Alas! Yet how sad I feel  
deep in my soul;  
once I brimmed with joy;  
now I am abandoned, unloved.*

English translation © Richard Wigmore, author of Schubert: The Complete Song Texts, published by Schirmer Books

**HENRI DUPARC (1848-1933)**

**Chanson triste**

*Dans ton cœur dort un clair de lune,  
Un doux clair de lune d'été,  
Et pour fuir la vie importune,  
Je me noierai dans ta clarté.*

*J'oublierai les douleurs passées,  
Mon amour, quand tu berceras  
Mon triste cœur et mes pensées  
Dans le calme aimant de tes bras.*

*Tu prendras ma tête malade,  
Oh! quelquefois sur tes genoux,  
Et lui diras une ballade  
Qui semblera parler de nous;*

*Et dans tes yeux pleins de tristesses,  
Dans tes yeux alors je boirai  
Tant de baisers et de tendresses  
Que peut-être je guérirai.*

Jean Lahor (pseudonym of Henri Cazalis, 1840-1909)

*Moonlight slumbers in your heart,  
A gentle summer moonlight,  
And to escape the cares of life  
I shall drown myself in your light.*

*I shall forget past sorrows,  
My sweet, when you cradle  
My sad heart and my thoughts  
In the loving calm of your arms.*

*You will rest my poor head,  
Ah! sometimes on your lap,  
And recite to it a ballad  
That will seem to speak of us;*

*And from your eyes full of sorrow,  
From your eyes I shall then drink  
So many kisses and so much love  
That perhaps I shall be healed.*

English translation © Richard Stokes

Texts and translations provided courtesy of Oxford Lieder  
(www.oxfordlieder.co.uk)

## Claire Barnett-Jones

© Benjamin Ealovega



Claire Barnett-Jones was a finalist and winner of the Dame Joan Sutherland Audience Prize at BBC Cardiff Singer of the World 2021. Highlights of the 2020/21 season include her role and house debut as Madame Flora The Medium for Oper Frankfurt, *Precipice* - a series of specially curated concerts for The Grange Festival, and a recital at the Wigmore Hall with Iain Burnside.

In the 2019/2020 season operatic engagements include Fricka and Wellgunde in *Das Rheingold* for Grimeborn Festival, her English National Opera debut as Eurydice Myth/Persephone in Birtwistle's *The Mask of Orpheus* and ENO cover engagements - *Frederica* - *Luisa Miller*, *Jezibaba* - *Rusalka* and *Suzuki* - *Madame Butterfly*. Claire was awarded the Lilian Baylis Award for Outstanding Potential in the Field of Opera by English National Opera in recognition of her exceptional stage debut in 2019. Claire made her European concert debut at The Concertgebouw in Amsterdam in *Szenen aus Goethe's Faust*, conducted by Sir John Eliot Gardiner. She made her Glyndebourne Festival Debut as 2nd Noble Orphan in *Der Rosenkavalier* in 2018 and performed Annina in *La Traviata* for Glyndebourne Touring Opera later that year. She was presented with the Wessex Glyndebourne Association Award in 2017 for a young singer of much promise.

Claire created the role of 'Alto 1' in Stockhausen's *Mittwoch Aus Licht* with Birmingham Opera Company and BBC Proms, directed by Sir Graham Vick. For British Youth Opera she performed Maurya (*Riders to the Sea*), where she was awarded the Basil A Turner Prize for outstanding performance. For Buxton Festival Opera she has performed Gertrude and cover Mother in Charpentier's *Louise* conducted by Stephen Barlow.

She has had much success in competitions, recently being selected to compete in the Final Rounds of the Operalia Competition, winning the Wagner Prize of the Netherlands and the Junior Jury Prize at the 52nd International Vocal Competition, s'Hertogenbosch and 2nd Prize, Villa Medici Recital Prize and Waynflete Singers Concert Prize at The Grange Festival International Singing Competition. She also has received the Elly Ameling Masterclass Prize (Lieder) at the 51st IVC Competition with pianist, Somi Kim, the Dame Patricia Routledge English Song Prize, the Birmingham Town Hall/Symphony Hall Recital Prize, and the Mario Lanza Opera Prize.

Claire is an English National Opera Harewood Artist and recipient of the Sir John Tomlinson Fellowship, Independent Opera Fellow and Samling Artist. She

studied at the Royal Birmingham Conservatoire, Royal Academy Opera and Guildhall School of Music and Drama.

## Ben Johnson



Acclaimed tenor Ben Johnson represented England in BBC Cardiff Singer of the World 2013 and won the Audience Prize. Ben is a former BBC Radio 3 New Generation Artist, 2008 winner of the Kathleen Ferrier Award, 2011 Wigmore Hall Emerging Talent, and a 2013-2015 English National Opera Harewood Artist. Passionate about all areas of performance, his career

encompasses the concert repertoire, opera and recital as well as conducting and artistic direction.

Highlights of the 2020/2021 season were performances of Handel's *Messiah* with the Academy of Ancient Music in December at the Barbican Centre, Eumete in *Il Ritorno di Ulisse in patria* with Longborough Festival Opera, Flute in *A Midsummer Night's Dream* at The Grange Festival. On the concert side, Ben will sing Monteverdi's *Vespers* with La Nuova Musica at Brighton Early Music Festival, will come back to Wigmore Hall in a solo recital with Martin James Burtlett and will have a series of *Winterreise* concerts with Louis Schwitzgebel.

Recent operatic highlights include Tamino (*Die Zauberflöte*) with Welsh National Opera and as Don Basilio in Mozart's *Le Nozze di Figaro* with The Grange Festival, in addition to a new production of Britten's *The Burning Fiery Furnace* with Scottish Opera. Ben enjoys a busy international career and he performed Lysander in Britten's *A Midsummer Night's Dream* for Bergen National Opera, Oronte (*Alcina*) in a concert tour with The English Concert, and Copland's *The Tender Land* at Opéra de Lyon. In addition, his interpretation of Don Ottavio has brought him to prestigious stages such as for Glyndebourne Festival Opera, ENO, and Opéra National de Bordeaux.

Equally active on the concert platform, Ben performed Handel's *Messiah* with La Nuova Musica, Bach's *St John Passion* with the Oxford Bach Soloists, Britten's *War Requiem* with Thames Phil. Last season he teamed up with guitarist Sean Shibe for an Irish tour, performing repertoire spanning from Bach to folk songs. He also stepped in at the Hallé to perform the second act of Beethoven's *Fidelio* as Jacquino and the trio *Tremate, Empi, Tremate* for soprano, tenor and bass. Ben recently performed with pianist Maria João Pires in two Schubertiade concerts at the Belgais Center for Arts in Portugal. He enjoys a long running musical partnership with Tom Primrose, having performed across the UK and Europe and broadcast for BBC Radio 3 together.

Current releases include Szymanowski's *Love Songs of Hafiz* and Symphony No.3 with Edward Gardner and the BBC Symphony Orchestra for Chandos, a recording of sonnet settings with Graham Johnson for Champs Hill and a collection of Victorian English songs with James Baillieu for Rosenblatt Recitals, recently released by Opus Arte. He recently recorded a second selection of Sullivan Songs with David Owen Norris for Chandos Records.

### Tom Primrose



Tom Primrose is a British conductor, accompanist and coach. He is mainly known for his work in the field of vocal music, working in opera, song and choral repertoire. He studied at Worcester College Oxford with Robert Saxton and the Royal Academy of Music with Michael Dussek and Malcolm Martineau, during which time he won a number of prizes for piano

accompaniment. He has strong connections with Norfolk where he co-directs Southrepps Music Festival, conducts the Symphony Chorus and Chamber Choir at the University of East Anglia, and was formerly Assistant Organist and Director of the Girls' Choir at Norwich Cathedral. Tom is on the music staff at Grange Festival Opera in Hampshire, where he has worked as chorus-master and assistant conductor, as well as a repetiteur. He has also worked as a freelance opera musician for E.N.O., Polish National Opera, Korean National Opera, Opera South, and a number of other companies. Tom has performed as an accompanist in many of the UK's principal concert halls and has collaborated with many leading singers and instrumentalists, including Ben Johnson, Susanna Hurrell, Mary Bevan, Christina Gansch (whom he accompanied to her 2014 Ferrier win), Jonathan McGovern, Michael Chance, Corrine Winters, Sarah-Jane Davies, Javier Camarena, Clare Presland, Jenny Stafford, Richard Dowling, Bozidar Smiljanic, Henry Neill, Timothy Morgan, Adam Temple-Smith, Eloisa-Fleur Thom, Jonathan Bloxham, Brian O'Kane, Ben Baker, Emily Garland, Edward Ballard, among many others. He features regularly on radio and television both in the UK and abroad. He has also toured widely both as a conductor and pianist, particularly in Italy and Scandinavia.

### Petroc Trelawny



Petroc Trelawny is one of the best-known voices on BBC Radio 3 - where he presents the daily Breakfast programme. This summer sees his 22nd consecutive season introducing BBC Proms on radio and television. He has presented the live BBC broadcast of the Vienna Philharmonic New Year's Day Concert for a decade, and this June hosted BBC Television's 'Cardiff Singer

of the World' for the twelfth time. He has presented the international telecast of Eurovision Young Musician to more than two dozen countries from Edinburgh and hosted Eurovision Choir live from Gothenburg. Petroc has introduced TV profiles of arts figures including Dame Fanny Waterman, Julian Bream and Yehudi Menuhin. He has presented performances by the Royal Ballet shown in cinemas around the world, and in September will anchor note-by-note coverage of the Leeds Piano Competition for Medici.tv. In 2015 he hosted the first ever BBC Proms Australia, a week of concerts and recitals in Melbourne broadcast live on ABC Radio; he has also twice hosted BBC Proms Dubai at the new Dubai Opera House.

A proud Cornishman, Petroc's early career includes broadcasting in Hong Kong for the British Forces Broadcasting Service, being part of the launch team for Classic FM and London News Radio, presenting breakfast on BBC Radio Manchester, and working as a presenter for RTE in Ireland. He is President of the Lennox Berkeley Society, Luton Music and the Three Spires Singers and a trustee of BZAM - a charity supporting the work of the Zimbabwe Academy of Music in Bulawayo. As well as concerts and opera he loves travel, food and wine, cinema, books and theatre.



# The Sheepdrove Recital

Sponsored by The Sheepdrove Trust

• Mikhail Kazakevich Piano



Bach	Italian Concerto BWV 971 Preludes and Fugues from Das Wohl-Temperierte Klavier (WTK)
Schumann	Novelette no. 1 op. 21 Arabeske op. 18 Bunte Blätter op. 99 (selection)

## J S BACH (1685-1750) Italian Concerto BWV 971

1 *Allegro*  
 2 *Andante*  
 3 *Presto*

Robert Schumann wrote of J S Bach: 'How great and rich was the contrast between his inner being and his exterior! It was not only industry that allowed him to triumph over all the difficulties of musical combination, but an innate acumen. When we who come after him think we have discovered some marvellous configuration of tones, we find he has already used it or even developed it further. Besides this consummate mastery of the craft, his work has ideas and spirit; he was a real man; he did nothing by halves; his work is always complete, written for all eternity'. In a few sentences, Schumann puts his finger on the essentials – Bach's combination of technique and expression, his

fertility of imagination, the comprehensive way he approached every aspect of music, and the distance between the music and the routines (such as are recorded) of his domestic and professional life.

In the first half of the eighteenth century, Italian, French and German musical styles were distinctive, each with its promoters and its detractors. Italian style was bold and rhythmic, with instrumental music focused on the concerto; French style favoured dance forms, with elegant melodies and elaborate ornamentation; German style laid more emphasis on counterpoint and the vocal traditions of the Lutheran church. Bach's 'Italian' Concerto was his explicit tribute to modern developments in Italy that were influencing composers all over Europe. Bach had made manuscript copies of Vivaldi's concertos and arranged them for organ during his years as organist at the Weimar court (1708-17) and many elements of the style found their way into his cantatas and other compositions. The Italian Concerto was published alongside a French-style suite (thus doing equal justice to both countries) in the second part of his huge keyboard project, published in four parts under the misleadingly simple title of *Clavier-Übungen* (keyboard exercises) between 1731 and 1742. The title page says, in an apt but almost untranslatable phrase, that the music was 'composed for people who love to have their hearts and spirits lifted' (*denen Liebhabern zur Gemüths-Ergötzung verfertiget*).



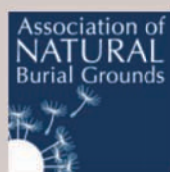


# Sheepdrove Trust

The Sheepdrove Trust is delighted to be supporting the  
**Newbury Spring Festival** for the 23rd consecutive year

## SHEEPDROVE NATURAL BURIAL WOOD

Sheepdrove's woodland burial ground sits high on the windswept chalk downland at the cross roads of four drovers' ridgeways. This ancient and hallowed landscape is part of the North Wessex Downs Area of Outstanding Natural Beauty.



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Written for a two-manual harpsichord, the Italian Concerto reproduces on a single instrument the brilliance of the baroque concerto, with the light and shade of alternating *tutti* and solo sections. (Bach carefully marks the right hand 'forte' and left hand 'piano' to show where the 'soloist' takes over, and two manuals are to be used.) The outer movements both use the *ritornello* form introduced by the Italians, which facilitated the construction of substantial movements that were both varied and coherent. The concerto opens boldly with a theme that spins through half a dozen memorable figures, easily recognisable when they return in different keys and at different lengths during the course of the movement. The slow movement is a single expressive solo cantilena, over a gentle ostinato with two low notes repeated in every bar. It almost seems like a transfiguration of the slow movement of Vivaldi's 'Spring' from *The Four Seasons*, where the goatherd's dog 'barks' twice at the same points in each bar. Bach specifically writes 'Presto' for the last movement, which fires off in a rocketing right hand scale, copied across an even more extravagant range by the left hand. The episodes feature animated two- and three-part counterpoint in a stream of unflagging energy, until the return of the *ritornello* in its original form sweeps the work to its close.

## PRELUDES AND FUGUES FROM DAS WOHL-TEMPERIERTE KLAVIER (WTK)

*Prelude and Fugue in F sharp minor WTK II*

*Prelude and Fugue in F sharp minor WTK I*

*Prelude and Fugue in E major WTK I*

*Prelude and Fugue in E major WTK II*

*Prelude and Fugue in G sharp minor WTK I*

*Prelude and Fugue in G sharp minor WTK II*

2022 sees the tercentenary of the publication of Book I of the forty-eight preludes and fugues of *Das Wohl-temperierte Clavier*. Called by Schumann his 'daily bread', the 'forty-eight' comprised another great project, this time intended to demonstrate the effectiveness of a system for tuning ('tempering') keyboard instruments that was spreading across Europe. (Many a young pianist struggling with the intricacies of a fugue has been puzzled by a title suggesting a 'good-tempered keyboard'.) The art of tuning the fixed pitches of a keyboard instrument is an arcane mix of aesthetics and physics, with mathematical relationships dating back to ancient Greek times. Put simply, the issue is that if you want to be able to play a major or minor scale starting on any of the twelve notes in an octave, those twelve notes must be equally spaced. Compared with earlier tuning systems, this means that some intervals are slightly 'out of true'. However, it has the advantage that you can compose in any key, modulate freely from one key to another and intensify both harmony and melody with 'chromatic' notes foreign to the scale. In his typically magisterial way, Bach demonstrates this with a fugue in every one of the twelve major and minor keys. The music was not published during Bach's lifetime, but he gave the first volume a floridly decorated title page with a message for future readers: 'Preludes and Fugues through all the tones and semitones including those with a major third as well as those with a minor third. For

the profit and use of musical youth desirous of learning and especially for the pastime of those already skilled in this study, composed and prepared by Johann Sebastian Bach at present Capellmeister to His Serene Highness the Prince of Anhalt-Cöthen, and director of His Chamber Music in the year 1722'. This set settled the point about tuning, but Bach had not exhausted his interest in the medium; twenty years later, and now Kantor at the Thomaskirche in Leipzig he completed a second set on an identical plan. For the player or listener, the methodical scheme of the project is less interesting than the inexhaustible variety that Bach breathes into the regular alternation of preludes and fugues.

The F sharp minor prelude (Book II) is reminiscent of the slow movement of a concerto – an elaborate melodic line which plays with several contrasting rhythmic figures, over slower-moving accompanying lines. The fugue is an expansive structure that grows from a restrained start in a subject that floats across the metre; two new subjects add rhythmic impetus and the final section of the fugue reveals that all three ideas can be combined.

The F sharp minor prelude (Book I) is a brisk, cheerful invention based on a little four-note shape heard in every bar. The contrasting fugue is based on a gentle rising and rhythmically flexible melody that is joined by a counterpoint that drifts downwards, its notes phrased in pairs, finally to resolve onto a major chord.

The lilting compound-time rhythm of the E major prelude (Book I) contrasts with the vigour of its fugue, where the bold two-note opening of the subject stands out among the running passage-work.

The E major prelude in Book II is in two substantial and repeated sections; rather after the manner of a trio sonata, two flowing parts intertwine over a bass line that includes long held or repeated 'pedal' notes marking the start and conclusion of each section. The fugue squeezes every ounce of concentration out of a five-note subject, with overlapping 'stretto' entries, an alternative chromatic harmonisation, and rhythmic 'diminution' in which the melody halves the note lengths, and so moves at double the speed.

The G sharp minor prelude (Book I) is a three-part invention given a wistful character by the rise and slower fall (or, when it is inverted, fall and rise) of its principal idea. Its fugue is an unsettling piece with a serpentine subject and prominent counterpoint in repeated notes which appears at the end in the lowest notes of the piece, before a resolutely minor finish.

The final prelude in this group brings us back to the brilliant instrumental style of the 'Italian' concerto in an allegro movement with a strongly instrumental quality – running passage work interspersed with short, incisive ideas; harmony articulated in zig-zag broken chords; bass lines that march down in broken octaves or up in modulating sequences. The companion fugue matches its prelude in expansiveness, setting off with a long, evenly flowing subject. Half way through, a new subject



appears, with a contrasting rhythm and chromatic rise and fall. When the opening subject reappears low in the bass register, it turns out that the two themes fit together, and four further combinations, every time in a different arrangement of voices, lead the music towards its final cadence.

### ROBERT SCHUMANN (1810-1856)

*Novelette no. 1 op. 21*

*Arabeske op. 18*

*Bunte Blätter op. 99 (selection)*

Unlike Bach, Schumann wore his heart on his sleeve. It was not only a matter of personal character; the early nineteenth-century world in which Schumann grew up was very different from Bach's. Mainly through the example of Beethoven, the persona of the composer had changed from employee to poet and visionary (with a corresponding change in fortunes from modest financial security to the alternatives of fame or penury). At the same time, enlightenment ideas of social structure had given way to the individualism of the romantics, and the appreciation of order had been supplanted by a taste for excitement.

Schumann's father was a bookseller; literature was as much a feature of his early life as music, and he approached adulthood without a professional musical training. In 1828 he began a course of study with the celebrated piano teacher Friedrich Wieck, which he combined with half-hearted study of the law. Twelve years later, Wieck's daughter Clara, became Schumann's wife, after a troubled courtship and in the face of bitter opposition from her father. (Clara went on to become one of the greatest pianists of the later nineteenth century, a composer in her own right and close friend of Brahms.) In 1834, Schumann became editor of a new music journal, the *Neue Zeitschrift für Musik*, in which he argued in passionate and sometimes fanciful terms against the triviality of much new music, in particular piano music, and in favour of a great tradition of musical progress flowing from Bach through Beethoven and Schubert to the romantics of his day. He devised a set of characters – the 'Davidsbündler', the League of David – to fight the 'philistines' of degraded popular taste. This group included fictionalised versions of those close to him, as well as two sides of his own complex personality – fiery Florestan and dreamy Eusebius. The stream of piano music that Schumann wrote in his twenties – mostly groups of short works with evocative titles – blended his musical principles and his musical heroes with the characters of his imagination and the roller-coaster emotions of his personal life.

The title 'Novelette' carries an obvious narrative suggestion, but it's left to the listener to decide what the actual story might be. *Novelette no. 1* opens with Schumann in 'Florestan' mood, in a powerful march that strides upwards in a heroically ascending phrase. The 'trio' section, quiet and melodious, belongs to his 'Eusebius' side, maybe picturing the maiden, to the knight of the opening? The trio turns mysteriously aside several times for a *pianissimo* section with slackening rhythm and coloured by the 'soft' pedal of the piano.

The march resumes, and a second episode intervenes in a more volatile mood, piling up entries in contrapuntal part-writing. The flowing melody of the Trio returns, and the concluding appearance of the March is capped by an excitable coda.

Like the *Novelette*, the *Arabeske* is shaped as a rondo, but here the characters are reversed. The opening idea, marked 'lightly and tenderly', is a flowing melody in a decorative pianistic setting, arising from the natural movement of the hands on the keyboard. There are two contrasting sections in minor keys, the first setting a more sombre tone and then drifting off into a reverie of shifting keys; the second with a more marked rhythmic and dynamic character. At the end, in a characteristic gesture, Schumann looks back with a reflective epilogue.

Both the *Arabeske* and the *Novelette* were among sixteen separate publications of Schumann's piano music issued between 1835 and 1839 – evidence both of his growing popularity and of the public demand for printed piano music. Since Bach's day, advances in technology had reduced the cost of music printing, while the rapid spread of the piano into the households of the growing middle class created a thriving market for up-to-date music. *Bunte Blätter* ('Coloured Leaves'), published in 1852 as op. 99, fed into this market, offering pianists fourteen new miniatures by Schumann – most of them unpublished pieces from the earlier period of the *Novelette* and *Arabeske*. The German word 'Blatt', like the English 'leaf' can refer either to a plant or to a page in a book, and the original publication was designed either as a single volume or as separate pieces, each in a different coloured cover. The fourteen pieces are arranged with the briefest appearing first – three 'Little Pieces' and five 'Album Leaves', in contrasting moods. A lively ternary-form *Novelette* is followed by a stormy Prelude written in 1839 – perhaps a tribute to Chopin, whose own 24 Preludes (following Bach's example of writing one in every key) had been published that year. The last four pieces include an extended slow march, more elegiac than funereal, a piece entitled 'Abendmusik' ('Evening music') marked (not quite convincingly) in 'Minuet time', and a vigorous Scherzo intended for a projected symphony. The collection ends with a Quick March, whose light-hearted tone, quirky ornaments and dancing rhythms suggest that the troops are about to break into a polka.

Distinguished pianist Mikhail Kazakevich makes a welcome return to Sheepdrove and has chosen to reflect the theme of this year's Sheepdrove Piano Competition by including a selection of works by Bach.

### Mikhail Kazakevich

For Mikhail Kazakevich's biography, please see page 95

## duo

**Sponsored by Greenham Trust by kind permission of Parkway**

• **Ben Bruant** guitar • **Will Cashel** guitar



Following their full evening show on 13 May (see page 70), duo will stay on in Newbury to give a free outdoor performance in the heart of the town.

duo are known for their busking around the south of the UK, and are sure to set feet tapping and hearts racing as they perform live in Parkway Shopping Centre

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**Corn Exchange, Newbury**

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy

# Masterclass with Tasmin Little

**Sponsored by The Ambrose and Ann Appelbe Trust**

• **Tasmin Little** violin



York and Philadelphia with the Berlin Philharmonic and Sir Simon Rattle.

Tasmin has further established her reputation as an artistic director with her hugely successful 'Delius Inspired' Festival, broadcast on Radio 3 in 2006. The festival comprised concerts, films and exhibitions, and included an ambitious project of outreach work with school children designed to widen interest in classical music in young people. She also directs and performs with orchestras such as Norwegian Chamber, Britten Sinfonia and the Royal Philharmonic, and plays a 1757 Guadagnini violin

Tasmin Little has firmly established herself as one of today's leading international violinists. She has performed on every continent in some of the most prestigious venues of the world, including Carnegie Hall, Musikverein, Concertgebouw, Philharmonie Berlin, Vienna Konzerthaus, South Bank Centre, Barbican Centre and Royal Albert Hall, Lincoln Center and Suntory Hall. We are delighted that Tasmin will be giving a masterclass.

The masterclass will be open to all local school pupils studying the violin. Interested applicants should contact Jane Pickering in the Festival office.

## **Tasmin Little**

During a flourishing career as a soloist which has taken her to every continent in the world, Tasmin Little has performed with many of the world's great orchestras, including among others the New York Philharmonic, Cleveland Orchestra, Leipzig Gewandhaus, Royal Philharmonic and London Symphony, and has worked with conductors including Masur, Ashkenazy, Järvi, Slatkin, Rostropovich, Mackerras, Rozhdestvensky and Menuhin. In 2006 she made her fourteenth appearance at the BBC Proms. She continues to champion seldom-performed repertoire, including Ligeti's challenging Violin Concerto which brought her unanimous critical acclaim during her 2003 tour to Berlin, Salzburg, New





# YolanDa's Band Jam

Sponsored by Greenham Trust



## YolanDa Brown

YolanDa Brown is an award-winning musician, broadcaster and philanthropist. She is known for her delicious fusion of reggae, jazz and soul. Her debut Album, *April Showers May Flowers* was Number One on the Jazz Charts and her sophomore album released in 2017 *Love Politics War* also went to the top of the UK Jazz charts. She is currently composing music for the iconic Sesame Street and an animated series due for release in 2022 and recently released her debut children's album under Sony Music Magic Star to rave reviews.

YolanDa has toured with The Temptations, Jools Holland's Rhythm and Blues Orchestra, Billy Ocean and collaborated with artists such as Snarky Puppy's Bill Laurance, as well as performed on BBC's Jools' Annual Hootenanny, performing *I Put A Spell On You* with Kelly Jones from Stereophonics and *Aint Too Proud To Beg* with Rick Astley. A broadcaster too, she has worked across TV and radio, including her eponymous series for CBeebies, *YolanDa's Band Jam*, which recently won the Royal Television Society Awards as Best Children's Programme.

For the BBC Proms she hosted the Ella and Dizzy Centenary, as well as Last night of the Proms, Gospel Choir of the Year for BBC 1 and BBC Young Jazz Musician of the year. On BBC Radio 4 she co-presents Loose Ends with Clive Anderson, covers for Trevor Nelson and Vanessa Feltz on BBC Radio 2 and presents YolanDa Brown on Saturday on Jazz FM.

YolanDa has also appeared on a whole host of TV shows including Celebrity Mastermind, Sunday Brunch, House of Games, Celebrity Eggheads, Pointless Celebrities and BBC Breakfast. Host of the London Philharmonic Orchestra podcast Offstage, YolanDa presents a 12-episode series talking to a range of musicians within the LPO about their experiences as orchestral musicians. YolanDa was awarded an Honorary Doctorate of Arts by the University of East London and also invited to meet the Queen at Buckingham Palace. A champion for the importance of music education, YolanDa is chair of Youth Music (one of the largest music education charities in the UK). In 2018 along with philanthropist James JP Drake, she launched the "Drake YolanDa Award" offering grants for emerging musicians.

In November 2020, YolanDa rolled out her bespoke online music lesson plans for teachers, parents and pupils nationwide as she continues to promote music education in primary schools. Launched last October on The Zoe Ball Breakfast Show, over 1000 schools signed up almost instantly to the initiative before lockdown was announced... an estimated 30,000 children have now used the resources. YolanDa has sat on panels for PRS Foundation, The IVORs and delivered Keynotes for Music Mark, ABRSM and music hubs across the country. An entrepreneur too, YolanDa launched the "London Saxophone Festival" in 2018. From concerts for children, to film screenings and the very popular Sax Village, it is a welcome addition to the UK festival circuit. A real renaissance woman set to reach new heights.



# YOUNG PEOPLE NEED OUR HELP

"Young people face numerous personal and social challenges as they grow and seek to fulfil their potential. Our appeal is intended to create a fund to support all young people - through the work of local charitable organisations."

**CHRIS BOULTON, CEO GREENHAM TRUST**



Photos kindly provided by Education Business Partnership West Berkshire and PALS West Berkshire

Our **Youth Appeal** will enable local charities and voluntary groups to deliver a range of projects:

- Helping young people into training and employment
- Mental health, counselling and therapy
- Anti-bullying and cyber-safety projects
- Community youth groups (e.g. youth clubs, Scouts, Guides, Cadets)
- Sport and social activities
- Provision of diversionary activities
- Literacy and educational projects
- Other projects helping young people to fulfil their potential

## **Greenham Trust**

### **25th Anniversary Youth Fund**

- Address the needs of young people aged 11-25
- In our local area
- Every £1 raised or donated to the fund will be matched by Greenham Trust up to a maximum of £250,000 to raise a total of £500,000

## PLEASE HELP YOUNG PEOPLE

**Donate and fundraise and Greenham Trust will match every £1 with £1 (up to £250,000)**

**DONATE NOW**

[greenhamtrust.com/25years](https://greenhamtrust.com/25years)

25<sup>TH</sup> ANNIVERSARY  
**YOUTH APPEAL**

Feel free to contact us to discuss your ideas:

[events@greenhamtrust.com](mailto:events@greenhamtrust.com)

**01635 736740**

Greenham Trust





# WHAT DO YOUNG PEOPLE HAVE TO SAY?

"Time to Talk helped me escape my fears and become the person I once was before getting addicted to weed and alcohol. The sessions were truly a massive help and helped me get over my anger."

**KELLY, 16**

"PALS has been a big part of my life because it made such a difference to me, freedom to do things that I thought I will never be able to do because of my disability and it has also helped me to make friends."

**HADDON, 25**

"The pandemic has led to a sharp rise in children needing support. NHS surveys tell us that before covid around 1 in 9 children had a 'probable mental health disorder' – that jumped to 1 in 6 in 2020 and has stayed at that level."

**CHILDREN'S COMMISSIONER DAME RACHEL DE SOUZA DBE**

"I want to say thank you from the bottom of my heart for everything you have all done for me! I don't know what mess I would be in if I didn't have you guys. You saved me."

**JO, 19**

Kindly shared by Young People and Children First

Photos kindly provided by PALS West Berkshire, Education Business Partnership West Berkshire

"I took part in the Developing Life Skills programme at school (provided by Education Business Partnership West Berkshire, funded by Greenham Trust). A great insight on how to make a good impression for an interview, this has helped me with my confidence."

**CHARLIE, 14, LITTLE HEATH SCHOOL**



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25<sup>TH</sup> ANNIVERSARY  
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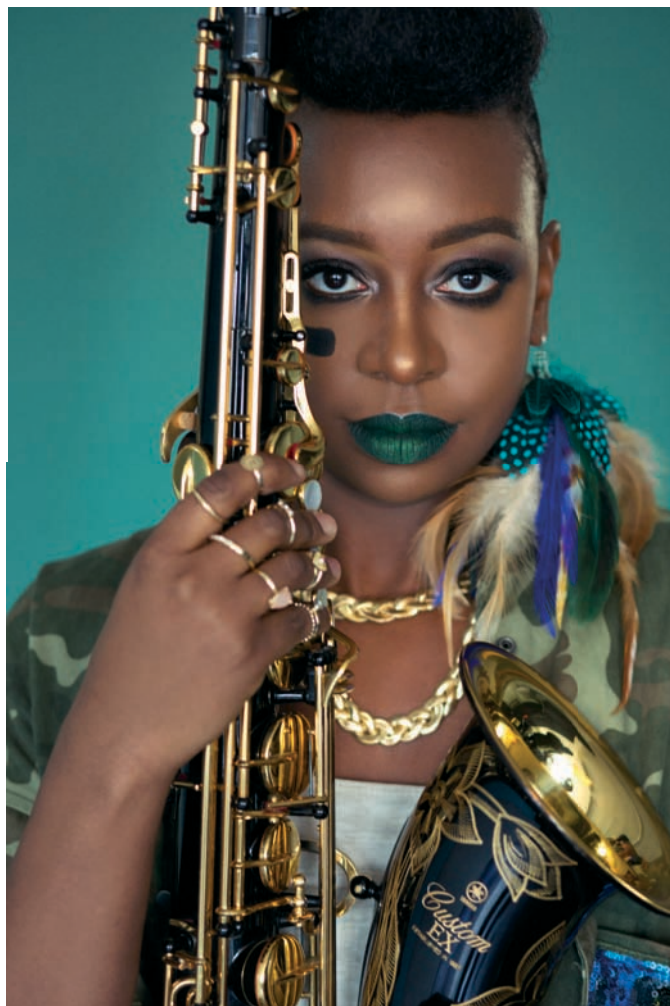
**Greenham Trust**





# YolanDa Brown

**Sponsored in support of the Prison Phoenix Trust**



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# BBC Symphony Orchestra

• **Ryan Wigglesworth** conductor • **Vadym Kholodenko** piano

**Sponsored by Vaughan Williams Charitable Trust • Adrian Swire Charitable Trust**



Beethoven

Piano Concerto No.5 *Emperor*

Vaughan Williams

Symphony No. 4

## LUDWIG VAN BEETHOVEN (1770-1827)

### Piano Concerto no.5 in E flat ('Emperor') op. 73

i. *Allegro*

ii. *Adagio un poco mosso*

iii. *Rondo. Allegro*

Beethoven's first four piano concertos were written for his own use, to play on charitable occasions including 'benefit' concerts when the composer himself took the profits. By the time of the fourth, premiered at a four-hour concert of his own music in December 1808, his hearing was so poor and his relations with his orchestral players so fractious that it went very badly. He started the fifth concerto at once, but was never to perform in public again. Napoleon's occupation of Vienna disrupted normal life and the concerto was not heard until November 1811, when Friedrich Schneider played it to an enthralled audience in Leipzig.

Few musical nicknames can be less appropriate than the 'Emperor'. No doubt the listener to an early performance who declared (if the story is true) that this is 'an emperor among concertos' meant to pay the music the highest compliment. But Beethoven, had he heard, would have had a blunt rejoinder. He was indebted to princes and aristocrats for his early musical training, his performance opportunities in Vienna, and later for his regular annual pension. However, he was scornful of the titles and trappings of power and famously tore up his dedication of the 'Eroica' symphony to Napoleon when the latter named himself Emperor, declaring, 'Now he too will trample on the rights of man and indulge only his ambition'. The

concerto is certainly noble, but it is a nobility open to all, in which delicacy of feeling and robust good humour sit alongside rich, showy colours and an urbane grandeur of design.

From the start, Beethoven demonstrates that the pianist commands an instrument with the range, power and brilliance to hold its own against an orchestra. No previous work had opened with such a gesture; and yet each flourish of broken chords, octaves, cascading scales and trills ends in a gentler mood, setting the scene for the blend of light and shade that is such a feature of the first movement. The length of this movement (greater than the other two movements put together) allows the orchestral exposition to expand to symphonic proportions. The instantly memorable opening theme scatters its melodic 'turn' and martial dotted rhythm across the whole movement. The second theme, a little excursion by the simplest of steps around the first five notes of the scale, appears in the most diverse guises. First given pianissimo in a curious, limping minor version, it becomes smooth and sensuous on the horns. Later in the movement it will stand, like a colonnade, in massive orchestral chords.

Sliding into the key of B major, the Adagio opens with a muted love-song on the strings which calls forth a rhapsodic improvisatory nocturne from the solo pianist. The archetypal melodic shapes and instrumental colours of this movement have echoed through romantic music for two centuries, finding parallels from Chopin to *West Side Story*. Beethoven returns us to E flat major for the Finale by the bold, simple stroke of dropping a held note from B to B flat, and the soloist tries out a couple of phrases before launching into the extrovert theme of the Rondo. The orchestra takes up the theme with gusto, and the piano re-enters with a



flourish, presenting a more lyrical melody before resuming the fireworks that will lead back to the opening theme. The substantial coda derives yet more exhilarating entertainment from the main theme, culminating in a winding-down in which the soloist is eerily accompanied by solo timpani, pianissimo, before a final bravura flourish concludes the work.

**RALPH VAUGHAN WILLIAMS (1872-1958)**  
**Symphony no. 4 in F minor**

1 *Allegro – Lento*

2 *Andante moderato*

3 *Scherzo. Allegro molto – Quasi meno mosso – Tempo 1*

4 *Finale con Epilogo Fugato*

Ralph Vaughan Williams came from a family of movers and shakers, including philosophers and scientists, industrialists and philanthropists. His father, who died when Vaughan Williams was only two years old, was vicar of Down Ampney in Gloucestershire. His mother belonged to the Wedgwood family of porcelain manufacturers, and was the niece of Charles Darwin, whose *Origin of Species* was published little more than a decade before the composer was born. It was a family in which prosperity came coupled with social responsibility and an extremely powerful work ethic. With a modest private income that meant he could choose when and how to work, Vaughan Williams nevertheless worked tirelessly. He composed his first piece, 'The Robin's Nest', at the age of five, and finished his ninth symphony eighty years later. In between, as well as composing, he lectured and wrote articles, edited publications, founded the Leith Hill Musical Festival – which he conducted for 48 years – and encouraged national music-making at all levels. When war broke out in 1914, interrupting normal musical activities, it was entirely in keeping with his character to volunteer, although he was already aged 42. He joined the Royal Army Medical Corps as a private, driving ambulance wagons in France and later in Greece, and in 1917 was commissioned as a lieutenant in the Royal Artillery, seeing action in France during 1918.

Vaughan Williams' personal style, which took many years to mature, was woven from varied musical strands, ancient and modern, British and continental. He studied at the Royal College of Music with Parry and Stanford, and blended European trends with his English roots during studies with Max Bruch in Berlin and Maurice Ravel in Paris. He drew inspiration from the Tudor period and, from early years, showed a natural affinity for folk music, collecting and studying folk songs intensively during the first decade of the twentieth century.

In 1931, when he started work on the Fourth Symphony, Vaughan Williams was known to singers across the country as the composer of 'Linden Lea', and to church-goers as editor of the English Hymnal. Concert audiences had heard his first three symphonies. The choral 'Sea Symphony' and programmatic 'London Symphony', had been written before the war; the 'Pastoral' third symphony of 1921 was one of a number of

works written during the 1920s that referenced the English countryside and national musical traditions. Those close to Vaughan Williams would have heard the tougher, more ironic language of Satan's dance in *Job* (1930) and would have been aware of his constant musical discussions with his friend Gustav Holst, whose *Planets* suite (1913-16) included the violent, dissonant 'Mars, the Bringer of War' – a picture of conflict with no trace of patriotism. But for the general public in 1934, the grinding *fortissimo* dissonance with which the Fourth Symphony opened came like a bolt from the blue, and the uncompromising intensity of the whole piece provoked more discussion than any other of the composer's works.

Vaughan Williams wrote an analysis in musical terms, but on the question of the overall style and impact of the work he was as usual both self-deprecating and self-assured. 'I don't know whether I like it', he said, 'but it's what I meant'. Asked by one of the players about a particular note, he said 'It looks wrong, and it sounds wrong, but it's right'. Mythology arose that it was a work about the rise of fascism, which Vaughan Williams dismissed in a letter: 'All I know is that it is what I wanted to do at the time. I wrote it not as a definite picture of anything external – e.g. the state of Europe – but simply because it occurred to me like that.' Of course, this does not mean that the music, arising from the composer's subconscious, is wholly disconnected from his prior experience or from the state of the world as a whole.

After the opening thunder-clap (which Vaughan Williams said he cribbed from the famous discord in the last movement of Beethoven's Ninth Symphony) we hear the kernel of the whole work: a twisted line of four notes given out in massive octaves – initially E natural, E flat, F, E natural – brief, angular and capable of generating innumerable ideas during the rest of the work. A few bars later we hear another germinal figure, rising through the brass in intervals of a fourth. Neither idea includes any suggestion of major and minor chords – the building blocks of traditional harmony. The first main melody of the movement appears, soaring in the strings over pulsing wind and brass chords before reappearing in the bass, overlaid with layers of counterpoint. A second melody is much less rhapsodic, starting from the repetition of a single note and expanding over a relentlessly striding bass line. A mysterious *pianissimo* intervenes, and the four-note figure returns, now in a grotesquely dancing rhythm, followed by the rhapsodic melody. The second melody also returns, but in an unexpectedly slow, hushed version – the quiet, or exhaustion, after the storm. The second movement opens with the 'rising fourths' motif, and a melancholy tune appears instrument by instrument, in intertwined lines over a pizzicato bass. At climactic moments, the rising fourths appear in the brass; a brief flute solo marks the mid point of the movement. Towards the end the main theme of the movement reappears in lower strings with violins tracing a counterpoint in the sky. Another flute solo signals the close; in the final phrase the flute holds on to the minor key over a major chord. Vaughan Williams



originally let the flute resolve harmoniously into the chord, but after twenty years of uncertainty he finally decided to end the movement with the tension unresolved.

The Scherzo opens unmistakably with the two germinal ideas – the rising fourths and angular four-note figure – and picks up other ideas from the second movement too. High spirits, menace and ironic humour are blended in this non-stop adventure. The central Trio section is at the same speed, but the ideas bounce through the metre in a more leisurely way, hence Vaughan Williams' unusual instruction 'Quasi meno mosso' – 'as if slower'. Rumbly in the bass and drifting strands of melody lead without a break into the finale, where 'oompah' brass and even the occasional major chord suggest a more convivial note, soon to be blown away in the complexity of rhythms and figuration. Finally, the four-note idea that has lain behind so much of the work takes centre stage as the subject of the fugal epilogue, announced in the brass and marching through a massive contrapuntal texture to an abrupt and violent conclusion.

## Ryan Wigglesworth



© Benjamin Ealovega

Conductor Ryan Wigglesworth, who will take up the position of Chief Conductor of the BBC Scottish Symphony Orchestra in September 2022, has established himself as one of the foremost composer-conductors of his generation. He was Principal Guest Conductor of the Hallé Orchestra from 2015 to 2018 and Composer in Residence at

English National Opera. He held the Daniel R. Lewis Composer Fellowship with the Cleveland Orchestra for the two seasons 2013/15 and 14/15 and was Composer-in-Residence at the 2018 Grafenegg Festival. In close partnership with the Royal Academy of Music, he recently founded the Knussen Chamber Orchestra which made both its Aldeburgh Festival and BBC Proms debuts in 2019. Recent concerts include the Royal Concertgebouw Orchestra, Chamber Orchestra of Europe, the Bavarian Radio Symphony Orchestra, the Finnish Radio Symphony, Netherlands Radio Philharmonic, Bamberg Symphony Orchestra, DSO Berlin, Bergen Philharmonic, London Symphony Orchestra, City of Birmingham Symphony, London Philharmonic, Philharmonia, Bournemouth Symphony Orchestra, Academy of St Martin in the Fields, Scottish Chamber Orchestra, BBC Symphony, BBC Scottish Symphony, and the BBC National Orchestra of Wales at the BBC Proms, for whom he made three appearances in 2019. 2019/20 saw debut visits to the Swedish Radio Symphony, RSO Vienna, Tokyo, Melbourne and Seattle, and future engagements include Danish National Symphony Orchestra, Lahti Symphony Orchestra, the

Netherlands Radio Philharmonic Orchestra at the Concertgebouw and the BBC SO. Also active as a pianist, recent play/direct projects across Europe and the Far East have included concertos by Mozart and Beethoven, and he regularly appears in recital partnering Mark Padmore, Lawrence Power and Sophie Bevan. One of the leading composers of his day, his first opera, *The Winter's Tale*, premiered at ENO in February 2017 in a production directed by Rory Kinnear and conducted by the composer. Other works include commissions from the Royal Concertgebouw and Cleveland orchestras, BBC Symphony (BBC Proms), song cycles for Sophie Bevan (Wigmore Hall/Grafenegg) and Mark Padmore (Aldeburgh Festival/Wigmore Hall). Further performances of his works have been directed by, amongst others, Sir Andrew Davis, Edward Gardner, Pablo Heras-Casado, Vladimir Jurowski, Oliver Knussen, Jukka-Pekka Saraste and Franz Welser-Möst. Recent and current projects include a song cycle for Roderick Williams (Barbican), a piano concerto for Marc-André Hamelin (BBC Proms), and a large-scale work for chorus and orchestra, co-commissioned by the Bergen Philharmonic and Hallé. Born in Yorkshire, he studied at New College, Oxford and the Guildhall School of Music & Drama. Between 2007-9 he was a Lecturer at Cambridge University where he was also a Fellow of Corpus Christi College. In January 2019 he took up the position of Sir Richard Rodney Bennett Professor at the Royal Academy of Music.

The BBC Symphony Orchestra has been at the heart of British musical life since it was founded in 1930. It plays a central role in the BBC Proms at the Royal Albert Hall, performing at the First and Last Night each year in addition to regular appearances throughout the Proms season with the world's leading conductors and soloists.

The BBC SO performs an annual season of concerts at the Barbican in London where it is Associate Orchestra. Its commitment to contemporary music is demonstrated by a range of premieres each season, as well as Total Immersion days devoted to specific composers or themes. Autumn highlights include the season opening concert conducted by Sakari Oramo including music by Johannes Brahms and Ruth Gipps; a concert conducted by Principal Guest Conductor Dalia Stasevska featuring the devised work *Concerto No.1: SERMON* by Davóne Tines, which combines music and poetry in a unique examination of racial justice; children's author Jacqueline Wilson reading from her best-selling books in a family concert; the world premiere of *Up For Grabs* by composer and Arsenal fanatic Mark-Anthony Turnage; and the BBC Symphony Chorus's anticipated return to the Barbican stage in December.

In addition to frequent performances with Chief Conductor Sakari Oramo and Principal Guest Conductor Dalia Stasevska, the BBC SO works regularly with Semyon Bychkov, holder of the Günter Wand Conducting Chair, Conductor Laureate Sir Andrew Davis and Creative Artist in Association Jules Buckley.

The vast majority of performances are broadcast on BBC Radio 3 and a number of studio recordings each season are free to attend. These often feature up-and-coming new talent including members of BBC Radio 3's New Generation Artists scheme. All broadcasts are available for 30 days on BBC Sounds and the BBC SO can also be seen on BBC TV and BBC iPlayer and heard on the BBC's online archive, Experience Classical.

The BBC Symphony Orchestra and Chorus, alongside the BBC Concert Orchestra, BBC Singers and BBC Proms offer enjoyable and innovative education and community activities and take a leading role in the BBC Ten Pieces and BBC Young Composer programmes.

### **Vadym Kholodenko**

© Jean-Baptiste Millot



Vadym Kholodenko is fast building a reputation as one of the most musically dynamic and technically gifted young pianists, praised in his performance with the Philadelphia Orchestra "for his absorbing melodic shading [and] glittering passage work" (Philadelphia Enquirer). Winner of the 2013 Cliburn Competition, Kholodenko captivated

audiences and critics alike with the Fort Worth Symphony Orchestra immediately appointing him their first Artist in Partnership for a period of three years. His latest solo disc on Harmonia Mundi, works by Scriabin won a prestigious Diapason d'Or de l'année.

Previous awards include First Prizes at both the Schubert Piano Competition, Dortmund (2011) and Sendai Piano Competition (2010). Kholodenko has collaborated with distinguished conductors including Valery Gergiev, Leonard Slatkin, Vladimir Fedoseyev, Kirill Karabits, Miguel Harth-Bedoya, Paul Daniel, Pinchas Zukerman, Yuri Bashmet, Vladimir Spivakov, Ion Marin and Kazuki Yamada. In 2013 he held a residency at the Mariinsky Concert Hall where Valery Gergiev named him Artist of the Month and recently requested him for concerto performances and recordings in Paris, Luxembourg and St Petersburg. In North America Kholodenko has performed with the Philadelphia Orchestra, Atlanta Symphony, Indianapolis Symphony, Rochester Philharmonic and San Diego Symphony Orchestras, and toured with the Staatskapelle Weimar under Kirill Karabits. He has given recitals throughout the United States including in New York, Washington and Boston and at the Aspen Music Festival.

His 2017 London debut with the Royal Philharmonic Orchestra resulted in an immediate re-invitation whilst elsewhere in Europe he has recently worked with the BBC Scottish Symphony Orchestra, Orchestre National Bordeaux Aquitaine, Orchestre Philharmonique de Luxembourg, Malmö Symphony Orchestra, Norwegian

Radio Orchestra, Copenhagen Philharmonic, Prague Symphony Orchestra, RTVE Symphony Orchestra in Madrid and Orquesta Nacional de España. He has recently given solo recitals at the Vienna Konzerthaus, Wigmore Hall and LSO St Lukes in London, Liszt Academy Budapest, Radio France in Paris, Lucerne and at the SWR Schwetzingen Festspiele, La Roque d'Anthéron and Chopin Festival in Warsaw.

A committed chamber musician he enjoys performing at the Spectrum Concerts series in Berlin and has collaborated with Vadim Repin, Clara-Jumi Kang, Alena Baeva, Maxim Rysanov and cellist Alexander Buzlov. Kholodenko is a regular visitor to Japan and has performed with the Japan Philharmonic and Tokyo Metropolitan Symphony Orchestras and last season toured the country with the Prague Radio Symphony Orchestra. He has performed with the Malaysian Philharmonic, Sydney Symphony Orchestra and given recitals throughout Japan as well as in Beijing and Singapore. Highlights of the 2019/20 season include performances with the Royal Scottish National Orchestra/Søndergård, NCPA Orchestra/Chung, RTE National Symphony Orchestra of Ireland, Bournemouth Symphony/Ion Marin and Cincinnati Symphony Orchestra/Louis Langrée whilst in recital he opens the inaugural Jacques Samuel Piano Series and performs in New York, Bilbao, Lucerne, Paris and Moscow.

Kholodenko's recordings for Harmonia Mundi include the Grieg Piano Concerto and Saint-Saëns Piano Concerto No 2 which was awarded Editor's Choice in Gramophone "a truly outstanding recording" and the complete cycle of Prokofiev Piano Concertos. His most recent release, solo works by Scriabin received a Diapason d'Or de l'année whilst future plans include solo discs of works by Tchaikovsky and Prokofiev. For Arthaus he recorded Prokofiev Piano Concerto No 5 with the Mariinsky Theatre conducted by Valery Gergiev, released on DVD. Vadym Kholodenko was born in Kiev, Ukraine and gave his first concerts at the age of 13 in the USA, China, Hungary and Croatia. He studied at the Moscow State Conservatoire under renowned teacher, Professor Vera Gornostaeva.



**Saturday 14 May • 7.30pm**  
**St Nicolas Church, Newbury**

## BBC SYMPHONY ORCHESTRA

**Sakari Oramo** Chief Conductor  
**Dalia Stasevska** Principal Guest Conductor  
**Semyon Bychkov** Günter Wand Conducting Chair  
**Jules Buckley** Creative Artist in Association  
**Sir Andrew Davis** Conductor Laureate

The BBC Symphony Orchestra has been at the heart of British musical life since it was founded in 1930. It plays a central role in the BBC Proms at the Royal Albert Hall, performing at the First and Last Night each year in addition to regular appearances throughout the Proms season with the world's leading conductors and soloists. The BBC SO performs an annual season of concerts at the Barbican in London where it is Associate Orchestra. Its commitment to contemporary music is demonstrated by a range of premieres each season, as well as Total Immersion days devoted to specific composers or themes. In 2022, the first Total Immersion day is devoted to music composed in World War Two ghettos and camps, and the second centres on the music of Frank Zappa. Further 2022 highlights at the Barbican include a screening of Charles Frend's landmark movie *Scott of the Antarctic*, shown for the first time with Ralph Vaughan Williams's orchestral score performed live in sync with the film (11 Mar); a collaboration with renowned author and thinker Zadie Smith (22 Apr) – the latest in the BBC SO's long-running series of performances fusing music and words; and the anticipated podium debut of conductor Nathalie Stutzmann (22 May).

The BBC SO's enviable roster of titled conductors all make appearances in our 2021/22 season. Chief Conductor Sakari Oramo marks 40 years of the Barbican with music by Maurice Ravel, Edward Elgar and Judith Weir (4 Mar); Principal Guest Conductor Dalia Stasevska leads an all-Russian programme including Dmitry Shostakovich's Symphony No. 2 (4 Feb); and Creative Artist in Association Jules Buckley continues his innovative synthesis of classical and pop music with a collaboration with Canadian singer-songwriter Patrick Watson (25 Feb). Semyon Bychkov, holder of the Günter Wand Conducting Chair, contributes to BBC centenary celebrations with something else that is 100 years old – Ravel's masterful orchestration of Modest Mussorgsky's *Pictures at an Exhibition* (11 Feb). And conductor Laureate Sir Andrew Davis celebrates half a century of conducting the BBC SO with Gustav Mahler's posthumously completed Tenth Symphony (18 Feb). For several of these performances, the BBC SO is joined by the BBC Symphony Chorus – one of the UK's leading choirs.

The vast majority of the BBC Symphony and Chorus's performances are broadcast on BBC Radio 3 and a number of studio recordings each season are free to attend. These often feature up-and-coming new talent including members of BBC Radio 3's New Generation Artists scheme. All broadcasts are available for at least 30 days on BBC Sounds and the BBC SO can also be seen and heard on BBC TV and BBC iPlayer, as well as the BBC's online archive, Experience Classical. The BBC Symphony Orchestra and Chorus, alongside the

BBC Concert Orchestra, BBC Singers and BBC Proms offer enjoyable and innovative education and community activities and take a leading role in the *BBC Ten Pieces* and *BBC Young Composer* programmes.



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## Tredegear Town Band

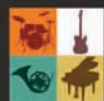
Sponsored by Greenham Trust



### Tredegear Town Band

Ahead of their afternoon concert performance (see page 98) Tredegear Town Band will give a short concert at the Bandstand in Victoria Park.

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# Sheepdrove Piano Competition Final

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A wonderful opportunity to hear the best international piano students drawn from all the major UK conservatoires – and to cast your vote for the audience prize!

Founded in 2009, this notable competition, established by the Sheepdrove Trust, is open to candidates aged 26 and under from the eight major UK music colleges, and attracts young pianists of the highest standard from around the world. Today's competition, which this year has an emphasis on Bach, features four shortlisted finalists and takes place in the tranquil setting of Sheepdrove Eco Conference Centre on the Lambourn Downs.

The overall winner will perform a solo recital in the Corn Exchange on Monday 16 May as part of the Festival's popular Young Artists Lunchtime Recital Series (see page 103).

## Jury

David Whelton	former Managing Director, Philharmonia Orchestra
Dinara Klinton	Ukrainian pianist and Professor of Piano at Royal College of Music and Yehudi Menuhin School.
Mikhail Kazakevich	Russian pianist and Professor of Piano, Trinity Laban Conservatoire of Music & Dance
Mark Eynon	Director, Newbury Spring Festival
Rupert Christiansen	Music Critic, Writer and Director, Robert Turnbull Piano Foundation

1st Prize:	The Kindersley Prize of £2,000
2nd Prize:	£1,000 donated by Greenham Trust
3rd Prize:	£500 donated by the Friends of NSF
4th Prize:	£250 donated by an anonymous donor
Audience Prize:	£250 donated by an anonymous donor



## David Whelton



David Whelton was trained as a pianist and organist. In November 1987, he was appointed Managing Director of the Philharmonia Orchestra, a position he held until October 2016. Working with the world's greatest conductors including Riccardo Muti, Lorin Maazel, Christoph von Dohnanyi, Esa-Pekka Salonen, Sir Charles Mackerras, Vladimir

Askenazy, Kurt Sanderling, Valery Gergiev, James Levine, Charles Dutoit, Daniele Gatti, Andris Nelsons, Paavo Jarvi, Yuri Temirkanov, Herbert Blomstedt, he created one of the most vibrant and extensive orchestral programmes in the world. In the course of 29 years, David presented more than 4600 concerts across five continents, as well as numerous recordings, many of which received awards. Under his leadership, the Philharmonia enjoyed a unique position at the heart of British musical life, at the centre of which were orchestral residencies at the Royal Festival Hall, Bedford, Leicester, Canterbury, Basingstoke and the Three Choirs Festival. In early 2016 the Philharmonia was appointed the resident symphony orchestra for Garsington opera.

David pioneered the concept of multi-disciplinary festivals which travelled the world garnering numerous awards. Themes included *Clocks and Clouds: The Music of Gyorgy Ligeti*, and *Related Rocks*, featuring the music of Magnus Lindberg, both conducted by Esa-Pekka Salonen. Major series included *The City of Dreams: the music of Vienna, 1900-1935*; *Infernal Dance: inside the world of Bela Bartok*, *Woven Words: "music begins where words end"* celebrating the centenary of Witold Lutoslawski; *Stravinsky: Myths and Rituals*, also conducted by Salonen.

Notable other concert series included complete symphony cycles devoted to Edward Elgar, Ralph Vaughan Williams (including *Pilgrim's Progress*) and William Walton (including *Gloriana*). In 1994 Nikolaus Harnoncourt conducted a ground-breaking Beethoven Cycle. In 2008, the Philharmonia toured Bill Viola's video production of *Tristan and Isolde* to great international acclaim. The Orchestra celebrated the Mahler centenary in 2011 with the largest Cycle of concerts in Europe devoted to his work, conducted by Lorin Maazel.

In parallel with this innovative programming policy, David launched the award-winning Music of Today series, featuring music of young composers which has provided a platform for the most gifted musicians of their generation. The first Artistic Director was James Macmillan followed by Julian Anderson who, in turn, was succeeded in 2011 by Unsuk Chin.

Under David's stewardship, the Philharmonia

maintained a busy touring programme across the world and enjoyed close relationships with the leading international festivals. In the 1990s, the Philharmonia was resident at the Theatre du Chatelet, Paris, where, in addition to orchestral concerts, it gave a cycle of Strauss operas, *Moses und Aron*, *Oedipus Rex*, *Hansel und Gretel*, *La Traviata* and *Le Grande Macabre*.

David pioneered the use of digital technology to reach new audiences through digital installations. Recent examples include *RE-RITE: be the orchestra*, based on Stravinsky's Rite of Spring, which toured Europe and China, and the *Universe of Sound*, based on Holst's The Planets presented at the Science Museum where it attracted nearly 70,000 visitors. In 2012, the Philharmonia, in association with Touch Press and Music Sales, launched a ground breaking app, *The Orchestra* which was voted App of the Year by The Daily Telegraph as well as receiving accolades in Asia and North America.

In 2016 the Philharmonia was the first orchestra to use Virtual Reality to reach new audiences which culminated in a ground-breaking VR Residency at the Royal Festival Hall, London.

David is Chairman of the Mayfield Valley Arts Trust; Patron, Performers Together; Hon President, Farnham Youth Choir; a Director of the International Musicians Seminar Prussia Cove; Trustee of the Hattori Foundation, The Garrick Trust, The Radcliffe Trust, Wimbledon Concert Hall Trust, the Philharmonia US Foundation and the Otto Klemperer Film Foundation. David is an Honorary Member of the Philharmonia Orchestra and, in 2016, was given the first ever Association of British Orchestras Special Award. David is currently Artistic Director of the Klosters Music Festival, Switzerland.

David is an Honorary Member of The Royal College of Music and an Honorary Fellow of The Royal Academy of Music. David was awarded the OBE in the 2015 Queen's Birthday Honours List.

## Dinara Klinton



After winning the 2013 Sheepdrove Competition, Ukrainian-born Dinara Klinton made her debut with the Philharmonia Orchestra on the Newbury Spring Festival in May 2015 playing Rachmaninov's 3rd Piano Concerto. Around the same time Dinara also won prizes at the Cleveland International Piano Competition in USA, BNDES International

Piano Competition in Brazil, International Paderewski Competition in Poland.

Dinara shared the top prize at the 2006 Busoni Piano Competition at 18, and embarked on a busy



international concert schedule, appearing at many festivals including the "Progetto Martha Argerich" in Lugano, the Cheltenham Music Festival, the Aldeburgh Proms and "La Roque d'Anthéron". She has performed at many of the world's major concert venues, including the Royal Festival Hall and Wigmore Hall in London, Berliner Philharmonie and Konzerthaus, Elbphilharmonie Hamburg, Gewandhaus Leipzig, New York 92Y, Cleveland Severance Hall, Tokyo Sumida Triphony Hall, Great Hall of Moscow Conservatory and Tchaikovsky Concert Hall. Her concerto engagements include The Royal Philharmonic Orchestra, Lucerne Symphony Orchestra, Svetlanov State Orchestra and St. Petersburg Philharmonic Orchestra.

Dinara combines her performing career with Professor of Piano positions at the Royal College of Music and the Yehudi Menuhin School.

As a recording artist, she has received widespread critical acclaim. Her album of Liszt's *Études d'exécution transcendante*, released by the German label GENUIN classics, resulted in dazzling reviews and was selected by BBC Music Magazine as Recording of the Month. Dinara's debut album *Music of Chopin and Liszt* was made at the age of 16 with the American label DELOS. Her third CD forms part of the renowned recording series of Chopin's complete works on contemporary instruments released by The Fryderyk Chopin Institute in Poland. Her latest CD is *Prokofiev Complete Piano Sonatas* released by Piano Classics.

Dinara's music education started in the age of five in her native Kharkiv. She graduated with highest honours from the Moscow Central Music School under Valery Piassetski, and the Moscow State Conservatory P.I. Tchaikovsky under Eliso Virsaladze. She went on to complete her Master's degree at the Royal College of Music under Dina Parakhina and was the inaugural recipient of the highly prestigious RCM Benjamin Britten Fellowship during her Artist Diploma course and supported by the City Music Foundation. Dinara also attended masterclasses at the Lake Como Piano Academy and worked with Boris Petrushansky in the Imola Piano Academy.

## Mikhail Kazakevich



Pianist Mikhail Kazakevich studied at the Nizhny Novgorod's State Conservatoire with the famous Soviet pianist and teacher Isaak Katz, who was a pupil of the legendary professor Alexander Goldenweiser. Immediately after graduating with the highest honours, Mikhail joined the professorial staff at the conservatoire and taught there until 1992

when his burgeoning performing career led him to the West.

As a result of his sensational performance at the International Schubert Competition in Dortmund (Germany), Mikhail was engaged in playing several concerts with the Dortmund Philharmonic orchestra, and also gave numerous solo recitals in Germany and France, where he received a Special Award from the Schubert Society (Germany) and a Special Prize from SACEM (France) for the performance of 20th-century music. In 1993 he made his debut at Wigmore Hall (London) and soon afterwards was signed exclusively by the BMG/Conifer recording label, for which he has made world-wide acclaimed recordings of music by Bach, Beethoven (the world premiere recording of the composer's final versions of the Second and Fourth concertos with the English Chamber Orchestra under Sir Charles Mackerras), Berg, Chopin, Mahler (Kazakevich's own arrangements), Rachmaninov, Schubert and Schumann.

Mikhail has played solo and with orchestras at prestigious venues and festivals in Austria, Germany, France, Russia, Switzerland, Denmark, South Korea and the Middle East. In the UK, he has given numerous recitals at London's Wigmore Hall, St John's Smith Square, the Southbank Centre, and has made many live broadcasts for BBC Radio 3 and BBC 1 television. He regularly performs at the Brighton Festival and the Newbury Spring Festival, including with the St Petersburg Philharmonic Orchestra and the Bournemouth Symphony Orchestra, playing Rachmaninov.

Amongst recent projects was a performance and recording of Bach's 48 Preludes and Fugues (Well Tempered Klavier) at the famous St George's, Bristol. Last season, Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra under Vladimir Spivakov.

As well as this performance at Newbury Spring Festival, Mikhail is on the jury of the Festival's annual Sheepdrove Piano Competition. Last season he appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on special invitation by the Presidential Executive Office of the President of Russia.

## **Mark Eynon**



Mark graduated from Cambridge University in 1978 with a degree in English, and after working as an assistant on various opera productions, his association with festivals began in 1983 when he was invited to create the first Henley Festival, which he ran for nine seasons. He became director of Salisbury Festival in 1987, establishing a cycle of annual festivals based on

the four elements, and in 1992 he was appointed artistic associate of the European Arts Festival, a national celebration to mark Britain's presidency of the EC.

Mark's association with Covent Garden began in 1989 when he was appointed Assistant to the General Director of the Royal Opera House, and in 1993 he became director of the first BOC Covent Garden Festival, a new festival of opera and musical theatre, which under the patronage of Diana Princess of Wales he ran for three seasons. As a consultant he worked on two major opera galas at the Royal Opera House: in 1991 the Mozart Bi-Centenary Gala, and in 2006 the Mozart 250th Anniversary Gala, both conducted by Sir John Eliot Gardiner. Since 2008 he has been the British representative on the jury of the annual singing competition Concours International de Chant des Châteaux en Médoc.

As a freelance producer, Mark has produced many events including the revived Chelsea Arts Balls at the Royal Albert Hall, and Britain's largest nativity play, the Wintershall Nativity. As a response to his deep interest in the spiritual and psychological effects of music, Mark founded a new festival, Healing Sounds, an international celebration of the healing powers of music, which took place in Brighton from 1997-2002 and was part of the national Millennium Festival.

Mark became Director of Newbury Spring Festival in 1999 and established the associated Sheepdrove Piano Competition in 2009. In 2013 he was also Co-Director of the London-wide festival, Wagner 200, which celebrated Wagner's bi-centenary in association with some of London's leading arts organisations including the Royal Opera House, Royal Festival Hall, Kings Place, British Library, Barbican Centre, with Philharmonia, BBC Symphony and London Symphony Orchestras.

## **Rupert Christiansen**



Rupert Christiansen was dance critic for The Mail on Sunday and opera critic and cultural commentator for the Daily Telegraph from 1995 to 2020. He is currently Collaborative Research Scholar at Keble College, Oxford and dance critic for The Spectator, as well as the UK and Europe Director of the Robert Turnbull Piano Foundation, devoted to helping classical pianists at the

start of their careers. As well as making regular contributions to many magazines and journals, he is the author of a dozen works of modern cultural history, including Romantic Affinities (winner of the Somerset Maugham Prize) and Paris Babylon. His childhood memoir I Know You're Going to be Happy won the Spear's Prize in 2011. His latest book is Diaghilev's Empire: How the Ballets Russes Enthrallled the World, which will be published by Faber in September. He was elected a Fellow of the Royal Society of Literature in 1997.





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# Tredegar Town Band

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• Ian Porthouse conductor



Strauss  
arr. Andrew Austin  
Berlioz  
arr. Geoffrey Brand  
Philip Wilby  
Vaughan Williams arr.  
Hindmarsh & Littlemore

## Interval

Vaughan Williams  
Vaughan Williams  
arr. Hindmarsh

Gavin Higgins  
Jimmy Webb  
arr. Alan Catherall

*Vienna Philharmonic Fanfare*

*Le Corsaire*

*Concerto for Euphonium*

*Suite from 49th Parallel*

*Variations for Brass Band*  
*Rhosymedre (from Three*  
*Preludes founded on Welsh*  
*Hymn Tunes)*  
*So Spoke Albion*  
*MacArthur Park*

textures and harmony; originally scored for large brass ensemble with two sets of timpani, its characteristic structure is resplendent of pomp and importance – the single note proclamation expanding in complexity and resonance through to its glorious three octave climax.

## HECTOR BERLIOZ (1803-1869)

### ARR. GEOFFREY BRAND *Le Corsaire*

Berlioz composed *Le Corsaire* (The Corsair), Op. 21 while was on holiday in Nice in 1844.

It was first performed under the title 'La Tour de Nice' the following year, before being revised and renamed again as *Le Corsaire Rouge* and finally *Le Corsaire* in 1852, dedicated to his friend James Davison.

Berlioz scholar David Cairns wrote that, "the music celebrates the dangers and excitements of the imagined life of the privateer. The pirate or brigand as free man, in contrast to the citizen of bourgeois society hemmed in by convention and the daily cares of profit and loss..."

Whatever the romantic inclinations, the work is a supreme example of Berlioz at his thrilling best – a super charged opening followed by a slow introduction which soon gives way to an exhilarating allegro, the music

## RICHARD STRAUSS (1864 - 1949)

### ARR. ANDREW AUSTIN

#### *Vienna Philharmonic Fanfare*

Strauss wrote his *Wiener Philharmoniker Fanfare* in 1924 for the organisation's inaugural benefit ball, which raised money for the musician's pension fund. The piece heralded the guests and proved to be so popular that it has been performed every year since.

It demonstrates the composer's affinity for striking brass

modified expertly in character and theme, driven inexorably to its apotheosis.

**PHILIP WILBY (B. 1949)**  
**Concerto for Euphonium**  
**Soloist: Yu-Han Yang**

Completed on New Year's Eve 1995, the concerto was written for euphonium virtuoso Robert Childs.

In two distinct parts of four movements, it opens with a sonata structure which alternates between a melodic style and rapid passage work.

The tranquil second section is in the form of a remembrance – and that of the loss of life in the civil war in the former Yugoslavia which still hung in people's memories. Subtitled, 'Sarajevo Song' it offers stark contrast to the rapid pace and joyfulness of the Greek dance inspired *Zeibekikos* that follows – involving the traditional smashing plates to end.

The final section re-examines the opening material before a vivace finale that opens with a rapid fugal section and which moves towards a climactic return of the opening bars of the work.

It remains an incredible test of stamina, musicality and technical virtuosity – and perhaps the finest concerto for the instrument written so far. It is a work commanded by only the very best exponents of the instrument

**Soloist:**

Yu-Han Yang is widely recognised as one of the finest euphonium players of his generation. Originally from Taiwan, he has performed as a soloists and clinician across the world – from Japan, South Korea, China and Malaysia to Australia, the USA and Canada.

His competition achievements include winning the prestigious Jeju International Brass Competition, as well as The Musicians' Company Silver Medal, and being named as the 2020 'Player of the Year' by the influential brass website 4barsrest.com

Now living in Wales he is the principal euphonium of Tredegar Band as well as being a Besson Euphonium Artist and a Young Artist of The Musicians' Company.

**RALPH VAUGHAN WILLIAMS (1872-1958)**  
**ARR. HINDMARSH & LITTLEMORE**  
**Suite from 49th Parallel**

In 1940, Vaughan Williams was approached by conductor Muir Mathieson, the Director of Music for the Ministry of Information, to write a score for the film 49th Parallel.

It tells the story of a Nazi U-boat crew stranded in Canada during the early part of World War II. The men evade capture by hiding out in a series of rural communities, before trying to cross the open and unguarded 49th parallel border into the United States.

Released in 1941, the film starred Laurence Olivier, Leslie Howard and Eric Portman. Vaughan Williams, who was 67, had not written for the cinema before. Before he found out about how to write to precise timings, he composed an 11-minute Prologue, much of which forms the first half this suite.

He also made extensive use of folk song material. The suite includes a Canadian folk song and a dramatic episode in which dramatic treatment of Martin Luther's hymn *Ein Feste Burg*, underscores with a palpable sense of irony, that the territory was far from being the 'Safe Stronghold' that the crew was hoping to find.

The inspiring melody used for the opening and closing credits appears during the prologue and ends this suite, devised by Paul Hindmarsh and scored by Phillip Littlemore.

**RALPH VAUGHAN WILLIAMS (1872-1958)**  
**Variations for Brass Band**

In 1956 Vaughan Williams accepted the commission to write the test piece for the 1957 National Championship of Great Britain held at the Royal Albert Hall.

It was described by Frank Wright, who prepared the first published edition, as "a new landmark in the history of [band] contesting" now enjoys the same 'classic' status of test pieces by some of his composer colleagues from the inter-war years including Holst, Howells and Bliss.

Vaughan Williams chose for his theme a rising pentatonic subject that he first used 57 years earlier to open his *Triumphal Epilogue* for orchestra. Variants of this theme also appear in two other early works, *The Solent* (1903) and *Sea Symphony* (1903-9).

It also appears in the second movement of *Symphony No. 9* (1956-57) which Vaughan Williams was composing at the same time as *Variations*. This motif clearly had great personal significance for the composer.

*Variations for Brass Band* is a compact work in which the heroic theme is followed by eleven variations that flow continuously, and include a waltz, polonaise, chorale, canon, arabesque and a fugue, before a haunting epilogue leads to a brief, assertive close.

Tredegar Town Band performs a new corrected edition by Phillip Littlemore.

**RALPH VAUGHAN WILLIAMS (1872-1958)**

**ARR. HINDMARSH**

**Rhosymedre (from Three Preludes founded on Welsh Hymn Tunes)**

In 1920, Vaughan Williams published *Three Preludes for Organ founded on Welsh Hymn Tunes*.

The second was *Rhosymedre* (or 'Lovely'), based on a melody by Welsh Anglican priest John Edwards of Ruabon, who named it after the village near Wrexham in North Wales, where he served as the vicar for 43 years until his death in 1885.

Vaughan Williams weaves some lovely strands of modal counterpoint around it, and it has become a fertile ground for adaptation. It can be heard on orchestra, a diverse range of chamber groups and wind and brass band. This arrangement was prepared in 2008 to mark the 50th anniversary of the composer's death.

**GAVIN HIGGINS (1983 - )**

**So Spoke Albion**

Tredegar Band has enjoyed a long and critically acclaimed musical association with composer Gavin Higgins – one which includes the world premiere of his *Dark Arteries* production with the Rambert Ballet at Sadler's Wells.

*So Spoke Albion* is his third major work written for them, following *Destroy, Trample, as Swiftly She* (2011) and *Prophecies* (2017) – given their world premieres at the Stravinski Auditorium in Montreux and the Kursaal Concert Hall in Oostende respectively.

The composer has taken inspiration from the life and work of the English poet and artist William Blake (1757-1827). A rebellious and radical thinker, an enigmatic figure much misunderstood in his lifetime.

The work looks at three contrasting elements of his life; Blake the visionary, Blake the man and his relationship to his wife Catherine, and Blake the artist, specifically the mythology surrounding Albion, the personification of Britain, which he described as "a giant form in whom all the people of England are embodied".

*Angels on Peckham Rye* evokes his vision of a tree filled with angels as he ventured from his home in Soho across the Thames into Camberwell and beyond: "Sauntering along, the boy looks up and sees a tree filled with angels, bright angelic wings bespangling every bough like stars".

*Catherine* acknowledges the devoted love and unflinching support given to Blake by his wife, which historian Peter Akroyd called a marriage which was "one of the most poignant relationships in literary history". An exquisite engraver in her own right he believed it to be "a union established in just a moment of time – a man and woman, two halves waiting to be united".

*Albion Rose* – Blake's seminal image of an open armed figure, naked and outstretched on a rock, beams of light bursting from him in all directions came to sum up his belief of a country open to the world, optimistic and awakened – an invigorating image of hope.

The title, *So Spoke Albion* comes from Blake's final epic poem *Jerusalem; the emanation of the giant Albion*.

The work was given its world premiere by Tredegar Band at Symphony Hall Birmingham in early 2022.

**JIMMY WEBB (1946 - ) ARR. ALAN CATHERALL**  
**MacArthur Park**

Written in the late 1960s when as composer Jimmy Webb admitted, "surrealistic lyrics were the order of the day", *MacArthur Park* remains as enigmatic and puzzling as it is bombastically operatic over half a century later.

It recalls the love affair between Webb and Suzy Horton, who later married the cousin of singer songwriter Linda Ronstadt.

According to Webb, the pair used to meet for lunch, paddleboat rides and to feed the ducks in the park in the Westlake neighbourhood of Los Angeles.

As he said in a later interview: "Those lyrics were all very real to me - there was nothing psychedelic about it to me. The cake (perhaps the most famous rain soaked culinary metaphor in song writing history) was an available object. It was what I saw in the park at the birthday parties. But people have very strong reactions to the song. There's been a lot of intellectual venom."

Whatever reactions it has brought since it was released in 1968, sung by actor Richard Harris, it has become one of the most played and successful pop songs in history – an iconic work that allowed the composer to deliver what he later said, "was everything he wanted."



## Ian Porthouse



Ian Porthouse is regarded as one of the brass band movement's leading conductors, educators, performers and teachers.

The Head of Brass Band Studies at Royal Birmingham Conservatoire hails from a musical family in the heart of Cumbria, where he became principal cornet and a founder member of the Cumbria Youth Brass Band.

At 16, he became leader of the National Youth Brass Band of Great Britain and his outstanding talents soon saw him become principal cornet with Desford Colliery and Black Dyke, who he helped to claim historic major championship winning successes. During this time he also played with a number of the world's finest instrumentalists at iconic concert venues, including Carnegie Hall in New York, and as a featured soloist with Phillip Smith, Principal Trumpet with the New York Philharmonic Orchestra.

His first connection with Tredegar Band came in 1995 when he became principal cornet and conductor of their youth band, before moving north two years later to become principal cornet of Yorkshire Building Society Band.

In 2008 he made his long awaited return to Wales when he accepted the position as Musical Director of Tredegar Band - a move that has since seen them become one of the world's leading contest and concert ensembles.

He is in great demand throughout the banding world - being the professional conductor of the Oberosterreich Brass Band in Austria as well as the Director of the National Youth Brass Bands of Scotland.

He is also regarded as a leading elite level adjudicator, judging most recently at the Swiss National Brass Band Championships in Montreux.

In 2020 he was awarded the prestigious Iles Medal from the Worshipful Company of Musicians in recognitions of his significant contribution to the brass band movement.

## Tredegar Band

Renowned for their commitment to artistic innovation, Tredegar Band is one of the brass banding world's elite performers.

They provided the music to the 2015 BAFTA winning film, *Pride* as well as the world premiere of Gavin Higgins' acclaimed *Dark Arteries* production with the Rambert Ballet at Sadler's Wells.

Their award-winning CD releases have been complemented by the world premiere of a brass band realisation of the renaissance masterpiece *Spem in Alium* by Thomas Tallis.

Tredegar became the first brass band to perform in The Speakers House in The Palace of Westminster and this year was commissioned to release a CD of the brass music of Ralph Vaughan Williams as part of the 'RVW 150th' celebrations.

In August they will perform at the BBC Promenade Concert series at the Royal Albert Hall in a major collaboration with the National Orchestra of Wales and with their own 'Late Night Promenade' appearance.

# Cabaret at Combe - Stefan Bednarczyk

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## Stefan Bednarczyk



Stefan read music at Oxford University and was a choral scholar at Queen's College. After a spell writing for Granada Television, he moved to London where his extensive credits as Musical Director include shows at the National Theatre; the Barbican; the Almeida; Hampstead Theatre; Open Air Theatre, Regent's Park; St James

Theatre, and the British premiere of *Boy Meets Boy* at the Jermyn Street Theatre, a theatre with whom he has enjoyed a long relationship. He has also enjoyed long relationships with the Warehouse Theatre, Croydon – composing and directing the scores for over 30 productions, including *Dick Barton – Special Agent*, which toured the UK for two years – and with the Nottingham Playhouse, where the adaptation of *Forever Young* he co-authored with Giles Croft has returned by popular demand four times. Other credits as Musical Director include shows in Oxford, Sheffield, Bolton, Cambridge, Cardiff, Swansea, Chichester and Edinburgh.

As a cabaret performer he has enjoyed seasons at The Crazy Coqs, The Pheasantry, Pizza on the Park, King's Head and Jermyn Street Theatres in London. He has also worked overseas in Antibes, Cannes, Monte Carlo, Malaga, Dubai, Adelaide, Barbados, and Vienna. His acclaimed show *An Evening Of Flanders and Swann* – originally commissioned by the widows of Michael and Donald – has been seen in Australia, the Middle East, India and Europe – as well as throughout the UK, including 2 sell-out seasons at the Jermyn Street Theatre. *Stefan Bednarczyk Sings Noël Coward* received its premiere at The Crazy Coqs in Piccadilly Circus in July 2013. A huge critical and box-office success, it returned there twice, before being seen in France, Monaco and the Caribbean. The show *Just In Time* – a celebration of the lives and works of Comden and Green, which he co-devised and performs with Anne Reid – has enjoyed sell-out runs at the St James Studio, Crazy Coqs, London Festival Of Cabaret, Pheasantry and Red Pear Theatre in Antibes, and Stefan and Anne performed it at "Feinstein's 54Below" in New York in October 2015

As an actor, Stefan's London roles include a year-long run opposite Gene Wilder in *Laughter on the 23rd Floor* (Queen's Theatre), the West-End première of *Coward's Semi-Monde* (Lyric); *The Games of Love and Chance* (National Theatre), *The L.A. Plays* (Almeida); *Five O'Clock Angel* (Hampstead and King's Head); *The Killing Of Mr*

*Toad* and *The Grand Duke* (Finborough) and *Noël Coward's Christmas Spirits* (St James Theatre).

His films include *Friends Pictured Within* (a film about the writing of the Enigma Variations, in which he played Elgar); Mike Leigh's Oscar-winning *Topsy-Turvy*, in which he played the Musical Director of the D'Oyly Carte, Francois Cellier; and most recently Stephen Frears' *Florence Foster Jenkins*, starring Meryl Streep and Hugh Grant, in which he plays Stephen Foster. He is Organist and Choirmaster at St Patrick's Church, Soho Square, in London (one of the few Catholic parish churches in the country with a professional choir), and conducted the world premiere of the *St Patrick's Magnificat* by Sir James MacMillan in 2012, and the world premiere of Sir James's new cycle *The Culham Motets* in December 2015. Stefan teaches regularly at RADA, where he has been a guest musical director for 20 years, and is a faculty member of the Read Dance And Theatre College.



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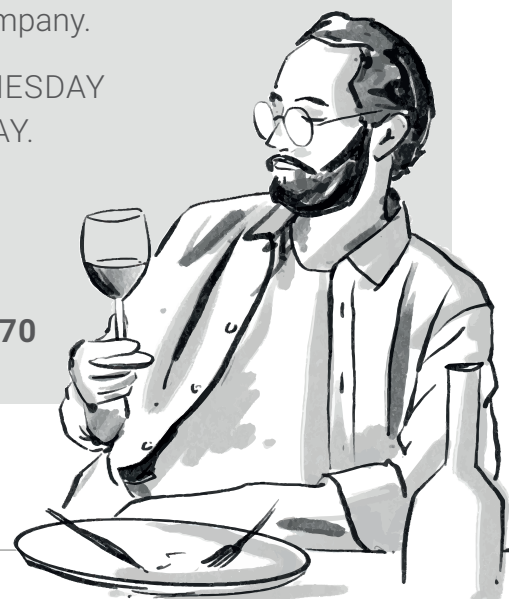


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• Elizabeth Kenny lute



## Plucked from the vine: a lute accompaniment to English wine

In Shakespeare's *The Taming of the Shrew*, written around 1590-91, Baptista Minola, a gentleman of Padua, arranges lute lessons for his daughter Katherina, the eponymous 'shrew', as part of his campaign to coach her in the accomplishments of a cultivated and marriageable young woman. Katherina's violent response is to smash the lute over her music master's head – a terrible piece of cultural vandalism. The lute – the name covers a family of different sized instruments – was the aristocrat among Elizabethan instruments, beautiful to look at, elaborately and skilfully constructed (makers of stringed instruments are still called 'luthiers') and expensive to buy and maintain. More than that, musical harmony was thought to reflect the divinely ordained harmony of the universe – audible to the angels as the 'music of the spheres'. The idea is beautifully described by another of Shakespeare's characters, Lorenzo in *The Merchant of Venice*, lying on the grass on a warm Italian night beside his fiancée Jessica and looking up at the stars:

There's not the smallest orb that thou behold'st  
 But in his motion like an angel sings,  
 Still quiring to the young-ey'd cherubim.  
 But whilst this muddy vesture of decay  
 Doth grossly close it in, we cannot hear it.

Welcome, then, to this evening's programme of lute music when, as John Dowland himself put it in a poem introducing a collection of lute pieces, we shall hear 'High mysteries in lowly tunes beneath'.

## FRANCIS CUTTING (FL. 1571-1596) Greensleeves

Francis Cutting was a prolific composer whose music is often found in the manuscript collections of the late sixteenth century, but about whose life we know almost nothing. Circumstantial evidence suggests that he worked for the powerful Howard family, whose head, the 13th Earl of Arundel, died in the Tower of London after a ten year imprisonment on suspicion of plotting with other Catholics against the Queen, and was subsequently canonised by the Pope. Such connections may have encouraged the composer to keep his head down. 'Greensleeves' was a well-known traditional song in the Elizabethan period – popular enough for Shakespeare to refer to it in *The Merry Wives of Windsor*, but not, as one legend would have it, composed by Henry VIII for Anne Boleyn. Cutting's variations stay close to the familiar tune, whilst animating it with extra rhythmic and melodic energy.

Cutting	<i>Greensleeves</i>
Dowland	<i>Sir Henry Guifforde his</i> <i>Almaine</i> <i>Mrs Winter's Jump</i> <i>Lachrime Pavan</i> <i>Dowland's First Galliard</i> <i>The Frog Galliard</i> <i>Fantasie</i>
Johnson	<i>Pavan</i>
Anon	<i>Courante</i>
Johnson	<i>Almain 'Hit it and Take it'</i>
Holborne	<i>Pavan 'The Image of</i> <i>Melancholy</i> <i>Muy Linda</i> <i>The New Year's Gift</i> <i>The Fairy Round</i>
Dowland	<i>Forlorne Hope Fancy</i>
Anon	<i>Tom O'Bedlam</i>
Dowland	<i>The Earl of Essex his Galliard</i>
Anon	<i>The Flying Horse</i>

**JOHN DOWLAND (1563-1626)**  
**Sir Henry Guifforde his Almaine**

**Mrs Winter's Jump**  
**Lachrimae Pavan**  
**Dowland's First Galliard**  
**The Frog Galliard**  
**Fantasia**

Had Katherina Minola persevered with her lute lessons in Padua, she might have met John Dowland, who visited the city in 1595. He was an international star at a time when that was no easy achievement; quite apart from the difficulties of travel itself, religious and political conflicts across Europe regularly put travellers in jeopardy. Dowland spent four years in France in the service of Sir Henry Cobham, the English ambassador, and worked for the Duke of Brunswick and Landgrave of Hesse. Travelling through northern Italy, he visited Venice, Padua, Genoa and Ferrara, but turned back, apparently when he realised the possible consequences of mixing with émigré Catholics intent on unseating Queen Elizabeth. Disappointed in his attempts to secure a position at Elizabeth's court, he spent eight years receiving a princely salary in the service of Christian IV, King of Denmark (brother-in-law of the future James I of England). It was not until 1612 that he found court employment in England, after James had succeeded Elizabeth on the English throne. Meanwhile, his music, as well as circulating widely in manuscript, had been published in London and eight European cities.

Renaissance dance music provided a wide variety of models for instrumental compositions, where the spirit of the dance is combined with the artistry of counterpoint and variation. For Sir Henry Guifforde, Dowland writes an Almaine ('German dance', though it doesn't appear to have any particularly German origin) with forthright tunes in its three strains, each decorated immediately afterwards with elaborate running passages.

'Mrs Winter's Jump' is bouncy and light-hearted. The 'jump' perhaps refers to 'la volta' in which, according to Arbeau's *Orchesographie* of 1589, the 'damsel' leaps into the air, holding down her skirts to avoid embarrassment whilst assisted by a push from the gentleman's knee. Some considered it improper; Queen Elizabeth enjoyed it and was painted in action.

The 'Lachrimae' pavan was, literally, Dowland's signature tune; it became so famous that he signed himself himself Jo: Dolandi de Lachrimae. Dramatists dropped it into their dialogue and numerous composers wrote variations on it as if it was a traditional melody. It was a piece perfectly in tune with its times: 'melancholy' was an Elizabethan and Jacobean obsession – both a fashionable pose, and an understandable reaction to the living conditions of the age and the profound divisions within society. Like the Almain, though at a more stately tempo, the Pavan consists of three strains, each with a decorated repeat.

The Galliard was a lively dance in triple time, with leaps and hops. A courtier wanting to emphasise Queen Elizabeth's fitness wrote "the Queen is so well as I assure

you, six or seven galliards in a morning, besides music and singing, is her ordinary exercise". Dowland's First Galliard' is restrained, with a particularly memorable third strain of rising chords over a distinctive bass 'riff'. 'The Frog Galliard', with its lilting tune also set as a song to the words 'Now, O now I needs must part', is one of Dowland's most famous pieces. The creature in the title just might refer to Queen Elizabeth's suitor, the Duc d'Alençon, whom she referred to as 'her frog'.

'Fantasia' (or, as Elizabethans often styled such pieces, 'Fancy') might suggest a loosening of control or lack of importance. Renaissance Fantasies were 'free' in that they did not follow the tempo or form of a dance; but they replaced this with the intellectual and technical demands of complex counterpoint and virtuoso ornamentation. This Fantasia opens with imitative counterpoint on a conventional motif that might have been familiar to Dowland's listeners, continuing through new ideas in closely worked part-writing and gradually becoming more animated, to end with the notes of the opening figure picked out slowly over a galloping bass line.

**ROBERT JOHNSON (C. 1583-1633)**  
**Pavan**

Robert Johnson is thought to have been the son of John Johnson, lutenist to Elizabeth the First and a pioneer in the English 'golden age' of lute playing. As with Francis Cutting, details of his early years are obscure, but his subsequent career is better documented. He was indentured for seven years to Sir George Carey, Lord Chamberlain to Elizabeth I, and in 1604 was appointed lutenist to King James I. Johnson was closely involved with the Jacobean theatre, and in particular with Shakespeare's company, The King's Men, of which Sir George Carey was a patron. He wrote songs for plays and masques by Shakespeare and his contemporaries, including *The Winter's Tale* and *The Tempest*. Confirmed in his position at court on the accession of Charles I in 1625 he was paid a salary of £40 per year (about £10,000 at today's values) plus an extra allowance of £20 per year for strings.

Johnson exploits all the resources of the instrument to give his Pavan gravitas and intensity, spreading the music across the full range of the instrument and catching an emotional mood in many melodic and harmonic turns of phrase.

**ANON**  
**Courante**

Out of all the lute music composed, only a small amount was published; most circulated in manuscript copies where the name of the composer was often omitted (or sometimes forged). This courante comes from a manuscript dryly identified by the British Museum as Add MS 38539, later christened the 'Sturt Lute Book' after one of Prince Henry's lutenists of the 1620s (who might have compiled it), and more personally and intriguingly stamped 'ML' on the cover and inscribed 'Margaret' here and there inside.



The courante (Italian coranto) was a dance in triple time, introduced to the English aristocracy by fashionable French dancing masters. It was still popular later in the seventeenth century, when Samuel Pepys enjoyed an evening's dancing at home: 'three or four country dances, and after that a practice of my coranto I began [to learn] the other day, and I begin to think that I shall be able to do something at it in time. Late and merry at it, and so weary to bed.' That merriment went with a brisk rhythm and straightforwardly tuneful style.

**ROBERT JOHNSON**  
**Almain 'Hit it and Take it'**

In contrast with his moody Pavan, Robert Johnson gives this Almain a cheerful, popular style. Often in a light texture of two parts that share and copy each other's rhythms, it features catchy repeated melodic patterns and sequences.

**ANTHONY HOLBORNE (FL. ?1584-1602)**  
**Pavan 'The Image of Melancholy'**  
**Muy Linda**  
**The New Year's Gift**  
**The Fairy Round**

Anthony Holborne is another figure whose early years are obscure, but who clearly gained celebrity status. A commendatory poem by Holborne heads the printed edition of Thomas Morley's great theoretical work *A Plain and Easy Introduction to Practical Music* (1597); he was praised by John Dowland as 'the most famous Anthony Holborne' in the dedication of one of Dowland's songs; and in 1599 he published his own substantial collection of 65 original pieces of consort music – a major undertaking that suggests an eager market.

The Pavan 'The Image of Melancholy' follows the fashion of the day in its title and in the falling phrases of its opening, though the major tonality perhaps makes the mood reflective rather than sad. Holborne's melodies drift up and down, with some ear-catching cadences and nuances of harmony.

Among the picturesque titles of Holborne's pieces, several are in Spanish, including 'Amoretta' (little love), 'Bona Speranza' (good hope) and 'Muy Linda' ('very pretty'); where they come from is a mystery, but 'Muy Linda' lives up to its name, as a spirited galliard featuring alternating two- and three-beat rhythms – the sixteenth-century equivalent of the Latin rhythms of 'America' from Bernstein's *West Side Story*.

Holborne wrote more galliards than any other dance style. We can imagine 'The New Year's Gift' being written in the manuscript book of one of his patrons during the Christmas holiday season. As he described himself in his publications as 'gentleman and servant to her most excellent Majestie', this cheerful galliard was perhaps intended for Elizabeth I herself.

'The Fairy Round' is another lively galliard with a lilting rhythm and an evocative title. Quite appropriately, it flew off into space in 1977 aboard the Voyager 1 and Voyager 2 space probes. The Early Music Consort of

London's recording was included on the Voyager Golden Record – placed on the spacecraft as evidence of human activities – and is currently 14 billion miles from earth, looking for an alien intelligence to enjoy it.

**JOHN DOWLAND**  
**Forlorne Hope Fancy**

Composers wanting to express grief and tension have always exploited the 'chromatic' scale of small melodic steps that interfere with the easy movement of melodies and harmonies. Dowland's 'Forlorne Hope Fancy' is an extreme example, relentlessly based on a six-note theme that weaves its way through the texture, twisting the chords into painful, contorted shapes. Of course, being a virtuoso, Dowland dresses his misery with contrapuntal and technical wizardry.

**ANON**  
**Tom O'Bedlam**

Like 'Greensleeves' at the start of tonight's programme, this is a popular song, arranged to play at home. The term 'Bedlam' is a corruption of Bethlem (Bethlehem) in the name of the Bethlem Royal Hospital – the lunatic asylum of Elizabethan London. 'Tom O'Bedlam' was a term used for beggars who had been, or pretended to have been, inmates at the hospital. The ballad of Tom O'Bedlam, which became very popular in the early seventeenth century, played on the macabre fascination with which insanity was regarded. There is sympathy too; in spite of talking wildly, each verse ends 'poor Tom will injure nothing'.

**JOHN DOWLAND**  
**The Earl of Essex his Galliard**

The Earl of Essex's Galliard exists as a solo song, 'Can she excuse my wrongs', from which the lute version is thought to have been arranged. Diana Poulton, the leading authority on Dowland, proposed that the lyrics of 'Can she excuse my wrongs' were written, under cover of the conventional emotional appeal of a rejected lover, by Richard Devereux, Earl of Essex, 'to play their part in the tortured and tragic relationship that existed between Essex and Queen Elizabeth I'. (After repeatedly falling in and out of favour, Essex was executed in 1601.) Each of the three strains is followed by an ornamental variation.

**ANON**  
**The Flying Horse**

In Greek mythology, Pegasus is a winged horse that sprang from the blood of the Gorgon Medusa as she was beheaded by the hero Perseus. With Athena's help, Bellerophon captures Pegasus and rides him in his fight with the Chimera. Later Pegasus arrives at Mount Helicon, home of the Muses, and strikes the rock with his hoof, opening a spring of water that still runs today. The anonymous composer responded to the adventure of the story with a lively piece over a recurring 'ground bass', opening tunefully and gradually gathering momentum, seizing the opportunities for some vivid galloping figuration on the way.

© Philip Young

## **Elizabeth Kenny**

Elizabeth Kenny is one of Europe's leading lute players. Her playing has been described as "incandescent" (Music and Vision), "radical" (The Independent on Sunday) and "indecently beautiful" (Toronto Post). In twenty years of touring she has played with many of the world's best period instrument groups and experienced many different approaches to music making. She played with Les Arts Florissants 1992-2007 and with the Orchestra of the Age of Enlightenment 1997-2015 and still returns to initiate seventeenth century projects such as The Hypochondriack and A Restoration Tempest.

Her research interests have led to critically acclaimed recordings of Lawes, Purcell and Dowland, and to the formation of her ensemble Theatre of the Ayre (see below). As well as regular collaborations with singers such as Robin Blaze, Ian Bostridge and Nicholas Mulroy in recital, she has a great fondness for the viol consort repertoire and has recorded William Lawes' Royal Consort with Phantasm, as well Dowland's Lachryme (2016). Elizabeth also appears alongside Ian Bostridge on Warner Classic's Shakespeare Songs, which won a 2017 Grammy Award for 'Best Classical Solo Vocal Album'.

As a soloist she is committed to a diverse range of repertoire, from the ML Lutebook (a much-praised CD released on Hyperion records) to new music for lute and theorbo: she has premiered works by James MacMillan, Heiner Goebbels and Benjamin Oliver, and these will be recorded alongside seventeenth century solo music for theorbo in October 2018 for Linn records. With Theatre of the Ayre she judged the National Centre for Early Music's Composers' Award in 2016.

Liz Kenny is Director of Performance at the University of Oxford, and professor of Lute at the Royal Academy of Music. She was Professor of Musical Performance and Head of Early Music at Southampton University 2009-18. She was an artistic advisor to the York Early Music Festival from 2011 to 2014.

Theatre of the Ayre is Elizabeth Kenny's platform for bringing dramatically-minded singers and players together to create inspirational programmes of seventeenth century music. Their first project, The Masque of Moments, drew on research undertaken during her AHRC Fellowship in the Creative and Performing Arts at Southampton, and toured England, Belgium and Germany in 2007-8, being broadcast in all three countries. They followed this with a tour of John Blow's Venus and Adonis, a live recording of which was released on the Wigmore Live label in January 2011.

Several smaller-scale projects (Ayres and Dialogues, Dowland; Anniversary Collection and Setting the Baa High: English pastoral) toured the UK in 2013, as well as a unique collaboration with members of the Ukulele Orchestra of Great Britain: Lutes&Ukes. Its education arm, Youths Lutes and Ukes involved the players teaching and performing with a total of 360 children in London and York. Theatre of the Ayre won a Follow-on-Funding award from the AHRC which enabled a second Lutes&Ukes tour, The Wolves of St Elvis and a recording of The Masque of Moments for Linn Records, released in February 2017.

# Liz Robertson talks to Edward Seckerson

By kind permission of Lord and Lady Lloyd Webber

Liz Robertson's West End career began with *A Little Night Music*, directed by Hal Prince and the revue *Side By Side By Sondheim*.

Other London theatre credits include *I Love My Wife*, *My Fair Lady*, *Song and Dance*, *Kern Goes To Hollywood*, *Sound Of Music*, *Music Man*, *Phantom Of The Opera* and was the original Madam Giry in *Love Never Dies*. She later starred in an extensive US tour of *The King and I* opposite Rudolph Nureyev.

For this special event at the private home of Andrew Lloyd Webber, writer, broadcaster and interviewer Edward Seckerson, is in conversation with Liz Robertson about her life, her career and her late husband Alan Jay Lerner, lyricist of *My Fair Lady*.

## Liz Robertson



Having started performing at a young age with the BBC's Young Generation, Liz's West End career began with *A Little Night Music*, directed by Hal Prince and the revue *Side By Side By Sondheim*, which she subsequently took to Toronto with Georgia Brown. Other London theatre credits include *I Love My Wife*, *My Fair Lady*, *Song and Dance*, *Kern Goes To*

*Hollywood*, *Sound Of Music*, *Music Man*, *Phantom Of The Opera*.

She starred in an extensive US tour of *The King and I* opposite Rudolph Nureyev and performed at the Kennedy Center Honors before President and Mrs Ronald Reagan.

Liz starred in the musical *Hairspray* at the Shaftesbury Theatre performing Velma Von Tussle and was the original Madam Giry in *Love Never Dies*.

She is currently rehearsing the part of Cheryl Gillan in the Donmar's production of *Committee* which opens June 24th and is performing her cabaret entitled *Lerner Without Loewe* throughout the year both here and New York.

## Edward Seckerson



Formerly Chief Classical Music Critic of The Independent, Edward Seckerson is a writer, broadcaster, podcaster, and musical theatre obsessive. He wrote and presented the long-running BBC Radio 3 series "Stage & Screen", in which he interviewed many of the biggest names in the business - among them Julie Andrews, Angela Lansbury, Liza Minnelli,

Stephen Sondheim, and Andrew Lloyd Webber. During his journalistic career he has written for most major music publications and is still on the panel of Gramophone magazine. He appears regularly on BBC Radio 3 and 4 and presented the 2007 series of the musical quiz Counterpoint. On television, he has commented a number of times at the Cardiff Singer of the World competition. He has published books on Mahler and the conductor Michael Tilson Thomas.

Edward conducted one of the last major interviews with Leonard Bernstein, and his audio podcast *Sondheim - In Good Company* proved a significant contribution to Sondheim's 80th birthday year. He is still doing the rounds of theatres all over the country with *Facing The Music* - a show he devised and performs with Dame Patricia Routledge, chronicling her little-known career in musical theatre, and hosts his *Comparing Notes* series of conversations and live performances with stars of musical theatre at Crazy Coqs, the iconic cabaret room at Brasserie Zedel's. For Alex Fane Productions he has appeared with Dame Diana Rigg at London's Queen Elizabeth Hall and the Broadway legend Patti LuPone at the Theatre Royal Haymarket. He has also devised two shows with Jason Carr - *Bernstein Revealed*, with Sophie-Louise Dann, and *Rodgers Revealed*, with Anna Francolini - which explore the life and work of Leonard Bernstein and Richard Rodgers respectively. *Bernstein Revealed* featured in the Bernstein 100 centenary celebrations at the Barbican and was performed elsewhere in 2018/19.



## The Kakatsitsi Master Drummers



Kakatsitsi are a group of traditional drummers, dancers and singers from the Ga tribe of Southern Ghana, with their roots in the fishing community of Jamestown, the part of Accra where the British based their colonial headquarters.

Their music takes traditional rhythms and chants from their own Ga tradition and those of a variety of other West African cultures, rearranging them in a modern and accessible way. Since 1996, Kakatsitsi have toured the UK fifteen times, working with a wide variety of festivals, arts centres and local authorities. The recent addition of a strong dance element, to complement the already outstanding drumming and singing components, has established Kakatsitsi as the leading African traditional group in the UK, with the leading Ga singers, drummers and dancers among their number.

Ideal for festivals, carnivals, street performances or village halls, Kakatsitsi can adapt to most environments. Seen live, they show culture as it is meant to be celebrated, breaking down the barriers between audience and performers by encouraging the active participation of the people in the celebration, whether on the drums, chanting or dancing. Recorded music is all very well, but with traditional music and dance the measure of the performance is in the involvement of the people in the spirit of the occasion. Kakatsitsi's music combines traditional drumming grooves played on a wide variety of West African drums with traditional chants sung in six part harmony, the quality of which sets them above most dance-led traditional African groups.

The group have developed a particularly strong educational dimension, whereby they visit local schools or youth and community centres in the week running up to a performance to teach a few simple rhythms, chants and dances.

They then invite the children along to the final performance, where they join in with a communal finalé, demonstrating what they have learned during the week. As well as fulfilling an important outreach and therefore marketing role for the performance, it also facilitates an all-important participatory component that helps generate the sense of community that is the inherent function of music and dance in traditional societies.

# Northern Chords

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Couperin	Concert from les Goûts Réunis (arr. by Olivier for Oboe and String Trio) Mov 1
Reena Esmail	Darshan: Raag Bihag
Couperin	Concert from les Goûts Réunis (arr. by Olivier for Oboe and String Trio) Mov 2
Britten	Phantasy Oboe Quartet
Couperin	Concert from les Goûts Réunis (arr. by Olivier for Oboe and String Trio) Mov 3
Reena Esmail	Darshan: Raag Charukeshi
Couperin	Concert from les Goûts Réunis (arr. by Olivier for Oboe and String Trio) Mov 4

## *Interval*

Salina Fisher	Yabo
Elgar	Andante Sostenuto & Allegro
Mozart	Oboe Quartet

## **FRANÇOIS COUPERIN (1668-1733)** **ARR. OLIVIER STANKIEWICZ** **Concert from Les Goûts Réunis 1**

The Couperins of Paris and its environs were a multi-generational musical dynasty to rival the Bachs of eastern Germany; among other leading positions, members of the family held the post of organist at the church of St Gervais for 173 years from the late-seventeenth to the mid-nineteenth century. François – nicknamed 'le grand', 'the great' – combined work at St Gervais with prestigious employment as organist and harpsichordist to Louis XIV, which brought him contacts in the highest circles and a licence to publish his own music.

French musicians and connoisseurs of the early eighteenth century were proud of their distinctive musical tradition and could be fiercely protective of it, against novelties that appealed – as Le Cerf de La Viéville, Seigneur de Freneuse, put it in a pamphlet of 1705 – to 'a thousand fashionables, who daily judge music at haphazard, having no principles to adhere to'. Freneuse's particular objection was to the new instrumental styles coming out of Italy and perfected by Corelli – music of rhythmic vigour, energetic part-



writing, harmonic boldness and instrumental virtuosity, quite different from the delicately expressive and highly ornamented melodies of the French style.

Couperin could see both sides of this coin, and in 1724 published a set of ten suites under the title *Les Goûts Réunis* – ‘combined,’ or ‘reconciled tastes’. He added a trio sonata describing ‘the apotheosis of Corelli’, in which the Italian master is taken to Parnassus, home of the Muses, and seated beside Apollo. An ‘apotheosis of Lully’ followed, to pay due credit to the defining figure on the French side of the argument.

### REENA ESMAIL (1983-)

#### Darshan: Raag Bihag

Reena Esmail’s cross-cultural mission heads the biographical notes on her website: “Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.” Esmail studied at the Juilliard School and the Yale School of Music and received a Fulbright-Nehru grant to study Hindustani music in India. Her doctoral thesis explored the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Now resident in Los Angeles, where she was Composer-in-Residence for Street Symphony (2016-18), she is the Los Angeles Master Chorale’s 2020-2023 Swan Family Artist in Residence and an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

Esmail’s catalogue of over 150 works includes music for large and small ensembles, for Western and Indian instruments and techniques, and for professionals, community performances and young people. Commissioned by the violinist Vijay Gupta, *Darshan* is a project for solo violin linking Western and Indian traditions, spread over five years, with one new work in the series composed every year. Esmail writes: “*Darshan* means ‘seeing’ in Hindi. In the Hindu religion, to give ‘darshan’ is to see and worship God. As Vijay and I worked on this music together over three years, we began to see the divine in one another.” She adds that although listening to classical Indian music will add context for the performer, “no specific Hindustani technique is required for the performance of this piece – Western-trained violinists can certainly find everything they need on the page.”

*Raag Bihag*, the first movement, “explores wonder – the wonder of something that once felt like an illusion coming slowly into tangible being”. Opening with a high and mysterious passage coloured with ‘tremolando’ harmonics, the music descends to a melodious middle register before building up through decorative flourishes and multiple stopping across the whole instrument. A calmer final section floats up, to finish the piece where it started.

### COUPERIN ARR. STANKIEWICZ Concert from *Les Goûts Réunis 2*

### BENJAMIN BRITTEN

#### Phantasy Oboe Quartet

*Andante alla marcia – Allegro giusto – Andante – Con fuoco – Molto più lento –  
Poco a poco più agitato – Molto più presto – Tempo l  
Andante alla marcia*

This work, like many other British single-movement chamber works from the first half of the twentieth century, owes its existence to the philanthropy of Walter Wilson Cobbett, who made his fortune manufacturing transmission belts, but spent it in the promotion of chamber music. He founded the Chamber Music Society and a Free Library of Chamber Music, and edited a monumental ‘Cyclopedic Survey of Chamber Music’. In 1905 he inaugurated a prize for a new chamber work, with some original conditions, which harked back to the instrumental Fantasies of the Tudor period: “The parts must be of equal importance, and the duration of the piece should not exceed twelve minutes. Though the *Phantasy* is to be performed without a break, it may consist of different sections varying in tempi and rhythm.” Benjamin Britten, as a precocious eighteen-year-old student at the Royal College of Music, won the prize in 1932 with a string quintet; inspired by this success he went on to write the *Phantasy Quartet* for oboe and string trio. It didn’t win the prize, but soon made its mark in other ways. Dedicated to and first performed by the great oboist Leon Goossens, it was broadcast in 1933 and the following year was chosen among British works for the second festival of the International Society for Contemporary Music.

The work packs an extraordinary variety of moods and textures into its short span, with idiomatic instrumental writing including muting, left hand pizzicato and triple- and quadruple-stopping for the strings. With his intent ear for every nuance, Britten – even at this early stage in his career – leaves hardly a note without its articulation or dynamic mark. A march opens the piece, emerging from six beats of notated silence and becoming the accompaniment to an expanding melody for the oboe. A short cadenza leads to the *Allegro giusto*, where a second theme, first on violin and then on oboe, leads to a flurry of excitement. The music falls away in pitch and dynamics and starts a development section, based initially on the second theme. The music subsides again, through strange wisps of sound, and the strings take over with a warm pastoral section, ‘*A tempo comodo*’, which again builds and subsides into a sustained rhapsody for the oboe. A progressive accelerando leads to massive chords on the strings and the return of the oboe’s opening melody over the march rhythm. The march starts to fade and the closing bars reverse the opening, to disappear into the distance.



**COUPERIN arr. Stankiewicz**  
**Concert from Les Goûts Réunis 3**

**REENA ESMAIL**  
**Darshan: Raag Charukeshi**

The third movement in the *Darshan* series, *Raag Charukeshi* "explores grief, in its many facets and forms". The raag on which it is based includes the bright 'major third' but it otherwise has the darker sound of a Western 'natural minor' scale, a feature emphasised during the first section of the piece. Plangent melodic phrases dissolve into rising figuration, and are interspersed with the hushed, distorted tone of 'sul ponticello' playing, close to the bridge of the instrument. We are almost half way through the piece before the major third appears – a moment of consolation that ushers in a new, higher melody. Intensity builds and the pitch rises through emotional flourishes and dramatic double stopping, only to pivot on a high note into an entirely different mood that slowly sinks and then rises, to disappear on the major third.

**COUPERIN ARR. STANKIEWICZ**  
**Concert from Les Goûts Réunis 4**

**SALINA FISHER (1993 –**  
**Yabo**

Salina Fisher is an award-winning New Zealand composer based in Te Whanganui-a-Tara, Wellington. Her highly evocative music often draws on her Japanese heritage, as well as a fascination with the natural world. With a background as a violinist, Salina finds lyricism in unusual timbres and extended tonalities, with a sensitivity to detail and gesture. She is particularly interested in collaboration, and has worked closely with practitioners of taonga pūoro the traditional musical instruments of the Māori people of New Zealand, as well as with Japanese instruments, ceramics, and film. Her music has been performed worldwide, including at ISCM World Music Days, Melbourne Recital Centre, Walt Disney Concert Hall, and The Kennedy Center.

Salina Fisher's instrumental works range from large orchestra to solo performer, and include a high proportion of chamber works. *Yabo*, a duo for violin and viola, continues this concert's exploration of cross-cultural music by linking musical traditions from New Zealand and Japan. Salina Fisher writes: '*Yabo* reflects my interest in gagaku, the ancient court music of Japan that dates back 1300 years. One of the three wind instruments of the gagaku ensemble is the shō, a bamboo mouth organ. The word 'Yabo' refers to the shō's two silent pipes ('ya' and 'mō') that have been kept as part of the instrument for aesthetic purposes, and has continued to be used in the modern Japanese language to mean 'useless', 'unnecessary' and even 'unsophisticated'. This piece is a playful exploration of the eleven standard chords of the shō.'

**EDWARD ELGAR (1857-1934)**  
**Andante sostenuto and Allegro**

Edward Elgar – later to become Sir Edward, and the musical embodiment of Edwardian England – was over thirty years old before he made any impact on the English musical scene. His father ran a piano shop and piano tuning business in Worcester, and Edward was educated locally. He learned the piano and violin and was composing by the age of ten. Leaving school at 15 without further formal training, he earned his living briefly at a solicitor's office and then, for the rest of his life, as a freelance musician. His first jobs were practical and varied: he taught violin and assisted his father as organist at St George's Roman Catholic Church in Worcester; he directed the Worcester Instrumental Society, led the Worcester Philharmonic, and accompanied and then conducted the Glee Club; he coached the staff at the County Lunatic Asylum. He learned the bassoon in order to form a wind ensemble and played the violin in chamber music groups with family and friends, including his brother Frank, a capable oboist.

It was probably for Frank and his domestic string group that he wrote the *Andante and Allegro* for oboe and string trio, which dates from about 1878 but was not published until 2008. "Xmas music", written on the oboe part, suggests domestic entertainment during a Christmas break. The music is in the attractive and accomplished salon style that would in due course lead to the famous *Salut d'amour*, the first piece of Elgar's music to be performed in London. In the opening section the melody belongs to the oboe; Elgar limits his violin part to accompanying arpeggios, only allowing his line to rise high above the oboe as the section ends. The *Allegro*, cast in a minor key, spreads the musical interest more democratically across the ensemble. It is based on two ideas – the first starting with an alert three-note phrase and the second a smoother figure based on a broken chord.

**WOLFGANG AMADEUS MOZART (1756-1791)**  
**Oboe Quartet In F major K.370**

- 1 *Allegro*
- 2 *Adagio*
- 3 *Rondeau: Allegro*

Between the mid-1770s and the early 1780s, Mozart's life was a seesaw of excitements and disappointments. At home in Salzburg, he fretted at the limited scope and limited remuneration of his work in the employment of Hieronymus Colloredo, the Prince-Archbishop. He scored a success in Munich with his opera *La Finta Giardiniera*, but found no employment there when he returned in 1777, accompanied by his mother, on the first leg of a journey to Paris. He moved on to Mannheim, where he met members of the court orchestra – perhaps the best of its kind in Europe at the time – including the oboist Friedrich Ramm, whose playing was described by a contemporary as unparalleled in its 'beauty, roundness, softness and trueness of tone'. Mozart agreed, and Ramm enthusiastically took up the invitation to play his D major oboe concerto. There was

plenty of socialising, as well as music; Mozart's taste for scatological humour is well known, and in a letter to his father he wrote a mock 'confession', having spent an evening swapping dirty rhymes with Ramm and other new friends. The trip turned to disaster in Paris, where his plans came to very little, and where his mother fell ill and died. A return to Salzburg only renewed his frustrations there, but his fortunes rose with the commission of *Idomeneo* for the Munich court in 1780. During his time polishing the music and supervising rehearsals, he renewed his contact with Ramm, rewarding his skill and friendship with this oboe quartet.

As with his other chamber music works for wind instruments, Mozart responds to the distinctive tone colour of the oboe by giving it a *concertante* part; among the interactive chamber music textures there are solo passages where the strings take a subordinate role. The first movement has only one main theme, which has a different character on each appearance – crisply accompanied at the start, surrounded by lyrical counterpoints when it re-appears as the second subject, and in two-part imitation in the recapitulation (reflecting in this third form the *fugato* style of the development). The *Adagio* begins with a favourite Mozart device – the single long note that hangs in the air over the melody and gradually becomes the melody itself. The centre of the oboe's unfolding phrase is a poignantly side-stepping modulation which Mozart matches with a different harmonic excursion when the phrase returns later on. Shortly before the end of the movement, Mozart provides for a cadenza – a moment when a display of sensitivity, rather than brilliance, is called for. The Rondo is in Gigue-style, full of high spirits and witty touches, as well as making virtuosic demands on the oboist. In the middle episode Mozart throws down the most extreme challenge of the work – a solo part in four-time against the six-eight of the strings with a flying ribbon of sixteen notes in each bar. You can almost hear Mozart saying 'How about this, Friedrich?'

The Northern Chords Ensemble presents a programme for oboe and strings, curated by its founder and cellist Jonathan Bloxham who made his Festival debut in the 2021 Autumn Festival conducting the Royal Philharmonic Orchestra.

The ensemble features present and future artists from the acclaimed Northern Chords Festival, which brings together the most exciting young musicians from across Europe.

This evenings programme is built around Mozart's sublime Oboe Quartet featuring Olivier Stankiewicz, principal oboe of the London Symphony Orchestra, with other works including from Couperin, Britten and Elgar arranged specially for the ensemble.

## Olivier Stankiewicz



Appointed principal of the London Symphony Orchestra in 2015, Olivier Stankiewicz joined the RCM Woodwind Faculty at the same time. He has given masterclasses at the Juilliard School, at the Manhattan School of Music, the Sibelius Academy, the Voksenåsen Summer Academy, in Hong Kong and in Japan.

Previous solo highlights include recitals at the Isabella Gardner Museum in Boston, the Merkin Concert Hall and Morgan Library in New York and Festspiele Mecklenburg-Vorpommern in Germany. He has performed Berio's *Chemins IV* with the Orchestre National du Capitole Toulouse, Bernd Alois Zimmerman's *Concerto* with the French National Orchestra broadcast by Radio France Musique, and appeared as soloist with the Barcelona Wind Symphony in L'Auditori and Tokyo Sinfonietta in Suntory Hall.

Committed to new music, Olivier premiered in 2019 a new concerto by Laurent Durupt in Paris and London, with a wind band composed of RCM and Paris Conservatoire students. He also premiered Tonia Ko's *Highwire*, for oboe and electronics, in 2017. Together with composer Ted Moore (synthesizers), Tonia Ko and Olivier Stankiewicz form an improvisation trio.

Awards include 1st Prize at the Young Concert Artists international auditions in Leipzig and New York, and at the International Oboe Competition in Japan. He was selected by Young Classical Artists Trust in London in 2016.

In demand as guest principal Olivier has appeared with the Chamber Orchestra of Europe, Mahler Chamber, London Sinfonietta, Philadelphia Symphony, Bayerischer Rundfunk and Royal Concertgebouw Orchestras. He was principal oboe of the Orchestre National du Capitole de Toulouse between 2011-2015.

Born in Nice, Olivier studied oboe and theory at the Conservatoire National Supérieur de Musique in Paris (2009-2014). In 2013 he was named "classical revelation" by the French association ADAMI.

He was a founder member of the WARN!NG Collective in 2011, a group that frequently commissioned new works, experimenting with sound painting, improvisation and innovative performance experiences. Their work has included concert-installations at the Gaité Lyrique, Printemps des Arts of Monaco, and several broadcasts on France Musique. He is currently a member of Berlin Counterpoint.

## Ben Baker

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In 2016 Benjamin Baker won 1st Prize at the Young Concert Artists auditions in New York and in 2017 3rd Prize at the Michael Hill Competition in New Zealand. Highlights during 2017/18 included a critically acclaimed debut at Merkin Concert Hall in New York, recitals at the Kennedy Center in Washington D.C. and Festspiele Mecklenburg-

Vorpommern in Germany. He toured throughout Canada, China, Argentina, Colombia and Chile and appeared as a soloist with the Royal Philharmonic, BBC Concert, Sinfonia Cymru and National Children's Orchestras.

Equally at home as a chamber musician, Benjamin took part in the Bridgehampton Chamber Music Festival and Caramoor Rising Stars series in the US, and returned to the East Neuk Festival. Engagements this season include a Wigmore Hall Coffee Concert and his debut at the National Concert Hall in Dublin and Music for Galway Festival. He returns to the USA, Colombia, Chile and New Zealand and makes his debut in Australia.

Born in New Zealand, Benjamin studied at the Menhuin School and the Royal College of Music. He was selected by YCAT in 2013. He plays on a Tononi violin (1709) on generous loan.

## Charlotte Bonneton



Born in Grenoble, Charlotte Bonneton is a soloist and chamber musician who plays both the violin and viola.

As a violinist she has performed as soloist in venues including the Maison de Radio France, the Auditorium du Louvre, the Salle Cortot, the Théâtre des Bouffes du Nord, the Festival Radio-

France in Montpellier and the Concertgebouw in Amsterdam.

As a concerto soloist she has appeared with orchestras including Orchestre National de Lorraine, Jyväskylä Sinfonia, Kazakh State Philharmonic Orchestra, Wrocław Chamber Orchestra Leopoldinum and the London Contemporary Orchestra.

Charlotte is the violist of the Castalian String Quartet, who performed at the Newbury Spring Autumn Festival in September 2021.

Winners of the 2015 Lyon International Chamber Music Competition and 3rd Prize in the Banff International String Quartet Competition, the quartet has performed widely throughout Europe and will give its Carnegie Hall debut in March 2020, following last season's debut tour of North America.

In amongst this very classical work, cross-genre music making is particularly important to Charlotte. A lover of dance, she is an ex member of both the Scottish Ballet Orchestra and Northern Ballet Sinfonia, and is as inspired by physical movement as she is by sound. Charlotte is also a member of The Storyteller's Ensemble—a group of musicians who put music to the written and spoken word of the acclaimed children's author, Michael Morpurgo.

## Jonathan Bloxham

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An acclaimed cellist, Jonathan Bloxham is the recipient of several prestigious awards such as the Guilhermina Suggia Gift and Royal College of Music Cello Prize and in 2012 gave his concerto debut at the Berlin Philharmonie.

He was a founding member of the Busch Trio until 2015, during which

time the group won prizes at many international competitions including the Royal Overseas League in London, Pinerolo Competition in Italy and the International Schumann Chamber Music Award in Frankfurt. Jonathan has performed regularly at the Wigmore Hall, Kings Place and the Southbank Centre and is a frequent guest on BBC Radio 3. Further chamber music collaborations included projects with renowned musicians such as Michael Collins, Jack Liebeck and the Schumann Quartet.

Jonathan is also a celebrated conductor; he was Assistant Conductor of the City of Birmingham Symphony Orchestra from 2016-2018. In 2017-18, he made several debuts including the Malaysian Philharmonic, RTE Concert Orchestra and BBC Scottish Symphony Orchestra and in 2018/19, guest engagements included the Deutsche Kammerphilharmonie, the Lausanne Chamber Orchestra, the Basque National Orchestra, Sinfonia Cymru and a return to Dublin's National Concert Hall with the RTE. Jonathan founded the Northern Chords Festival in 2009 and looks forward to celebrating his 10th festival as Artistic Director in May 2019.



## Deschanel Gordon - Piano

Sponsored by The Headley Trust



### Deschanel Gordon

Twenty-two-year-old pianist Deschanel was born in Hackney and attended youth programmes such as the Hackney Creative Jazz Ensemble and the Julian Joseph Jazz Academy. Growing up he was surrounded by a wide range of music from gospel to reggae, and was inspired aged ten by a video of virtuoso pianist Oscar Peterson. This sparked his love of jazz and he switched from classical to jazz piano training.

Although he has only just graduated from Trinity Laban, pianist Deschanel Gordon is already making waves on the UK jazz scene winning BBC Young Jazz Musician 2020. One of the brightest prospects of his generation he has worked with the likes of Mark Kavuma, Cassie Kinoshi's SEED Ensemble and US-born singer Judi Jackson.

He has performed at many of London's best-known jazz venues, including the 606 Club, Ronnie's Scott's, the Jazz Café, the Barbican and Cadogan Hall. He also travelled widely, playing at jazz festivals in Europe and the USA, including Moods in Zurich, New York's Winter Jazz Festival, Jazz TM in Romania and Fasching in Sweden.

### Young Artists Recital 5

Jimmy van Heusen	Like someone in love
Deschanel Gordon	Enchanted chants
Axel Stordahl and Paul Weston	should care - In season - Original Composition
George Gershwin	Someone to watch over me
Theolonious Monk	Pannonica
Duke Ellington	Take the coltrane

## My Fair Lady



### Cast List

Eliza Doolittle	Audrey Hepburn
Professor Henry Higgins	Rex Harrison
Alfred P. Doolittle	Stanley Holloway
Colonel Hugh Pickering	Wilfrid Hyde-White
Mrs. Higgins	Gladys Cooper
Freddy Eynsford-Hill	Jeremy Brett
Zoltan Karpathy	Theodore Bikel
Mrs. Pearce	Mona Washbourne
Mrs. Eynsford-Hill	Isobel Elsom
Butler	John Holland

### Creative Team

Director	George Cukor
Screenplay and Book	Alan Jay Lerner

A rare opportunity to see this classic British film on the big screen. In Lerner and Loewe's beloved 1964 musical, based on George Bernard Shaw's 1913 play *Pygmalion*, pompous phonetics professor Henry Higgins (Rex Harrison) is so sure of his abilities that he takes it upon himself to transform a Cockney working-class girl into someone who can pass for a cultured member of high society. His subject turns out to be the lovely Eliza Doolittle (Audrey Hepburn), who agrees to speech lessons to improve her job prospects. Higgins and Eliza clash, then form an unlikely bond - one that is threatened by an aristocratic suitor...

Wednesday 18 May • 7.30pm  
St. Martin's Church, East Woodhay

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy

## VOCES8

Sponsored by Mr and Mrs Patrick Hungerford • Mrs and Mrs Toby Ward



Gibbons	Drop, Drop, Slow Tears
Arvo Pärt	The Deer's Cry
Tallis	O Nata Lux
Tomás Luis de Victoria	Regina Caeli á 8
Ola Gjeilo	Ubi Caritas
Jack Runestad	Let my Love Be Heard
Roxanna Panufnik	Love Endureth
Britten	Hymn to St. Cecilia

### *Interval*

Monteverdi	Book VI: Lagrime D'Amante al Sepolcro Dell'Amata <i>Incenerite spoglie, avara tomba</i> <i>Ditelo, o fiumi, e voi ch'udiste</i> <i>Glauco</i> <i>Darà la notte il sol lume alla terra</i> <i>Ma te raccoglie, o ninfa, in</i> <i>grembo 'l ciel</i> <i>O chiome d'or, neve gentil del</i> <i>seno</i> <i>Dunque, amate reliquie, un mar</i> <i>di pianto</i>
Sibelius	Be Still My Soul (Finlandia)
Jonathan Dove	Vertue
Stephen Paulus	The Road Home
Eric Whitacre	A Boy and a Girl
A selection of the group's Jazz and Pop arrangements	



## **ORLANDO GIBBONS: 1583-1625**

### **Drop, Drop, Slow Tears**

Drop, drop, slow tears,  
 And bathe those beauteous feet  
 Which brought from Heaven  
 The news and Prince of Peace:

Cease not, wet eyes,  
 His mercy to entreat;  
 To cry for vengeance  
 Sin doth never cease.

In your deep floods  
 Drown all my faults and fears;  
 Nor let His eye  
 See sin, but through my tears.

text: Phineas Fletcher (1582-1650)

Orlando Gibbons' setting of Phineas Fletcher's *Drop, Drop, Slow Tears* indicates its purpose with a delicate tour de force in the opening phrase, where falling tears are painted with a rising, hopeful musical intonation. Inverting the literal meaning of the words, Gibbons solemnises the act of heartfelt repentance as a prelude to salvation. The subject is taken from the Gospel accounts of the sinful woman who seeks Jesus out at the house of Simon the Pharisee, where she washes his feet with her tears and dries them with her hair, before anointing them with precious ointment.

## **ARVO PART: 1935-**

### **The Deer's Cry**

Christ with me, Christ before me, Christ behind me,  
 Christ in me, Christ beneath me, Christ above me,  
 Christ on my right, Christ on my left,  
 Christ when I lie down, Christ when I sit down,  
 Christ in me, Christ when I arise,  
 Christ in the heart of everyone who thinks of me,  
 Christ in the mouth of everyone who speaks of me,  
 Christ in every eye that sees me,  
 Christ in every ear that hears me.  
 Christ with me.

A lorica is a protective inscription on a knight's shield, adapted as a monastic chant. The knight in this instance is St. Patrick, who miraculously escaped ambush, when he and his followers were passing through a forest, by reciting the lorica St. Patrick's Breastplate. In place of the saint and his men, Patrick's enemies saw a doe and twenty fawns, a legend that provides the cue for Arvo Pärt's *The Deer's Cry* (2007), in which the last part of Patrick's prayer, recalling Christ's saving omnipresence, is set with dramatic immediacy. The piece begins with an antiphonal opening, 'Christ with me', sung by the lower voices, with the sopranos separately expanding on the theme. Gradually the four voices join forces until collectively they reach an extended climax of recognition on the two lines beginning 'Christ in the heart of every man who thinks of me'. The tension is resolved with a marked pause, succeeded by a passage of lyrical release, and finally a coda that renews the opening affirmation with startling simplicity.

## **THOMAS TALLIS: 1505-1585**

### **O Nata Lux**

O nata lux de lumine, Jesu redemptor saeculi,  
 Dignare clemens supplicum laudes precesque sumere.  
 Qui carne quondam contegi dignatus es pro perditis  
 Nos membra confer effici Tui beati corporis.

O Light born of Light, Jesus, redeemer of the world,  
 mercifully deign to accept the praises and prayers of  
 your suppliants.  
 O you who once deigned to be hidden in flesh on behalf  
 of the lost,  
 grant us to be made members of your blessed body.

*O nata lux* by Thomas Tallis is a setting of two verses from the hymn at Lauds on the Feast of the Transfiguration. It makes no provision for the singing of the other verses and is obviously a motet in its own right rather than a hymn for the Divine Office. Taking his earlier hymns as its starting point, it is homophonic throughout and perfect in its subtle harmonic and melodic touches and, rather in the manner of Tallis's English anthems, it repeats the final section.

**TOMAS LUIS DE VICTORIA: 1548-1611**

**Regina Caeli á 8**

Regina caeli laetare, Alleluia.  
Quia quem meruisti portare, Alluluia.  
Resurrexit sic dixit, Alleluia.  
Ora pro nobis Deum, Alleluia.

Queen of heaven rejoice, Alleluia.  
Because you were worthy to bear him, Alleluia.  
He has risen as he foretold, Alleluia.  
Pray to God for us, Alleluia

Spanish composer and organist Tomás Luis de Victoria, like many of his contemporaries, travelled to Rome to learn his art. It is possible that Victoria studied with Palestrina while he was there; he was certainly one of the few late-Renaissance composers to master the subtlety of the Prince of Rome. Victoria's many compositions are exclusively sacred works and brought him a great deal of fame during his lifetime, primarily due to his ability to publish lavish volumes of his works. Victoria felt a great affection for the four Marian antiphons, composing numerous settings of these texts. Regina caeli laetare, for eight-voiced double choir, displays Victoria's penchant for music of a joyful nature. Lively, dance-like alleluia sections break up the predominant texture, comprised of close imitation and fast scalar passages.

**OLA GJEILO: 1978-**

**Ubi Caritas**

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.  
Ubi caritas et amor, Deus ibi est.  
Simul ergo cum in unum congregamur:  
Ne nos mente dividamur, caveamus.  
Cessent iurgia maligna, cessent lites.  
Et in medio nostri sit Christus Deus.  
Ubi caritas et amor, Deus ibi est.  
Simul quoque cum beatis videamus,  
Glorianter vultum tuum, Christe Deus:  
Gaudium quod est immensum, atque probum,  
Saecula per infinita saeculorum. Amen.

Where charity and love are, God is there.  
Love of Christ has gathered us into one.  
Let us rejoice in Him and be glad.  
Let us fear, and let us love the living God.  
And from a sincere heart let us love one.  
Where charity and love are, God is there.  
At the same time, therefore, are gathered into one:  
Lest we be divided in mind, let us beware.  
Let evil impulses stop, let controversy cease.  
And in the midst of us be Christ our God.  
Where charity and love are, God is there.  
At the same time we see that with the saints also,  
Thy face in glory, O Christ our God:  
The joy that is immense and good, Unto the  
World without end. Amen.

Ola Gjeilo was the first of VOCES8's Composers-in-Residence. Norwegian born but now living in the USA, his music appeals to the modern ear that is, for example, well used to contemporary film scores. His piano music, his choral scores and his own piano playing make him one of the most popular composers in the USA today. Ubi Caritas is one of many of his scores that can be performed either a cappella or with piano improvisation. It takes inspiration from the famous plainsong melody that was set to music also by Maurice Duruflé.

**JAKE RUNESTAD: 1986-**

**Let my Love Be Heard**

A Prayer  
by Alfred Noyes

Angels, where you soar  
Up to God's own light,  
Take my own lost bird  
On your hearts tonight;  
And as grief once more  
Mounts to heaven and sings,  
Let my love be heard  
Whispering in your wings.

The Alfred Noyes poem that inspired Jake Runestad's Let My Love Be Heard, composed in 2015, is a grief-filled plea that has provided hope in the darkness of our world, and came to special prominence in the aftermath of the Paris Bataclan attack in 2015. The main melody of the work, first stated in the tenors, slowly ascends onto the wings of angels as the plea is lifted into the sky.

**ROXANNA PANUFNIK: 1968-**

**Love Endureth**

Praise the Lord, for he is good: for His steadfast love endureth for ever.  
 Praise ye the God of gods: for His steadfast love endureth for ever.  
 Praise ye the Lord of lords: for His steadfast love endureth for ever.

Who alone doth great wonders: for His steadfast love endureth for ever.  
 Who made the heavens in understanding: for His steadfast love endureth for ever.  
 Who established the earth above the waters: for His steadfast love endureth for ever.  
 Who made the great lights: for His steadfast love endureth for ever.  
 The sun to rule over the day: for His steadfast love endureth for ever.  
 The moon and the stars to rule the night: for His steadfast love endureth for ever.

Ki L'olam chasdo, Ki L'olam chasdo ("For forever His mercy")

Who smote Egypt with their firstborn:  
 Who brought Israel from among them:  
 With a mighty hand and a stretched out arm:  
 Who divided the Red Sea into parts:  
 And brought out Israel through the midst thereof:  
 And overthrew Pharaoh and his host in the Red Sea:

Praise the Lord, for he is good: for His steadfast love endureth for ever.  
 Praise ye the God of gods: for His steadfast love endureth for ever.  
 Praise ye the Lord of lords: for His steadfast love endureth for ever.

Give glory to the God of heaven: for His steadfast love endureth for ever.  
 Give glory to the Lord of lords: for His steadfast love endureth for ever.

Setting of Psalm 136 (135)

This setting of Psalm 136(135) was commissioned as part of a psalm series by Soli Deo Gloria, devoted to promoting music in the Biblical tradition, for Westminster Cathedral Choir. The original brief referred to the "old Hebrew psalms" which planted the idea in Roxanna Panufnik's mind to bring a strong Jewish flavour to both the music and the words. She selected extracts of Sephardic Jewish chant from Psalm 136 (135) and incorporated a Hebrew version of one of the responses: "For forever His Mercy": Ki L'olam chasdo. Roxanna is VOCES8's current Composer-in-Residence.

**BENJAMIN BRITTEN: 1913-1976**

**Hymn to St. Cecilia**

Hymn to St. Cecilia  
 Benjamin Britten  
 Words by W. H. Auden

I  
 In a garden shady this holy lady  
 With reverent cadence and subtle psalm,  
 Like a black swan as death came on  
 Poured forth her song in perfect calm:  
 And by ocean's margin this innocent virgin  
 Constructed an organ to enlarge her prayer,  
 And notes tremendous from her great engine  
 Thundered out on the Roman air.

Blonde Aphrodite rose up excited,  
 Moved to delight by the melody,  
 White as an orchid she rode quite naked  
 In an oyster shell on top of the sea;  
 At sounds so entrancing the angels dancing  
 Came out of their trance into time again,  
 And around the wicked in Hell's abysses  
 The huge flame flickered and eased their pain.



Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

II

I cannot grow;  
I have no shadow  
To run away from,  
I only play.

I cannot err;  
There is no creature  
Whom I belong to,  
Whom I could wrong.

I am defeat  
When it knows it  
Can now do nothing  
By suffering.

All you lived through,  
Dancing because you  
No longer need it  
For any deed.

I shall never be  
Different. Love me.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

III

O ear whose creatures cannot wish to fall,  
O calm of spaces unafraid of weight,  
Where Sorrow is herself, forgetting all  
The gaucheness of her adolescent state,  
Where Hope within the altogether strange  
From every outworn image is released,  
And Dread born whole and normal like a beast  
Into a world of truths that never change:  
Restore our fallen day; O re-arrange.

O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences  
Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain,  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.

O cry created as the bow of sin  
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still  
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath  
 Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow  
 About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions  
 To all musicians, appear and inspire:  
 Translated Daughter, come down and startle  
 Composing mortals with immortal fire.

Britten, who was born on St. Cecilia's day, 22 November 1913, long nurtured an ambition to write an ode to the patron saint of music – a peculiarly English genre, initiated in seventeenth-century London, that had attracted revered predecessors, notably Purcell and Handel. The search for words ended in 1941, when W.H. Auden produced a sparkling, vivacious text to which Britten responded with glee. The Hymn to St. Cecilia was to be the last collaboration between the two men, close friends for seven years, but temperamentally worlds apart. Britten composed the piece in America, where he and Peter Pears had lived since 1939, but it was confiscated at customs as they embarked for England in March 1942, so he rewrote it in a frenzy of creativity during the extended sea crossing. Spiced with double entendre, the ode plunders a kaleidoscope of moods as it considers the aspirations of imperfect humanity to create immortal art. As so often in Britten, the focus is on the child, whose innocence is inexorably tainted by the shadow of mortality.

### **CLAUDIO MONTEVERDI: 1567-1643**

#### **Book VI: Lagrime D'Amante al Sepolcro Dell'Amata**

- Incenerite spoglie, avara tomba
- Ditelo, o fiumi, e voi ch'udiste Glauco
- Darà la notte il sol lume alla terra
- Ma te raccoglie, o ninfa, in grembo 'l ciel
- O chiome d'or, neve gentil del seno
- Dunque, amate reliquie, un mar di pianto

1. Incenerite spoglie, avara tomba  
 Incenerite spoglie, avara tomba  
 Fatta del mio bel Sol, terreno Cielo,  
 Ahi lasso! l' vegno ad inchinarvi in terra.  
 Con voi chius'è 'l mio cor a marmi in seno,  
 E notte e giorno vive in foco, in pianto,  
 In duolo, in ira, il tormentato Glauco.

2. Ditelo, o fiumi, e voi ch'udiste Glauco  
 Ditelo, O fiumi, e voi ch'udiste Glauco  
 L'aria ferir di grida in su la tomba,  
 Erme campagne - e' l san le Ninfe e 'l Cielo:  
 A me fu cibo il duol, bevanda il pianto,  
 - Letto, O sasso felice, il tuo bel seno -  
 Poi ch'il mio ben copri gelida terra.

3. Darà la notte il sol lume alla terra  
 Darà la notte il sol lume alla terra  
 Splenderà Cintia il dì, prima che Glauco  
 Di baci, d'honorar lasci quel seno  
 Che fu nido d'Amor, che dura tomba  
 Preme; né sol d'alti sospir, di pianto,  
 Prodighe a lui saran le fere e 'l Cielo!

1. O ashes of my beloved, the stingy tomb  
 lit by my earthly sun is now my heaven.  
 Alas, I grieve. I come to bury you in the earth.  
 My heart is buried with thee, as my love is buried within  
 my breast.  
 And night and day, Glauco lives in tears,  
 in fire, in pain, in bitterness and torment.

2. O rivers and you who hear Glauco,  
 rend the air with cries over this tomb  
 and these barren fields, with cries heard only by the  
 Nymphs and the skies.  
 Anguish became my food; tears my drink.  
 Rocks are my bed where I dream of your beautiful  
 breast  
 since the frozen earth has covered my beloved.

3. The sun will light the earth by night  
 and the moon by day before Glauco will cease to kiss,  
 to honor this breast which was  
 the nest of love, now crushed by the weighty tomb.  
 May the heavens be kind to him, now alone  
 with the pain of his weeping.

4. Ma te raccoglie, o ninfa, in grembo 'l ciel  
 Ma te raccoglie, O Ninfa, in grembo 'l Cielo,  
 lo per te miro vedova la terra  
 Deserti i boschi e correr fium' il pianto.  
 E Driade e Napee del mesto Glauco  
 Ridicono i lamenti, e su la tomba  
 Cantano i pregi dell'amante seno.

5. O chiome d'or, neve gentil del seno  
 O chiome d'or, neve gentil del seno  
 O gigli della man, ch'invio il cielo  
 Ne rapì, quando chiuse in cieca tomba,  
 Chi vi nasconde? Ohimè! Povera terra  
 Il fior d'ogni bellezza, il Sol di Glauco  
 Nasconde! Ah! Muse! Qui sgorgate il pianto!

6. Dunque, amate reliquie, un mar di pianto  
 Dunque, amate reliquie, un mar di pianto  
 Non daran questi lumi al nobil seno  
 D'un freddo sasso? Eco! L'afflito Glauco  
 Fa rissonar »Corinna«; il mare e 'l Cielo,  
 Dicano i venti ogn'or, dica la terra  
 »Ahi Corinna! Ahi Morte! Ahi tomba!«

Cedano al pianto  
 I detti! Amato seno  
 A te dia pace il Cielo,  
 Pace a te, Glauco  
 Prega, honorato tomba  
 E sacra terra.

4. Receive her, O Nymphs, in the lap of heaven.  
 I look to thee, for the earth is widowed,  
 deserted are the woods, and the rivers are filled with  
 tears.  
 The Dryads and the Nymphs  
 echo sorrowful Glauco's lament  
 and sing over his beloved's breast.

5. O golden hair, o delicate snowy breast,  
 o white hand that heaven, envious, has stolen:  
 though locked in this blind tomb,  
 who can hide thee? Ah, me! Poor earth -  
 will thou hide the flower of beauty, the sun of Glauco?  
 Ah muses, shed your tears.

6. Therefore, lovers, unleash a sea of tears;  
 for do they not light the noble heart  
 of this cold stone? Here the afflicted Glauco  
 shouts Corinna's name to the skies,  
 crying each hour to the winds and the earth:  
 O Corinna! O death! O tomb!

Let words yield to tears,  
 beloved breast.  
 Let heaven give thee peace  
 and peace to Glauco,  
 praying at thy honored tomb  
 and sacred earth.

A sestina is a poem of sixes: six stanzas, each containing six lines that end with the same six words, repeated in a different order in every verse. This ornate pattern is followed by a three- line envoi or coda, which also contains the six key words. Monteverdi composed the sestina *Lagrima d'amante al sepolcro dell'amata* ('A lover's tears at the tomb of the beloved') in Mantua in 1610, at the request of Duke Vincenzo Gonzaga, in memory of the eighteen-year-old soprano Caterina Martinelli, known as La Romanina, who had died of smallpox two years previously. A great favourite at court, Caterina was the star soprano for whom Monteverdi wrote the principal role in the opera *Arianna*, from which only the universally admired *Lamento d'Arianna* now survives. At the duke's orders, her body was interred with great ceremony in a marble tomb in the Carmelite church in Mantua. Scored as a sequence of five-part madrigals, *Lagrima d'amante* takes the form of a dramatic monologue, spoken by the bereaved lover, Glauco, in which darkly austere moods are accentuated by choral recitative and responsorial chant. The emotional intensity of the work, which seems to indicate Monteverdi's genuine affection for the young singer, perhaps also bears witness to the inconsolable grief he felt at the loss of his adored wife, Claudia, who died in 1607.

## **JEAN SIBELIUS: 1865-1957**

### **Be Still My Soul (Finlandia)**

Be still, my soul: the Lord is on your side.  
 Bear patiently the cross of grief or pain.  
 Leave to your God to order and provide;  
 In every change, He faithful will remain.  
 Be still, my soul: your best, your heavenly Friend  
 Through thorny ways leads to a joyful end.

Kathrina von Schlegel (1697-1797)

At the end of the last century Finland was a part of the Russian dominion and subjected increasingly to political repression. In 1899 its right of self- government was removed and freedom of speech was severely restricted. A series of events was arranged in Helsinki for November of that year, ostensibly to raise money for the Press Pensions Fund, but they became more of a political rally. The climax was a gala performance at the Swedish Theatre which included a series of six tableaux depicting events in Finnish history. Sibelius wrote the music, and it was the last movement, called 'Finland Awakes' which he later adapted as an overture for the Helsinki Philharmonic Orchestra to play at the Paris World Exhibition. The title *Finlandia* came from an admirer, although it was some time before the music bore that name, first having alternative titles less likely to attract the attention of the Russian censor. The music depicts Finland's emerging national consciousness, its artistic awakening, its folk culture, its material progress, and its legends. It includes the famous *Finlandia* melody which has been widely adopted as a hymn tune.



**JONATHAN DOVE: 1959-**

**Vertue**

Sweet day, so cool, so calm, so bright,  
 The bridal of the earth and sky;  
 The dew shall weep thy fall to-night,  
 For thou must die.

Sweet rose, whose hue angry and brave  
 Bids the rash gazer wipe his eye;  
 Thy root is ever in its grave,  
 And thou must die.

Sweet spring, full of sweet days and roses,  
 A box where sweets compacted lie;  
 My music shows ye have your closes,  
 And all must die.

Only a sweet and virtuous soul,  
 Like season'd timber, never gives;  
 But though the whole world turn to coal,  
 Then chiefly lives.

George Herbert (1593-1633)

George Herbert was the most profoundly religious of poets, but in *Vertue* the nature imagery is left free to evoke meanings that are not pinned down by doctrine. At the same time, as always in Herbert's verse, the thought moves ineluctably – as day follows night – towards a precisely foreseen conclusion. These qualities of colour and design are gifts for a composer, and Jonathan Dove exploits them beautifully in his 2019 setting, commissioned for VOCES8. The overarching shape of Dove's *Vertue* is a sure and measured progression through the stanzas towards the dawn of a new day: an expressive climax that holds possibilities in suspension. Yes, the 'vertuous soul' is surely saved, but Herbert, as Aldous Huxley shrewdly observed, was also the poet par excellence of the mind's changeable 'inner weather', and the end of the piece might just as naturally suggest a paean of praise for the welcome reappearance of the sun.

**STEPHEN PAULUS: 1949-2014**

**The Road Home**

Tell me, where is the road  
 I can call my own,  
 That I left, that I lost  
 So long ago?  
 All these years I have wandered,  
 Oh when will I know  
 There's a way, there's a road  
 That will lead me home?

After wind, after rain,  
 When the dark is done,  
 As I wake from a dream  
 In the gold of day,  
 Through the air there's a calling  
 From far away,  
 There's a voice I can hear  
 That will lead me home.

Rise up, follow me,  
 Come away, is the call,  
 With the love in your heart  
 As the only song;  
 There is no such beauty  
 As where you belong;  
 Rise up, follow me,  
 I will lead you home.

Stephen Paulus discovered the melody of *The Road Home* in *The Southern Harmony* (1835), a popular compilation of 335 sacred songs that flourished in the oral culture of the American South. The songs themselves are transcribed in shape-notes, which use heads of different shapes to indicate the degrees of the musical scale. Paulus commissioned new words for the tune from regular collaborator Michael Dennis Browne. Musically and spiritually, *The Road Home* represents a return to vernacular simplicity, signalled by the wordless refrain that leads the traveller back to his or her roots: it's a journey that mingles optimism and nostalgia.

**ERIC WHITACRE: 1970-  
A Boy and a Girl**

Stretched out on the grass,  
a boy and a girl.  
Savoring their oranges,  
giving their kisses like waves exchanging foam.

Stretched out on the beach,  
a boy and a girl.  
Savoring their limes,  
giving their kisses like clouds exchanging foam.

Stretched out underground,  
a boy and a girl.  
Saying nothing, never kissing,  
giving silence for silence.

Octavio Paz, 1914-1998  
English Translation by Muriel Rukeyser, 1913-1980

Eric Whitacre's setting of *A Boy and a Girl* (2002), by the Mexican poet Octavio Paz, infuses the spare narrative of two doomed young lovers with an almost liturgical grandeur. A terrible progression runs through the three stanzas: the first two depict the ecstasy of physical love against Arcadian backdrops of meadow and seashore, where the interplay of natural forms denotes shared delight. In the final verse this gives way to the nullity of death, which engenders 'silence' – the auditory equivalent of the lovers' stillness, their 'never kissing'. To capture such irretrievable stasis in the ever-moving art of music presents a special challenge, and it's surely no accident that the composer invites his listeners to pay particular attention to this passage: 'the four measures that musically paint the text "never kissing" may be the truest notes I've ever written.'

## VOCES8

The British vocal ensemble VOCES8 is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertory both in its a cappella concerts and in collaborations with leading musicians, orchestras, conductors and soloists. Versatility and a celebration of diverse musical expression are central to the ensemble's performance and education ethos which is shared both online and in person.

VOCES8 has performed at many notable venues since its inception in 2005 including Wigmore Hall, Elbphilharmonie Hamburg, Cité de la Musique Paris, Vienna Konzerthaus, Tokyo Opera City, NCPA Beijing, Sydney Opera House, Mariinsky Theatre Concert Hall, Victoria Concert Hall Singapore, Palacio de Bellas Artes Mexico City amongst many others. This season they perform over 100 concerts in the UK and across Europe, in Israel and the USA – a welcome return to touring after the covid restrictions.

The group's entrepreneurial and community spirit and its innovative approach are fostered by the Co-Founders of VOCES8, brothers Paul and Barnaby Smith. The pandemic has provided the impetus for VOCES8 to

further transform its already exceptional offerings, nurturing a new audience community providing hope, resilience and a chance to engage with classical music in new ways. Pioneering initiatives include ventures such as the LIVE From London digital festivals and the VOCES8 Digital Academy.

LIVE From London was created as a specific response to the pandemic. Winning praise for its collaborative approach from artists, press and audiences around the world, the team has delivered five digital festivals to date, broadcasting 70 concerts and selling 150,000 tickets in over 75 countries. The VOCES8 Digital Academy is an online choral programme for high schools, colleges and individuals featuring live interaction with members of the ensemble, live and recorded lectures, and video resources to learn and perform music from the renaissance to today.

Alongside this online work on its own platforms VOCES8 is heard regularly on albums, international television and radio. The ensemble is a Decca Classics artist and alongside that releases projects on its own label, VOCES8 Records. The latest Decca Classics album is "Infinity" which reached the top of the classical charts on release. New projects with composers Christopher Tin, Eric Whitacre and Paul Simon are being recorded in 2022.

VOCES8 is passionate about music education and is the flagship ensemble of music charity the VOCES8 Foundation, which actively promotes 'Music Education For All'. Engaging in a broad range of outreach work that reaches up to 40,000 people a year, the group runs an annual programme of workshops and masterclasses at the Foundation's home in London, the VOCES8 Centre at St Anne & St Agnes Church. Dedicated to supporting promising young singers, the group awards eight annual choral scholarships through the VOCES8 Scholars initiative. These scholarships are linked to the annual Milton Abbey Summer School at which amateur singers of all ages are invited to work and perform with VOCES8. Through the separate VOCES8 USA Foundation there is another set of talented Scholars.

VOCES8 is proud to be working with Roxanna Panufnik as the group's Composer-in-Residence, and Jim Clements as Arranger-in-Residence. The ensemble has premiered commissions from Jonathan Dove, Roxanna Panufnik, Roderick Williams, Paul Smith, Jocelyn Hagen, Melissa Dunphy, Ken Williams, Taylor Scott Davis, Alexander Levine, Alexia Sloane, Alec Roth, Ben Parry, Ola Gjeilo, Mårten Jansson, Philip Stopford, Graham Lack, Thomas Hewitt Jones and Owain Park. As ambassadors for Edition Peters the ensemble publishes educational material including the VOCES8 Method. Developed by Paul Smith, this renowned and unique teaching tool is available in four languages and adopts music to enhance development in numeracy, literacy and linguistics. Also available are anthologies of its arrangements, and an ever-expanding VOCES8 Singles range.

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# Dame Jane Glover: 'The Genius of Mozart'

in conversation with Mark Eynon

Sponsored by Englefield Trust



## Dame Jane Glover

In 2021 Jane Glover was made Dame Commander of the British Empire before returning to USA where she conducted performances of Mozart's *The Magic Flute* at New York's Metropolitan Opera. She has been Music of the Baroque's music director since 2002, and was music director of Glyndebourne Touring Opera from 1981 until 1985 and artistic director of the London Mozart Players from 1984 to 1991. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor. She was recently Visiting Professor of Opera at the University of Oxford. Her discography includes a series of Mozart and Haydn symphonies. She is also the author of *Mozart's Women: His Family, His Friends, His Music* (2005) and *Handel in London: The Making of a Genius* (2018).

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, and the Bamberg Symphony. She has worked with the period-instrument orchestras Philharmonia Baroque, and the Handel and Haydn Society. And she has made regular appearances at the BBC Proms.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, Royal Danish Opera and Teatro La Fenice. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *Alcina* with Washington Opera, *L'Elisir d'amore* for Houston Grand Opera, *Medea* for Opera Omaha, *Così fan tutte* for Lyric Opera of Kansas City, *The Turn of the Screw*, *Jephtha* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, *Così fan tutte* and *Figaro* at the Aspen Music Festival, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music. Next season she returns to the Metropolitan Opera and Houston Grand Opera conducting *The Magic Flute*.

Future and recent-past engagements include her continuing seasons with Music of the Baroque in Chicago, her debut with Minnesota Opera (Albert Herring), her returns to the Philadelphia Orchestra, the Cleveland Orchestra, the Houston Symphony, the Orchestra of St Luke's (at Carnegie Hall) and the London Mozart Players. In the 2019/2020 season she made debuts with the Bremen Philharmonic and the Malaysia Philharmonic. Next season she will make her debut with the Chicago Symphony.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women* and *Handel in London*. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. In 2020 she was given the Gamechanger award by the Royal Philharmonic Society.

### Mark Eynon



Mark graduated from Cambridge University in 1978 with a degree in English, and after working as an assistant on various opera productions, his association with festivals began in 1983 when he was invited to create the first Henley Festival, which he ran for nine seasons. He became director of Salisbury Festival in 1987, establishing a cycle of annual festivals based on

the four elements, and in 1992 he was appointed artistic associate of the European Arts Festival, a national celebration to mark Britain's presidency of the EC.

Mark's association with Covent Garden began in 1989 when he was appointed Assistant to the General Director of the Royal Opera House, and in 1993 he became director of the first BOC Covent Garden Festival, a new festival of opera and musical theatre, which under the patronage of Diana Princess of Wales he ran for three seasons. As a consultant he worked on two major opera galas at the Royal Opera House: in 1991 the Mozart Bi-Centenary Gala, and in 2006 the Mozart 250th Anniversary Gala, both conducted by Sir John Eliot Gardiner. Since 2008 he has been the British representative on the jury of the annual singing competition Concours International de Chant des Châteaux en Médoc.

As a freelance producer, Mark has produced many events including the revived Chelsea Arts Balls at the Royal Albert Hall, and Britain's largest nativity play, the Wintershall Nativity. As a response to his deep interest in the spiritual and psychological effects of music, Mark founded a new festival, Healing Sounds, an international celebration of the healing powers of music, which took place in Brighton from 1997-2002 and was part of the national Millennium Festival.

Mark became Director of Newbury Spring Festival in 1999 and established the associated Sheepdrove Piano Competition in 2009. In 2013 he was also Co-Director of the London-wide festival, Wagner 200, which celebrated Wagner's bi-centenary in association with some of

London's leading arts organisations including the Royal Opera House, Royal Festival Hall, Kings Place, British Library, Barbican Centre, with Philharmonia, BBC Symphony and London Symphony Orchestras.



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# Ballet Central

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The annual Ballet Central tour provides a chance to see the company's young and dynamic dancers showcase dance pieces from current industry professionals alongside newly-commissioned work and refreshed classics from the world's top choreographers.

Ballet Central presents a programme created by internationally acclaimed choreographers. The works include original pieces created on the company's dancers which showcase the skills, artistry and versatility of young performers, all on the cusp of professional careers. Mikaela Polley's new piece is a celebration of the dynamism of the ensemble featuring classical ballet and contemporary dance. New choreography from dance industry influencer Ashley Page is to music by the composer John Adams. Ballet Black's Mthuthuzeli November has created a new piece which demonstrates his distinctive choreographic voice. Cathy Marston's 2020 piece Moving, Still is being restaged especially for this year's tour. This is a chance to see dynamic contemporary dance and the grace and power of classical ballet performed to powerful music.

This year's performance delivers an exciting repertoire of skills, technical excellence and drama choreographed by international dance industry influencers, with stunning costumes enhanced by powerful music. They will be sharing this experience by opening their afternoon rehearsal to local school children.

Catch these young dancers on stage, all on the cusp of professional careers and about to join dance companies worldwide.

## Ballet Central

Ballet Central was created in 1984 as the touring company of Central School of Ballet to give Central's graduating students the opportunity of professional performing experience to ticket-buying audiences. The company visits towns and cities across the UK every spring and summer performing in mid-sized theatres. The company also performs a range of choreography at various points throughout the academic year in Central's Gable Theatre in London's Southwark.

Ballet Central aims to make dance accessible by bringing the talent and skills of the next generation of professional dance graduates through performances staged across the country. The company's diverse repertoire of much-loved classics and original dance pieces created by influential choreographers appeals to first-time audiences and dance enthusiasts alike.

Recent Ballet Central choreographers include: Matthew Bourne, Kenneth MacMillan, Wayne McGregor, Frederick Ashton, Thiago Soares, David Bintley, Christopher Bruce, Christopher Hampson, Jenna Lee, David Nixon, Michael Pink, Darshan Singh Bhuller, Mikaela Polley, Malgorzata Dzierzon, Sophie Laplane, Annabelle Lopez Ochoa and Christopher Gable.

The Ballet Central experience also provides young dancers with an understanding of all aspects of creating performance, including the staging of repertoire, costume design and technical aspects of sound and lighting.



# Oculi Ensemble

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Strauss	<i>Capriccio</i>
Strauss	<i>Metamorphosen</i>
Mendelssohn	Octet in E flat Major Op.26

## RICHARD STRAUSS (1864–1949) Sextet from *Capriccio*

The revolutionary changes in European music that took place during Strauss's long career form a backdrop against which his compositions stand out in increasing contrast. Hailed, with his early tone-poems, as the successor to Wagner, he took his place at first among the revolutionaries – particularly with *Salome* (1905) and *Elektra* (1909), whose sex-and-violence expressionism aroused bitter controversy. But in *Der Rosenkavalier* (1911) he stepped back from modernist experiments and established the style that would set the pattern for his work over more than three decades and lead to success in opera houses across the world – outwardly conservative but highly individual: persuasively melodic, harmonically fluid and scored with extraordinary inventiveness.

The story of Strauss's relationship with Nazi Germany is complex and controversial. Between 1933 and 1935 he was president of the *Reichsmusikkammer*, the Reich Music Chamber, a position he accepted, he wrote in his diary 'because I hoped that I would be able to do some good and prevent worse misfortunes' (those misfortunes relating to both artistic and personal loyalties: to uphold

the traditions of German music and to protect his Jewish daughter-in-law, who survived, though many of her relations did not). By the outbreak of war, Strauss was out of favour with the Nazi party, politically insecure and artistically isolated, though his music was still being widely performed.

*Capriccio*, subtitled 'A conversation piece for music', was Strauss's last opera, composed in 1940–41. It is perhaps not surprising that he turned nostalgically to a play set in 1770 – the period of his beloved Mozart and of the magnificence of European culture before the French revolution – and introspectively to the subject of opera itself. The libretto of *Capriccio* tells of an entertainment being given in honour of the Countess's birthday. The characters – including a poet and a composer who are vying for the Countess's affection with the alternative gifts of words and music – are to collaborate in presenting an opera. It is decided that they will set the events which have just taken place between them. As soon as this decision has been taken, the opera becomes a curious mirror of itself; as the Countess gradually reaches the conclusion that words and music are inseparable, she is both herself and a character in the opera she has commanded.

Strauss saw this subtle, intimate work as 'no piece for the broad public, any more than it should be played in a big house'. In the event its charm has earned it a much wider following than he envisaged. The Sextet serves as Prelude to the opera, and in a brilliant theatrical stroke is revealed, when the curtain rises, as the music which is actually being played to entertain the Countess's guests; the audience, who are already being entertained by the music, suddenly find they too are in her company. It is a richly lyrical movement, setting a scene which is cultured, domestic and aristocratic. Except for an exciting recitative-like passage with violin cadenzas, the texture is contrapuntal, exploiting in particular the warm effect of slowly moving lines on the lower instruments. Strauss himself authorised its use as a concert work, and it was first performed in May 1942, six months before the premiere of the complete opera.



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## **RICHARD STRAUSS**

### **Metamorphosen**

*Adagio ma non troppo – etwas fließender (a little more flowing) – agitato – più allegro –  
adagio, tempo primo*

After *Capriccio*, Strauss wrote no more operas. His last years, until the final valediction of the *Four Last Songs*, were taken up with instrumental compositions – particularly concertos – full of grace and a nostalgic, translucent beauty of sound. In this period, *Metamorphosen* stands out in profound contrast; it is an impassioned, grief-laden farewell. Listening to it is an intense experience, performing it is unforgettable. During the decade after 1933, Strauss witnessed the destruction of the world that he valued: artistic partners and friends died or went into exile, his family was endangered, cultural values were overturned; the war reduced to rubble the opera houses – Munich, Dresden, Vienna – that for half a century had been the centre of his life as composer and conductor. In his diary for May 1945 he wrote 'On 1 May [the day after Hitler's suicide] ended the most terrible period of mankind: twelve years during which the fruits of Germany's 2000-year-long cultural development were condemned to extinction and irreplaceable buildings and works of art were destroyed by a criminal rabble of soldiers. A curse on technology!'

When the Munich Opera was bombed in 1943, Strauss sketched a few bars of music, headed 'Mourning for Munich'. In response to a request for a commission in 1944 from Paul Sacher, conductor of the Collegium Musicum Zürich, Strauss returned to his sketch. He wrote that he was working on 'an Adagio for some eleven solo strings that will probably develop into an Allegro as I can't remain very long at the Brucknerian snail's pace'. A short score (where the instrumental lines are compressed onto two staves of music) discovered in 1990 suggests that Strauss had settled for an ensemble of seven; in a further revision he redrafted the music in its now more familiar form, for a string orchestra of twenty-three solo players. The septet version that we hear tonight was reconstructed by Rudolf Leopold in 1994, drawing both on the short score and the final version; the smaller and more intimate ensemble lends extra clarity to the complex part-writing and kaleidoscopic harmony.

The title of the work is a puzzle. What 'metamorphosis' is involved? The themes in the music don't transform, but are developed symphonically and remain recognisable in their original shapes and rhythms. Strauss may have had Goethe's theories of the transformation of natural organisms and individual personalities in mind, as he copied some relevant lines from Goethe into a sketch book at the time of the composition, but the links are obscure. Another layer of reference comes from the quotation from the funeral march in Beethoven's 'Eroica' Symphony. Strauss claimed that his opening theme 'escaped out of his pen'; the similarity was accidental. At the end, when the double bass finally acknowledges the link, Strauss simply writes 'In Memoriam'.

The work is conceived in one massive span, almost half an hour in length, woven out of the themes announced at the beginning. After the introduction – its low pitch setting a solemn tone – the first opening theme starts with four repeated notes and falls through sighing rhythms in an echo of Beethoven's funeral march. The second theme, which begins by recalling a phrase from Wagner's *Tristan und Isolde*, is easily recognised by its downward curve, upward leap and following triplet rhythm. A third recurrent theme features a striking series of unexpected harmonies, and later a more consoling melody emerges in the major key. From these materials Strauss creates a monumental movement in which the themes are explored, sometimes relaxed and often intensified. The speed increases, as Strauss had predicted it would, but the change feels more like an increase of intensity than a new tempo. After a climax of tangled polyphony the tempo drops back to Adagio and the instruments come together in a powerful statement of the third, chordal theme, followed by a thoughtful recapitulation of the opening melodies. Breaking off in a silent pause, the music resumes in a ferocious *fortissimo*, with the themes thrown together and the opening melody piling up discordantly in one instrument after another – an anguished cry that gradually subsides to a tragic close. At the end, the echoes of the 'Eroica' Symphony turn into deliberate recollection, as the double bass quotes the opening bar of Beethoven's funeral march.

## **MENDELSSOHN (1809–47)**

### **Octet in E flat major Op.20**

- 1 *Allegro moderato ma con fuoco*
- 2 *Andante*
- 3 *Scherzo; Allegro leggierrissimo*
- 4 *Presto*

At the age of sixteen, Felix Mendelssohn was enjoying all the opportunities that a wealthy and cultured family could provide to encourage his prodigious talent. Through the offices of his teacher, Carl Friedrich Zelter, he was already well known to Goethe, the magisterial leader of German literature, and on extensive travels in Europe he had met many leading musicians. At home in Berlin, his mother persuaded the most accomplished instrumentalists of the city to take part in their Sunday morning concerts. Here Mendelssohn's early works were performed alongside music from the established chamber and orchestral repertoire in front of an audience of celebrities from all walks of life. In 1825 Mendelssohn's father took his teenage son to Cherubini, the often censorious director of the Paris Conservatoire, whose enthusiastic response confirmed the choice of a musical career for the young composer. Later that year he wrote the Octet, a work that could hardly have been conceived without his experience of the finest players of his day, as well as his knowledge of the music of Mozart – whom he rivalled in his youthful mastery.

Spohr had introduced the 'double string quartet' as a novel chamber ensemble a few years earlier; but whereas Spohr retained the identity of each quartet,



playing one group off against the other, Mendelssohn uses his Octet as a unit, and revels in the unprecedented richness of string sound which becomes available. The handling of such an ensemble would be a considerable task for any composer, and Mendelssohn's youthful achievement is made all the more remarkable by the self-confident sure-footedness with which the musical shapes unfold.

The first movement opens with both breadth and momentum. Its rising arpeggio figure appears in many guises during the exposition – as a recurrent main theme, as an introductory flourish to the second subject and as an energetic bass below the declamatory third melody. The development begins powerfully, referring to several different themes; then the energy subsides through a series of chords, until a mysterious and quite unexpected hush falls over a re-working of the second subject. Energetic scales lead back to a modified recapitulation, followed by a coda which refers back to the mystery of the central section before building to a powerful conclusion.

A bare fifth, opening into a minor tonality, sounds the note of serious meditation which is sustained throughout the Andante. Mendelssohn has inherited Mozart's motivic concentration, inviting the listener to follow each figure as it lays down the path of the music, whilst adding an emotional element through a wide range of harmonic effects. Among its beautifully judged textures, the use of a flowing triplet figure below sustained chords is notable, as is the accompaniment of falling thirds below the second subject, in which the instruments slowly climb through a series of dissonances.

If the Andante shows him looking back to his masters, the Scherzo presents Mendelssohn already at home in his most individual world – a high-spirited, gossamer-light fairyland, which nevertheless manages to avoid any suggestion of twee-ness (partly, as is evident watching a live performance, on account of the intensity of the discipline it imposes upon the players). The Finale, too, is full of instrumental vitality, and throws off contrapuntal complexities with insouciant ease, contrasting them with rumbustious gestures of *joie de vivre*. Even the first theme from the Scherzo, complete with its trills, turns up towards the end. This movement, most of all, illustrates the comment by Mendelssohn's biographer Philip Radcliffe that the Octet is 'full of a singular kind of wayward brilliance that Mendelssohn never surpassed'.

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## Oculi Ensemble

The Oculi Ensemble is a flexible string ensemble derived from internationally acclaimed string quartet players from the Badke, Doric, Piatti, Navarra, Albion and Idomeneo. They are passionate about performing and discovering the breadth of string repertoire composed for various combinations from two to seven players.

Members of the Oculi Ensemble hold numerous international prizes as individuals and as chamber musicians and have recorded for various labels which include Hyperion, Champs Hill, Chandos, Linn, Signum and Naxos. The Oculi Ensemble has enjoyed performing in various concerts halls around the world including HET Concertgebouw and LSO St Luke's.

The Oculi Ensemble's recording of the chamber works of Richard Strauss' *Metamorphosen* was released in 2021 to worldwide critical acclaim.

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# Echea Quartet

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• Yuma Fujise violin 1 • Aliayta Foon-Dancoes violin 2 • Alinka Rowe viola • Eliza Millett 'cello



## Young Artists Recital 6

Schubert	<i>Quartettsatz</i> in C minor
Haydn	String Quartet Op 76 No 2
Mozart	String Quartet K590

### FRANZ SCHUBERT (1797-1828)

#### *Quartettsatz* in C minor

Schubert's *Quartettsatz*, like his 'Unfinished' Symphony, is an incomplete work that has been accepted into the repertoire as a masterpiece in its own right. The two works were written during the same period of his life, the quartet in late 1820 and the symphony in the autumn of 1822. To the listener both works carry a powerful emotional impact in which extremes of tension and lyricism sit side by side. The symphony's second movement gives the last word to the lyricism; in the quartet, however, Schubert wrote only a few bars of a slow movement, and this single movement, marked *allegro assai*, ends with the tension unresolved.

The opening idea gives an instant and unforgettable impression of dark foreboding; its agitated gesture passes from instrument to instrument as the music swiftly rises and as quickly fades. The theme is heard in this form only twice more in the entire movement – once when the first section is repeated and once at the very end, framing the work – but its twisting three-note figure leaves its imprint on almost every bar of the music.

Cornering into a major key via one of his typical modulations, Schubert launches into a soaring melody. Underneath, the three-note figure continues to throb away, creating the kind of tension between melody and accompaniment so typical of Schubert's songs. The

melody unfolds into ever more extended phrases, only to be interrupted by brutal *tremolando* chords in the minor key, to which the first violin responds with upward rushing scales. Calm descends, and a new major key is established, with fresh melodies and eventually a lullaby-like rocking of chords, always coloured by the persistent presence of the three-note figure in one instrument or another.

In the development section, the see-saw of tension and relaxation continues unabated, with frequent references to the 'brutal' interruption, interspersed with melodies of ever-increasing lyricism. Eventually, just when we might expect to hear the ominous opening theme again, we slide through one of Schubert's beautiful, unpredictable single-line modulations and find ourselves in the recapitulation of the movement's most expansive melody. The rest of the material returns, bringing us in due course to the consolation of the major key. Finally, the long-awaited reappearance of the opening theme flings the music back into the minor, and to an abrupt and uncompromising cadence.

### JOSEPH HAYDN (1736-1809)

#### String Quartet in D minor ('Fifths') op. 76 no. 2

- 1 *Allegro*
- 2 *Andante o più tosto allegretto*
- 3 *Menuetto. Allegro ma non troppo*
- 4 *Vivace assai*

In a letter of 1829, Johann Wolfgang von Goethe – then the grand old man of European culture – famously described the string quartet as 'a conversation between four civilised people'. It was not a new idea; Haydn's first quartets had been published in Paris in 1764 under the title *Simphonies ou quatuors dialogués*, symphonies or quartets in dialogue – a description that would have suggested to a contemporary reader not just the musical style, but also the qualities of social conversation that were cultivated in the salons and cultured homes of the day.

Goethe's is an appealing description, but there is more to a quartet than conversation, since the four voices are heard at the same time – four players who are all exercising extraordinary individual skill as performers whilst cooperating with each other microsecond by microsecond in the most intensely disciplined way. No wonder that watching a quartet at a live performance is so absorbing!

From those 1764 beginnings, Haydn developed the quartet through his long career, from a cheerful social entertainment to a genre of high seriousness into which composers poured the maximum of technical skill and

personal thought. Haydn's quartets offered a model to Mozart, his younger contemporary, and through the 1780s the two composers engaged in a campaign of respectful rivalry. Mozart's quartet K. 590 of 1790 was to be his last; his premature death followed the next year. Haydn, esteemed as Europe's greatest living composer, lived on to write fourteen more quartets during the 1790s, including the set of six op. 76, commissioned by the Hungarian count Joseph Georg von Erdödy.

Today's D minor quartet takes its name from the interval of the 'perfect fifth'. This interval, the distance between the notes that frame all major and minor chords, is the principal building block of the first movement. It is heard twice in the opening bars and some hundred times during the rest of the movement, sometimes as the melody, sometimes as the bass and sometimes as an inner part in counterpoint with a secondary idea. Alongside this unity there is constant variety of figuration, texture and harmony; no one knew better than Haydn how to manage the listener's attention, and the music treads a perfectly-paced course between expectation and surprise.

The first violin has the lion's share of interest in the second movement. Its theme illustrates Haydn's personal blend of the popular and the refined, opening as a four-square, hummable song, but then working its way to an unexpected harmonic corner and keeping the listener in suspense as it plays around with a couple of notes, before settling back into the melody. An episode in the minor key reaches an even more remote key, necessitating a longer return journey. Safely home, the first violin enjoys a florid variation of the original melody. The great eighteenth-century musicologist Charles Burney wrote to Haydn praising the 'invention, fire, good taste, and new effects' of the op. 76 quartets – qualities illustrated movement by movement in this work. After the 'invention' of the first movement and the 'good taste' of the second, the third introduces some startling 'new effects'. In this tough Minuet, nicknamed the 'Witches' canon', viola and cello follow with identical music three paces behind the violins, in a spare texture and a minor key; it is all far from any ballroom or dance hall. The contrasting Trio springs its own surprises: at first one repeated note serves as a tune; at the end, the first violin flies off into the stratosphere.

There is 'fire' aplenty in the rumbustious Finale with its syncopated rhythmic energy, surprising twists of melody, ever-changing textures and hints of the gypsy-fiddler. At the end of the first phrase, the first violin pauses unexpectedly on a rising interval – it is the 'perfect fifth' from the opening movement. Perhaps a deliberate tribute to his Hungarian patron Count Erdödy, the movement's many touches of folk idiom were in any case already deeply embedded in Haydn's style – stretching back through his long employment by the Esterhaz family (whose summer palace lay in western Hungary) to the music he would have heard during his childhood on the Hungarian borders of Austria.

## **WOLFGANG AMADEUS MOZART (1759-1791)** **String Quartet no. 23 in F major K. 590**

- 1 *Allegro moderato*
- 2 *Andante*
- 3 *Minuetto. Allegretto*
- 4 *Allegro*

In the mid 1780s, at a time when a gifted composer could expect to find employment at one of the courts of the great European cities, Mozart was working in Vienna as a freelance musician earning a precarious income from commissions, teaching, concerts and publishers. Repeated attempts to find an alternative to his (and his father's) employer, the Prince Archbishop of Salzburg, had come to nothing, and Mozart and the Archbishop had parted acrimoniously in 1781, leaving Mozart to fend for himself – a task for which, as a disastrous trip to Paris had already demonstrated, he was woefully unprepared.

By 1788 his financial affairs were in such a desperate state that he was driven to write repeatedly to his fellow Freemason Michael Puchberg, asking for loans. Meanwhile new possibilities arose when he was invited to accompany his patron Prince Lichnowsky on a visit to Berlin. En route he wrote from Prague to his wife, Constanze, that he had 'practically arranged' a profitable commission for an opera there, and had heard that he was eagerly awaited at the Berlin court of King Friedrich Wilhelm II – himself a keen cellist. Sadly, neither turned out to be true. Nothing came of the commission, and his arrival at the Berlin court was documented only as 'one named Mozart who declared himself to be a kapellmeister from Vienna'.

What did come out of the trip was three glorious string quartets – the first half of an intended set of six aimed in Wilhelm Friedrich's direction, though not commissioned by him. (Even after he returned empty-handed from Berlin, Mozart wrote to Puchberg that he hoped a dedication to the king 'would bring in something'.) These quartets specifically give an enhanced role to the 'cello – a piece of flattery with immense musical consequences, since it encouraged Mozart to distribute the interest more evenly across all four instruments and promoted contrapuntal writing.

The quartet in F major opens with two versions of the main idea – the first *forte*, in unison, with a majestically rising major chord followed by a precipitately falling scale; the second transforming the phrase with a plaintive chord and a little twist in its tail. It is a duality that will colour the whole movement. The 'cello soon picks up the theme, and rises through an arpeggio from its lowest string to introduce the second main melody. On its later return this melody is given to the viola – an instrument that Mozart particularly enjoyed playing.

Unusually for Mozart, the slow movement has little melody, being dominated throughout by its opening rhythm – a hesitant phrase mainly on a single note that pauses every few steps. A variation in sweeping arabesques is introduced by the first violin and soon spreads through the texture; later in the movement



these flowing lines are replaced by uneven pairs of notes with an ambiguous effect – are they nervous or playful? Twice during the movement a bar of solo violin ushers in the same unprepared change of key that is a turning point in Schubert's *Quartettsatz*.

In the short Minuet the variety of textures adds weight to the movement, starting with a lightly scored duet for violins but becoming almost abrasive, with violins in octaves, assertive rhythmic interjections from the viola and running *ostinati* in the 'cello's lowest register. In the Trio, second violin and viola are coupled together, while the first violin hints back at the uneven pairs of the previous movement.

As the Finale opens, with the first violin dancing gypsy-style to a simple accompaniment, we might be in a Haydn quartet; but not for long. The viola takes the tune, counterpoint multiplies and (after Haydn-ish pauses) a dramatic secondary idea pits the first violin, leaping from end to end of its range, against an animated accompaniment. A jazzy three-against-four cross-rhythm that concludes the opening section is taken up as a principal feature in the central development and returns to end the quartet with no more than a parting wink.

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## Echea Quartet

Winners of the Royal-Overseas League Chamber Music Competition 2021, recipients of the Royal Philharmonic Society's Albert and Eugenie Frost Chamber Music Prize (2019/20) and the Hattori Foundation's Senior Award (2021/22), the Echéa Quartet was formed in 2017 at the Royal Academy of Music, London. They are recent winners of the 'Tremplin' at the Philharmonie de Paris's String Quartet Biennale (2020) and prizewinners of the International Anton Rubinstein Competition (2017). The quartet are currently Chamber Music Fellows at the Royal College of Music, artists for the Kirckman Concert Society and City Music Foundation and are Yeomen of the Worshipful Company of Musicians. The Quartet are mentored by John Myerscough, Simon Rowland-Jones and Mathieu Herzog. With many thanks to the Harrison-Frank and City Music Foundations, the Echéa Quartet are fortunate to play on a quartet of W.E. Hill & Sons instruments and bows (2019).

The Quartet has appeared at international festivals such as Ferrandou Musique (France), Festival de los Siete Lagos (Argentina) and West Cork Chamber Music (Ireland). They have also attended a residency at the Banff Centre (2019). The Quartet has performed in venues such as the Musikverein (Vienna), Wigmore Hall (London), Philharmonie de Paris and collaborated with Marin Alsop at the World Economic Forum (Switzerland). The quartet was featured on BBC Radio 3's *In Tune*, and more recently on CBC National Radio (Canada) as part of their six-week tour of the west coast of North America (2019). The Quartet has attended virtual online masterclasses at IMS Prussia Cove and Festival d'Aix-en-Provence (2020), and are part of ProQuartet and ECMA (European Chamber Music Academy).

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## Julian Joseph Trio

• **Julian Joseph** piano • **Mark Hodgson** acoustic bass • **Mark Mondesir** drums



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### Julian Joseph

Acclaimed as one of the finest jazz musicians to emerge this side of the Atlantic, Julian Joseph has devoted his long career to championing the music across the British Isles and into the far corners of the globe. He has forged a reputation beyond his formidable skills as a composer and performer, and is universally recognised as a highly knowledgeable and engaging broadcaster, musical ambassador and cultural advocate. His charitable work and generous skills as an educator have made a major contribution to Britain's cultural landscape and heritage. He is a greatly admired and respected figure in British Jazz, celebrated for his service to others and for sharing all the benefits of his life in music to inspire the musicians of the future.

Over the past 35 years, Julian has made ground-breaking advances for jazz in the UK. He was the first Black British jazz musician to host a series at London's Wigmore Hall, and the first to headline a late-night concert at the BBC Proms with his All Star Big Band. As a composer Julian has written original works for symphony orchestra, big band and chamber ensemble, and received major commissions from the BBC, the Hackney Music Development Trust, the City of London Festival and the London Jazz Festival. His operas and dance works – *Bridgetower* (2007), *Shadowball* (2010), *The Brown Bomber* (2012), *Othello21* (2020) – have not only brought key moments in Black history into sharp focus, but given children a rare opportunity to perform in and discover both classical and jazz music. *Trench Brothers* (2014) – a fusion of music, theatre and puppetry dramatising Black British soldiers' experiences of the First World War – has been touring in schools across the country. Meanwhile, a new operatic work based on the legend of Tristan and Isolde was premiered at London's Southbank Centre in the autumn of 2018.

Through his patronage of a variety of educational programmes, Julian has become a formative presence in the dissemination of jazz music and its heritage to children of all ages. Since the launch of the ABRSM jazz syllabus in 1998, he has been at the forefront of initiatives to introduce jazz into mainstream music education, culminating in the foundation of his own Jazz Academy in 2013. His work has been recognised by many major cultural organisations, including the British Academy of Songwriters, Composers and Authors, which awarded him a Gold Badge in 2010, and the Ivors Academy, which made him their 21st Fellow in December 2020. In 2018 he was awarded an OBE in the Queen's Birthday Honours.

As well as performing, recording, teaching and broadcasting (both on radio and TV), Julian has also recently turned to writing, publishing his first book, *Music of Initiative*, in 2018, in which he shares unique insights into the philosophy and practice of jazz performance.

### Mark Hodgson



Born in Kendal, Cumbria and coming from a musical family Mark originally played electric bass in funk and fusion bands, but was inspired to take up the Double Bass after seeing The Oscar Peterson Trio featuring Ray Brown. In 1995 he moved to London to study Double Bass and Electric Bass at the Guildhall School of Music and Drama. In 1999

Mark left London and moved to Barcelona, Spain, where he was based for four years. He returned to the UK in 2003. Mark has played and recorded with a wide range of musicians, from members of The Police and The Rolling Stones to Paul McCartney, Jamie Cullum, Lizz Wright, The London Symphony Orchestra and Electronica wizard Matthew Herbert. Jazz artists Mark has worked with include....Cedar Walton, Phil Woods, Steve Grossman, John Taylor, Randy Brecker, Larry Coryell, Kenny Wheeler, Greg Osby and Jeff Ballard. Since returning to London Mark has been involved in a diverse range of projects, from film music to Hip Hop and R&B records, he has also been a regular member of Bill Bruford's 'Earthworks', Billy Cobham's 'Art Of 5', The Steve Grossman/Damon Brown Quintet, The Bill Charlap Trio, Tim Garland's 'Underground Orchestra' and The Julian Joseph Trio.

### **Mark Mondesir**



Recognised as one of the finest drummers in the United Kingdom, Mark was immersed in music before birth but discovered the drums at 12 years old by chance, starting to take it seriously at 16. Largely self taught by listening to records & tapes and watching drummers. After years of playing more groove orientated music (Prog Rock, Funk and Fusion), he focused on

learning about Jazz after attending the Weekend Arts Centre Workshops run by Ian Carr. This is where he met Julian Joseph, who in turn, introduced him to Courtney Pine, Steve Williamson and many others with whom he has worked over the years.



## **Douai Abbey is delighted to welcome back *The Sixteen* as part of the 2022 Newbury Spring Festival.**

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## Choral Pilgrimage: An Old Belief

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Parry	My Soul, There Is A Country (Songs Of Farewell)
	I Know My Soul Hath Power To Know All Things (Songs Of Farewell)
	Never, Weather-Beaten Sail (Songs Of Farewell)
Medieval Carol	Saint Thomas Honour We
Parry	There Is An Old Belief (Songs Of Farewell)
Campion	Never, Weather-Beaten Sail
Howells	Take Him, Earth For Cherishing
<i>Interval</i>	
Mcdowall	New Commission
Medieval Carol	O Blessed Lord
Parry	At The Round Earth's Imagined Corners (Songs Of Farewell)
Campion	Author Of Light
Medieval Carol	Benedicite Deo
Campion	Tune Thy Music To Thy Heart
Parry	Lord, Let Me Know Mine End (Songs Of Farewell)

## Medieval Carol Deo gracias, Anglia

Deo gracias, Anglia, redde pro victoria.  
 Our king went forth to Normandy  
 With grace and might of chivalry;  
 There God for him wrought marv'lously,  
 Wherefore England may call and cry:  
 Deo gracias, Anglia, redde pro victoria.  
 He set a siege, forsooth to say,  
 To Harflu town with royal array;  
 That town he won and made affray  
 That France shall rue 'til Domesday:  
 Deo gracias, Anglia, redde pro victoria.  
 Then went him forth, our king comely;  
 In Agincourt field he fought manly;  
 Through grace of God most marv'lously  
 He had both field and victory:  
 Deo gracias, Anglia, redde pro victoria  
 There lordès, earlès and baron  
 Were slain and taken and that full soon,  
 And some were brought into London  
 With joy and bliss and great renown:  
 Deo gracias, Anglia, redde pro victoria.  
 Almighty God he keep our king,  
 His people, and all his well-willing,  
 And give them grace withouten ending;  
 Then may we call and safely sing:  
 Deo gracias, Anglia, redde pro victoria.

Anonymous – medieval

## HUBERT PARRY (1848 - 1918)

### Songs of Farewell

I. My soul, there is a country  
My soul, there is a country  
Far beyond the stars,  
Where stands a winged sentry  
All skilful in the wars:  
There, above noise and danger,  
Sweet Peace sits crowned with smiles,  
And One, born in a manger,  
Commands the beauteous files.  
He is thy gracious friend,  
And – O my soul, awake! –  
Did in pure love descend  
To die here for thy sake.  
If thou canst get but thither,  
There grows the flow'r of Peace,  
The Rose that cannot wither,  
Thy fortress and thy ease.  
Leave then thy foolish ranges;  
For none can thee secure  
But One who never changes,  
Thy God, thy life, thy cure.

Henry Vaughan (1622-95)

## HUBERT PARRY

### Songs of Farewell

2. I know my soul hath power to know all things  
I know my soul hath power to know all things,  
Yet she is blind and ignorant in all:  
I know I'm one of Nature's little kings,  
Yet to the least and vilest things am thrall.  
I know my life's a pain and but a span;  
I know my sense is mock'd in ev'rything;  
And, to conclude, I know myself a Man,  
Which is a proud and yet a wretched thing.

John Davies (1569-1626)

## HUBERT PARRY

### Songs of Farewell

3. Never weather-beaten sail  
Never weather-beaten sail more willing bent to shore,  
Never tired pilgrim's limbs affected slumber more  
Than my weary sprite now longs to fly out of my  
troubled breast:  
Oh come quickly, sweetest Lord, and take my soul to  
rest.  
Ever blooming are the joys of heav'n's high paradise,  
Cold age deafts not there our ears, nor vapour dims our  
eyes;  
Glory there the sun outshines, whose beams the blessed  
only see:  
Oh come quickly, glorious Lord, and raise my sprite to  
thee.

Thomas Campion (1567-1620)

## MEDIEVAL CAROL

### Saint Thomas honour we

Saint Thomas honour we,  
Thro whose blood Holy Church is made free.  
All Holy Church was but a thrall,  
Thro king and temporal lordës all,  
To he was slain in Christës hall  
And set all thing in unity;  
His death hath such auctory.  
Saint Thomas honour we...  
The king exiled him out of land,  
And took his good in his hand,  
Forbidding both free and bond  
That no prayer for him should be,  
So fierce he shewed his cruelty.  
Saint Thomas honour we...  
The king but little while him spared;  
Knightës in church his crown off pared.  
Thus the corner-stone was squared  
Between clergy and temp'raltey, To knit peace and  
unity.  
Saint Thomas honour we...

Anonymous – medieval

## HUBERT PARRY

### Songs of Farewell

4. There is an old belief  
There is an old belief,  
That on some solemn shore,  
Beyond the sphere of grief  
Dear friends shall meet once more  
Beyond the sphere of Time  
And Sin and Fate's control,  
Serene in changeless prime  
Of body and of soul.  
That creed I fain would keep,  
That hope I'll ne'er forgo,  
Eternal be the sleep,  
If not to waken so.

John Gibson Lockhart (1794-1854)

## THOMAS CAMPION (1567 - 1620)

### Never weather-beaten sail

Never weather-beaten sail more willing bent to shore,  
Never tired pilgrim's limbs affected slumber more  
Than my weary sprite now longs to fly out of my  
troubled breast:  
Oh come quickly, sweetest Lord, and take my soul to  
rest.  
Ever blooming are the joys of heav'n's high paradise,  
Cold age deafts not there our ears, nor vapour dims our  
eyes;  
Glory there the sun outshines, whose beams the blessed  
only see:  
Oh come quickly, glorious Lord, and raise my sprite to  
thee.

Thomas Campion

**HERBERT HOWELLS (1892 - 1983)**

**Take him, earth, for cherishing**

Take him, earth, for cherishing,  
 To thy tender breast receive him.  
 Body of a man I bring thee,  
 Noble even in its ruin.  
 Once was this a spirit's dwelling  
 By the breath of God created.  
 High the heart that here was beating.  
 Christ the prince of all its living.  
 Guard him well, the dead I give thee,  
 Not unmindful of his creature  
 Shall he ask it: he who made it  
 Symbol of his mystery.  
 Take him, earth, for cherishing.  
 Comes the hour God hath appointed  
 To fulfil the hope of men.  
 Then must thou, in very fashion,  
 What I give, return again.  
 Take him, earth, for cherishing.  
 Body of a man I bring.  
 Not though ancient time decaying  
 Wear away these bones to sand,  
 Ashes that a man might measure  
 In the hollow of his hand:  
 Not though wandering winds and idle,  
 Drifting through the empty sky,  
 Scatter dust was nerve and sinew,  
 Is it given to man to die.  
 Once again the shining road  
 Leads to ample Paradise;  
 Open are the woods again  
 That the serpent lost for men.  
 Take, O take him, mighty Leader,  
 Take again thy servant's soul.  
 Grave his name, and pour the fragrant  
 Balm upon the icy stone.  
 Take him, earth, for cherishing,  
 To thy tender breast receive him.  
 Body of a man I bring thee,  
 Noble even in its ruin.  
 By the breath of God created.  
 Christ the prince of all its living.  
 Take, O take him,  
 Take him, earth, for cherishing.

Prudentius (348-413)  
 from Hymnus circa Exsequias Defuncti.  
 Translated by Helen Waddell (1889-1965)

**CECILIA MCDOWALL (1951 -)**

**An Unexpected Shore (from Good News from New England)**

And lo! The winds did blow us ever to the North; so that  
 we that crossed the Seas to seek  
 the Lord's right worship and the Gospell's sweet  
 simplicitie, did now espy an unexpected  
 shore; yet still resolv'd in our extremity to make it ours,  
 by Compact, orderly and free.  
 And here is to be noted a spetiall providence of God,  
 and a great mercie. For we did take  
 a better view, and soon resolv'd where to pitch our  
 dwelling; our first house to raise for  
 common use.

William Bradford, Governor of Plymouth Colony, 1630  
 (freely adapted and abridged by Nicholas Dakin)

**MEDIEVAL CAROL**

**O blessed Lord**

O blessed Lord, full of pity,  
 Mane nobiscum, Domine.  
 This world is but a vanity,  
 Subtle and false and no surety;  
 Wherefore we pray for charity:  
 Mane nobiscum, Domine.  
 O blessed Lord...  
 Extortion hath put adown  
 Out of our sight right and reason;  
 Wherefore we pray unto the Son:  
 Mane nobiscum, Domine.  
 O blessed Lord...  
 What shall we do a Domēsday?  
 There shall we cry: Ah, well away!  
 But our Lady help us to say:  
 Mane nobiscum, Domine.  
 O blessed Lord...  
 O Lord, that art in Trinity,  
 In joy and bliss and unity,  
 Help us of this mortality;  
 Mane nobiscum Domine.  
 O blessed Lord...

Anonymous – medieval

**HUBERT PARRY**

**Songs of Farewell**

5. At the round earth's imagined corners  
 At the round earth's imagined corners, blow  
 Your trumpets, angels, and arise  
 From death, you numberless infinities  
 Of souls, and to your scatter'd bodies go,  
 All whom the flood did, and fire shall overthrow  
 All whom war, death, age, agues, tyrannies,  
 Despair, law, chance hath slain; and you whose eyes  
 Shall behold God and never taste death's woe.  
 But let them sleep, Lord, and me mourn a space,  
 For, if above all these my sins abound,  
 'Tis late to ask abundance of thy grace,  
 When we are there. Here on this lowly ground,  
 Teach me how to repent; for that's as good  
 As if thou'dst sealed my pardon with thy blood.

John Donne (1572-1631)



## THOMAS CAMPION

### Author of light

Author of light revive my dying sprite,  
 Redeem it from the snares of all-confounding night.  
 Lord, light me to thy blessed way:  
 For blind with worldly vain desires I wander as a stray.  
 Sun and moon, stars and under-lights I see,  
 But all their glorious beams are mists and darkness  
 being compar'd to thee.  
 Fountain of health my soul's deep wounds re-cure,  
 Sweet show'rs of pity rain, wash my uncleanness pure.  
 One drop of thy desired grace  
 The faint and fading heart can raise, and in joys bosom  
 place.  
 Sin and death, hell and tempting fiends may rage,  
 But God his own will guard, and their sharp pains and  
 grief in time assuage.

Thomas Campion

## MEDIEVAL CAROL

### Benedicite Deo

Benedicite Deo Domino;  
 laudate eum in secula.  
 Angeli et ethera,  
 virtutes et maria,  
 omnia et opera:  
 Benedicite Deo...  
 Sol, luna et sidera,  
 ros, ignis et frigora,  
 tenebre et fulgura:  
 Benedicite Deo...  
 Omnia mobilia  
 in mundo vivencia  
 per debita servicia:  
 Benedicite Deo...  
 Angelia et Francia,  
 cunctaque imperia  
 orbis per climata:  
 Benedicite Deo...

Bless the Lord God;  
 praise him in all generations.  
 Angels and heavens,  
 powers and seas,  
 all things and works:  
 Bless the Lord God...  
 Sun, moon and stars,  
 dew, fire and cold,  
 darkness and lightning:  
 Bless the Lord God...  
 All moving things  
 living in the world  
 owed service:  
 Bless the Lord God...  
 England and France,  
 and all empires  
 within the cardinal points of the world:  
 Bless the Lord God...

Anonymous – medieval

## THOMAS CAMPION

### Tune thy music to thy heart

Tune thy music to thy heart,  
 Sing thy joy with thanks, and so thy sorrow:  
 Though devotion needs not art,  
 Sometimes of the poor the rich may borrow.  
 Strive not yet for curious ways:  
 Concord pleaseth more, the less 'tis strained;  
 Zeal affects not outward praise,  
 Only strives to show a love unfained.  
 Love can wondrous things effect,  
 Sweetest sacrifice, all wrath appeasing;  
 Love the highest doth respect;  
 Love alone to him is ever pleasing.

Thomas Campion

## HUBERT PARRY

### Songs of Farewell

6. Lord, let me know mine end  
 Lord, let me know mine end and the number of my  
 days,  
 that I may be certified how long I have to live.  
 Thou hast made my days as it were a span long;  
 and mine age is as nothing in respect of thee,  
 and verily, ev'ry man living is altogether vanity.  
 For man walketh in a vain shadow,  
 and disquieteth himself in vain,  
 he heapeth up riches and cannot tell who shall gather  
 them.  
 And now, Lord, what is my hope? Truly my hope is even  
 in thee.  
 Deliver me from all mine offences  
 and make me not a rebuke to the foolish.  
 I became dumb and opened not my mouth,  
 for it was thy doing.  
 Take thy plague away from me,  
 I am even consumed by means of thy heavy hand.  
 When thou with rebukes dost chasten man for sin,  
 thou makest his beauty to consume away,  
 like as it were a moth fretting a garment;  
 ev'ry man therefore is but vanity.  
 Hear my pray'r, O Lord,  
 and with thine ears consider my calling;  
 hold not thy peace at my tears!  
 For I am a stranger with thee and a sojourner,  
 as all my fathers were.  
 O spare me a little, that I may recover my strength  
 before I go hence  
 and be no more seen.

Psalms 39: 5-1

## An Old Belief

When war broke out in Europe in July 1914, Britain's  
 Prime Minister Herbert H. Asquith could see no reason  
 why 'we should be anything more than spectators'. His  
 detached position changed the following month when  
 Germany declared war on France and invaded neutral  
 Belgium. By treaty obligation to the Belgians and even  
 older connections to the continent, Britain could not  
 stand apart from the conflict. The First World War, a  
 description coined by the military correspondent of The

Times, began with men and boys rushing to do their patriotic duty 'before the show was over', one of many moral inducements that proved tragically mistaken. Cavalry charges against machine guns and running skirmishes with the enemy, done with tremendous courage by the British Expeditionary Force during the war's opening weeks, soon gave way to the hell of trench warfare and bloody battles of attrition in which so many died or were scarred for life.

Charles Hubert Hastings Parry, the youngest son of wealthy parents, learned about patriotism and duty on the playing fields of Eton and more about their place in society after he went up to Oxford, already as the youngest candidate ever to gain an Oxford B.Mus, to read law and modern history at Exeter College. He took a job as an underwriter at Lloyd's of London after graduating in 1870, a commercial career ordained by his father and a prerequisite of his marriage two years later to Lady Maude Herbert, sister of the Earl of Pembroke. Parry received private music lessons in Stuttgart and continued his studies with the German-born, London-based pianist and teacher Edward Dannreuther, an alumnus of the Leipzig Conservatory, who stoked his pupil's passion for Wagner and encouraged his decision to leave Lloyd's to become a fulltime musician.

The course of Hubert Parry's career as composer was set in 1880 with the success of *Prometheus Unbound*, his first commission for the venerable Three Choirs Festival, and by the ceaseless demand for new choral works triggered by the premiere of *Blest Pair of Sirens*, a setting of Milton's ode 'At a solemn Musick' written to mark Queen Victoria's Golden Jubilee in 1887. Parry's place at the heart of England's establishment was reinforced by his appointment as director of the Royal College of Music and as Heather Professor of Music at the University of Oxford, and by compositions such as the *Thanksgiving Te Deum*, first performed in 1900 in honour of recent British military victories in the Boer War, and the anthem *I was glad*, written for the coronation of Edward VII in 1902. There was a knighthood and a baronetcy, too, the Gloucestershire mansion and estate he inherited after his stepmother's death, and public acclaim for Britain's *de facto* composer laureate.

Parry completed the earliest of his six *Songs of Farewell*, 'There is an old belief', shortly before its first performance at the Royal Mausoleum at Frogmore in January 1907. While revising the motet five years later, he conceived the idea of creating a set of companion pieces for unaccompanied choir. As Robert Quinney records in his new edition of *Songs of Farewell*, Parry appears to have incorporated passages from the 1907 version of 'There is an old belief' in his later autograph manuscript drafts and the handwritten score prepared for pre-publication performances in Oxford, and further revised the piece before its first printed edition in 1916. The final version contemplates a state of being beyond life, sempiternal, untouched by worldly cares, marked in the motet's second half built from block chords for six voices and sublime silences.

The composer tended his new motets with great care. He chose texts, some retrieved imperfectly from memory, which chimed with his unorthodox personal beliefs, and refined his settings across multiple drafts and again at the printer's proof stage. *Songs of Farewell* grew from the rich tradition of English partsongs, the staple diet of Victorian and Edwardian choral societies. Beyond their sonorous part-writing and dramatic textural contrasts, each piece projects a deep sensitivity to the emotional charge of poetic imagery, often illuminated by subtle dynamic shifts and shadings and stated or implied changes of pulse.

It has become the fashion, following an influential thesis published in 1981 by the American academic Martin J. Wiener, to see the often introspective mood of *Songs of Farewell* as a lament for a nation in decline. The spectre of declinism, however, sits uncomfortably with Parry's *Jerusalem* - a contemporary setting of Blake's 'And did those feet in ancient times', written in March 1916 for the Fight for Right Movement, albeit with reservations from the composer about the ultra-patriotic organisation's determination to maintain 'keenness for the war'. The decline Parry probably had in mind was not that of a nation and its global status; he was certainly concerned, however, by the rupture in intellectual and artistic relations between Britain and Germany, an immediate outcome of the Great War, and the hardening of hearts among combatant nations against the cultural achievements of their enemies.

Even as the German Imperial Army were mobilising in the summer of 1914, he refused to believe that the country of Bach, Beethoven and Brahms was about to go to war. He was soon confronted by news of many of the 38 Royal College of Music staff and students killed on active service during the 'war to end all wars'. Their deaths and Parry's worsening heart condition, a chronic problem present since his sporting days at Eton, inevitably encouraged the ageing composer to contemplate his own decline.

*Songs of Farewell* opens with a noble setting for four voices of words by Henry Vaughan, the 17th-century Welsh metaphysical poet and physician. Parry's treatment of the text, charged with contrasts of pacing and harmony, encapsulates the "One who never changes" in an arc of imitative counterpoint and the six great chordal pillars that bear "Thy God, thy life, thy cure". The stillness of Anglican Evensong pervades 'I know my soul hath power to know all things', a largely homophonic treatment of a prayer-like verse by the poet and politician John Davies, attorney-general for Ireland under James I. In 'Never weather-beaten sail' Parry sets Thomas Campion's encapsulation of a sailor's world-weariness and yearning for paradise to sophisticated modulations and increasingly elaborate polyphony for five voices, woven from a rising and falling melodic idea, to portray the troubled soul's search for eternal rest and discovery of heaven's joys.

Parry's profound belief that music and life are inseparable finds its ideal expression in the final two *Songs of Farewell*. 'At the round earth's imagined

corners' evokes madrigalian textures from England's glorious musical past, channelled through various permutations of seven voice parts. The fourth of John Donne's Holy Sonnets embraces the so-called heresy of Mortalism, in which the soul dies with the body to rest in the grave until the Last Judgement. Parry captures the moment of resurrection with a striking mix of fanfare-like exuberance and tender reverence. His motet cycle concludes with a monumental setting for double choir of verses from Psalm 39 in Miles Coverdale's translation, as preserved in the 1662 Book of Common Prayer. By far the longest and most intricate of the set, 'Lord, let me know mine end' develops antiphonal exchanges between two four-part choirs and directs the combined weight and presence of both to articulate the psalmist's pleas and lamentations in the face of death.

Serious illness spared one of Parry's most gifted RCM students, Herbert Howells, from being conscripted during the Great War. The death of his young son Michael in 1935 left an indelible mark of grief on the composer's life and works. His personal loss appears to have been rekindled by the despair that shrouded President John F. Kennedy's assassination in November 1963. Howells, invited to compose a work for a memorial concert to be given on the epoch-defining event's first anniversary at Washington's National Gallery, turned to words of consolation by the early Christian poet Prudentius in Helen Waddell's elegant translation. He had planned to set the original Latin text of Take him, earth for cherishing almost 30 years earlier in his Hymnus Paradisi but used only its opening lines, "Nunc suscipe, terra, fovendum, gremioque hunc concipe molli", following his title-page dedication to his son. The words and music of Howells' motet in memory of Kennedy, as the Precentor of Coventry Cathedral observed in a letter to the composer, "seems to ... hold out the promise, the intimation anyhow, of a realm where the bitterest tears will be assuaged".

Thoughts of new life and new beginnings in a better world flow through An Unexpected Shore, the first of three movements from Cecilia McDowall's Good News from New England, a work commissioned by Geoffrey Smeed for the City Chamber Choir and its founder and conductor, Stephen Jones. Cecilia McDowall envisaged the piece as a free-standing composition for unaccompanied choir, its text drawn from Of Plymouth Plantation, the journal of the Puritan separatist William Bradford, chosen as governor of Plymouth Colony in 1621. His words bear witness to the feeling of divine providence that sustained the Mayflower Pilgrims on their perilous voyage across the Atlantic, as non-conformists persecuted in England and as colonial settlers in harsh terrain. The music charts their journey from one shore to another by its gradual descent from A major, through A-flat in a slow central section graced by solo soprano, to a resolution in G major, symbolic of a fragile yet resilient community putting down secure roots.

The lyrics of musician, poet and physician Thomas Campion first appeared in print in the 1590s. Born in London and educated at Cambridge, Gray's Inn and the

University of Caen, he may have joined the Earl of Essex's military expedition to support Henry IV of France against the Catholic League in 1591-92. Campion secured his literary reputation with the publication in 1601 of A Booke of Ayres, a production shared with his friend Philip Rosseter, in which he made a virtue of musical and metrical simplicity. The first of his Two Bookes of Ayres, composed in the early 1600s and published around 1613, contain "divine and moral songs", the second, "light conceits of lovers". Never weather-beaten sail and Author of Light, both from the first book, reveal the intimacy of Campion's conception of music, the former expressed with hymn-like reassurance, the latter through the refined craft and solemn tread of its personal prayer to God. Tune thy music to thy heart, among the first book's finest works, sings a psalm of thanksgiving for the redeeming power of unconditional love.

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## Harry Christophers CBE



© Marco Borggreve

Harry Christophers stands among today's great champions of choral music. In partnership with The Sixteen, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers.

Under his leadership The Sixteen has established its hugely successful annual

Choral Pilgrimage, created the Sacred Music series for BBC television, and developed an acclaimed period-instrument orchestra. Highlights of their recent work include an Artist Residency at Wigmore Hall, a largescale tour of Monteverdi's Vespers of 1610, the world premiere of Sir James MacMillan's Stabat mater, including a live-streamed performance from the Sistine Chapel and the world premiere of his Fifth Symphony at the 2019 Edinburgh International Festival. Their future projects, meanwhile, comprise a series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry Christophers has served as Artistic Director of the Handel and Haydn Society for the past 13 years and has just been appointed their Conductor Laureate. He has worked as guest conductor with, among others, the London Symphony Orchestra, the BBC Philharmonic, the San Francisco Symphony Orchestra and the Deutsches Kammerphilharmonie. Christophers' extensive commitment to opera has embraced productions for English National Opera and Lisbon Opera and work with the Granada, Buxton and Grange Park festivals.

Away from the recording studio, he has recently collaborated with BBC Radio 3 presenter Sara Mohr-Pietsch to produce a book entitled A New Heaven:



## Friday 20 May • 7.30pm Douai Abbey, Upper Woolhampton

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy

Choral Conversations in celebration of the group's 40th anniversary.

Harry Christophers was awarded a CBE in the Queen's 2012 Birthday Honours list. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has Honorary Doctorates in Music from the Universities of Leicester, Canterbury Christ Church, Northumbria and Kent.

In 2020 he was made President of the Cathedral Music Trust

Images of audiences queuing to hear early Tudor polyphony or contemporary choral compositions belonged to the world of fantasy before The Sixteen and Harry Christophers brought them to life. The UK-based ensemble, hallmarked by its tonal richness, expressive intensity and compelling collective artistry, has introduced countless newcomers to works drawn from well over five centuries of sacred and secular repertoire. The Sixteen's choir and period-instrument orchestra stand today among the world's greatest ensembles, peerless interpreters of Renaissance, Baroque and modern choral music, acclaimed worldwide for performances delivered with precision, power and passion.

Celebrating its 40th anniversary in 2019, The Sixteen arose from its Founder and Conductor Harry Christophers' formative experience as cathedral chorister and choral scholar. His enterprise, launched in 1979, built on the best of the British choral tradition while setting new standards of virtuosity and musicianship. The Sixteen's professional female and male voices create a distinctive sound of great warmth and clarity. Although refined over four decades, that sound has remained remarkably consistent, always responsive to the emotional content of words and music, ever alert to subtle nuances of colour and shading.

The Sixteen has widened its reach at home in recent years as 'The Voices of Classic FM', Associate Artists of The Bridgewater Hall and Artistic Associates of Kings Place, and with an ongoing Artist Residency at Wigmore Hall. Since 2000 its annual Choral Pilgrimage has brought the ensemble to Britain's great cathedrals and abbeys to perform sacred music in the spaces for which it was conceived. Appearances in the BBC television series Sacred Music, presented by Simon Russell Beale, have also helped grow The Sixteen's audience. The most recent edition, an hour-long programme entitled Monteverdi in Mantua: The Genius of the Vespers, was first broadcast in 2015. In 2020, The Sixteen reunited once again with Simon Russell Beale to produce a specially commissioned series entitled A Choral Odyssey.

'No praise would be too high for the range of The Sixteen, from seraphic notes on the brink of audibility to a richness of which a Russian choral ensemble would be proud,' concluded one reviewer following the world premiere performance of Sir James MacMillan's Stabat mater, commissioned for The Sixteen by the Genesis Foundation. The work, first performed at London's

Barbican in October 2016, was later streamed live from the Sistine Chapel and recently received its US premiere at the Lincoln Center, New York. Their long-standing relationship with Sir James MacMillan has continued to flourish with the group recently performing the world premiere of his Fifth Symphony at the 2019 Edinburgh International Festival.

International tours are an essential part of life for The Sixteen. The ensemble makes regular visits to major concert halls and festivals throughout Europe, Asia, Australia and the Americas. It gave its first tour of China in October 2017, followed soon after by debut concerts in Estonia and Lithuania. The Sixteen's touring credits include performances at the Cité de la musique in Paris, Amsterdam's Concertgebouw and Vienna's Musikverein, together with appearances at the BBC Proms and the Edinburgh, Hong Kong, Istanbul, Lucerne, Prague and Salzburg festivals.

The Sixteen's period-instrument orchestra, central to the ensemble's ambitious continuing series of Handel oratorios, has drawn critical acclaim for its work in semi-staged performances of Purcell's Royal Welcome Songs in London, a production of Purcell's King Arthur in Lisbon and new productions of Monteverdi's *Il ritorno d'Ulisse* at Lisbon Opera House, The Coronation of Poppea at English National Opera, and Handel's Belshazzar at Grange Festival.

Following the success of the inaugural Choral Pilgrimage, The Sixteen launched its own record label in 2001. CORO has since cultivated an award-winning catalogue of over 190 titles, albums of choral works by Francis Poulenc, Purcell's Welcome Songs and the world premiere recording of MacMillan's Symphony No.5 'Le Grand Inconnu' recent among them. The Sixteen's substantial discography for CORO and other labels has attracted many prestigious international prizes, including a Gramophone Award for Early Music and a Classical Brit Award for Renaissance, recorded as part of the group's contract with Universal Classics and Jazz. In 2009 The Sixteen was named as Classic FM Gramophone Artist of the Year and received the Gramophone Best Baroque Vocal Award for its recording of Handel's Coronation Anthems. In 2018 the group won the prestigious Royal Philharmonic Society award for best ensemble.

The Sixteen's commitment to the future of choral music is clearly reflected in its extensive outreach programme, using the power of music to engage and inspire new and existing audiences as well as transforming music education. Genesis Sixteen, supported by the Genesis Foundation, offers the UK's first fully funded choral training programme for singers aged 18 to 23. It has been specially designed to help participants navigate the testing transition from student status to life as professional performers.

For more information on The Sixteen, Harry Christophers and CORO, please visit [thesixteen.com](http://thesixteen.com).

# Julian Joseph Jazz Academy

• **Julian Joseph** piano • **Mark Hodgson** acoustic bass • **Mark Mondesir** drums



Following the Julian Joseph Trio's concert at the Corn Exchange on Friday 20 May, this morning's Julian Joseph Jazz Academy will give an opportunity for local students to experience a session working with internationally renowned jazz pianist and composer Julian Joseph and his Trio.

# Oxford Philharmonic Orchestra

• Marios Papadopoulos conductor • Chloë Hanslip violin

Sponsored by Mrs Rosamond Brown • Kilfinan Trust



Borodin	<i>Prince Igor</i>
Tchaikovsky	Violin Concerto No. 1
<i>interval</i>	
Tchaikovsky	<i>Polonaise &amp; Waltz from Eugene Onegin</i>
Sibelius	Symphony No. 5

## ALEXANDER PORFIR'YEVICH BORODIN (1833-1887)

### Overture to: *Prince Igor*

Polymath Alexander Borodin was the illegitimate son of prince Luka Stepanovich Gedianov. Registered, according to the practice in Russia at the time, as the legitimate son of one of his father's serfs, he was brought up in the cultured home of his mother, where he learnt German and French from the housekeeper and governess. (Later he added Italian and English to his repertoire of languages.) By the age of nine he played several instruments and had started composing. However, after studying science at the Medico-Surgical Academy in St Petersburg he went on to a successful career as a leading European research chemist – work that he ran in parallel to his composing, to the despair of his musical friends. 'Our musicians never stop abusing me,' he wrote. 'They say I never do anything and won't drop my idiotic activities, that is to say my work in the laboratory and so forth.' Not surprisingly, the pressure of juggling two careers and a private life took its toll, both on his health and on his freedom to focus on the biggest project of his life – the unfinished opera *Prince Igor*.

The story of *Prince Igor* – a twelfth-century Russian epic – tells of tribal battles, treachery, deceit, love and honour, in which ultimately love and honour triumph. It

was suggested to Borodin by Vladimir Stasov, a highly influential Russian music and art critic whose mission was to free Russian art from European models. In an article of 1867 it was Stasov who coined the term 'mighty handful', by which the group of five leading Russian nationalist composers became known: Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin. It is a tribute to Borodin's standing among this group that they devoted so much time to completing the works that he left unfinished at his death. By the 1880s, Rimsky-Korsakov was already helping Borodin to score his sketches; the overture was written down by Glazunov, who used as his source the completed sections of the opera and his own memory of the overture as Borodin had played it to him.

A slow introduction, rising from the depths of the strings and lit by shafts of brass colour, sets a solemn mood. Fanfares surge upwards into the excitement of the Allegro. Soon the mood changes, with a skirling, folk-like tune on the clarinet. After more excitement, we hear on the horn an emotional melody from Igor's aria in Act II, sung during his captivity among the Polovtsi; this key scene also provided several of the overture's other memorable ideas. After a short, action-packed development section, the themes return and build to a coda in which they are piled on top of each other in a climactic 'reunion of themes', before the music comes to a headlong finish.



## **PIOTR IL'YICH TCHAIKOVSKY (1840-1893)**

### **Violin Concerto in D op.35**

1 *Allegro moderato*

2 *Canzonetta: Andante*

3 *Finale: Allegro vivacissimo*

In his early years, Tchaikovsky was destined for the civil service, becoming a boarder in the preparatory class of the St Petersburg School of Jurisprudence at the age of ten. His piano teacher discouraged the idea of a musical career, reporting later, to his own embarrassment, that he had found his pupil gifted, but 'nothing that suggested a composer, nothing remarkable, nothing phenomenal'. Tchaikovsky had duly progressed to the Ministry of Justice, when the founding of the Russian Musical Society in 1859 offered a chance for advanced musical studies. By 1866 he had given up the civil service, graduated from the Musical Society (with better grades for theory and piano than for composition) and been offered a post teaching harmony at its newly-opened Moscow branch. During the next ten years he taught in Moscow and travelled extensively in western Europe – particularly in France – developing a style influenced both by a deep sense of Russian nationality and (to the disapproval of his more exclusively nationalist contemporaries) by the symphonic tradition of the west. Unspoken behind his music is a lifelong struggle to come to terms with his homosexuality. His death remains a mystery; the story that he died of cholera after drinking unboiled water may conceal a suicide by arsenic poisoning – intended, according to one (disputed) report, to prevent publicity about a scandal dating back to his student days.

The genesis of the Violin Concerto is closely bound up with his private life. In 1876 he had begun his strange relationship with Nadezhda von Meck, the widowed heiress who – though they agreed never to meet – was to support him financially and be his confidante for the next fourteen years. In 1877, in a turn of events no less bizarre, Tchaikovsky married Antonina Ivanovna Milyukova, a young woman he hardly knew, who had made a declaration of love, together with a threat of suicide. In the event it was he who attempted suicide and suffered a breakdown. Much of his recuperation took place at Clarens in Switzerland, where he was joined by the violinist Iosif Kotek. A former pupil of Tchaikovsky's, Kotek had acted as witness to his marriage and had also been house musician to Madame von Meck. At Clarens their relationship intensified both musically and personally. Kotek advised Tchaikovsky on details of the solo part and performed the concerto privately with the composer at the piano. Meanwhile, Tchaikovsky wrote to brother Modest "I am in love, as I haven't been in love for a long time".

The concerto was sketched in a mere eleven days and orchestrated a fortnight later. Tchaikovsky was dissatisfied with the original slow movement (which became the *Meditation* for violin and piano), composing the alternative Canzonetta in a single day. A possible dedication to Kotek was dropped to prevent gossip; dedication to the great violinist Leopold Auer also had to be dropped when he declared it unplayable.

The first performance was finally given by Adolf Brodsky in Vienna in 1881, when it was slated by the leading critic, Hanslick. "The violin is no longer played; it is yanked about; it is beaten black and blue... In the Finale we see wild and vulgar faces, we hear curses, we smell bad brandy."

The Violin Concerto inhabits a very different world from the recently completed Fourth Symphony, where the individual's struggle against a malign fate is presented with all the emotional resources at Tchaikovsky's disposal. Here, as well as reflecting his current happier state of mind, the music responds to the natural lyricism of the instrument. Reminding us that Tchaikovsky had already written *Swan Lake*, he announces 'curtain up' in the orchestral introduction to the first movement almost as if the violin were a prima ballerina. Once on stage, the soloist presents non-stop all the melodies on which the movement is based, in a hundred bars ranging from gentle themes to spectacular adventures across the range of the instrument. The orchestra takes the lead only briefly when in the middle of the movement it converts the opening theme into a proud march. As in Mendelssohn's concerto, the substantial cadenza comes just before the recapitulation, where the opening theme steals in under the soloist's trills.

Trumpets and drums are silent in the short Canzonetta, where muted strings accompany the (also muted) soloist in an elegiac melody of typically Slavic cast. Delicate contributions from the woodwind lend the movement the intimacy of chamber music. Intimacy is swept away as the orchestra announces the Finale and the soloist leads off in the rumbustious dance to whose rural Russian energy Hanslick took such objection. Drone basses and changes of gear from slower to quicker tempo add to the folk atmosphere. Later, Tchaikovsky shows his 'classical' credentials in a passage of energetic development interspersed with spectacular solo writing, before treating us to a lushly rescored version of the first episode, a last fling with the theme and a final burst of pyrotechnics.

## **PIOTR IL'YICH TCHAIKOVSKY**

### **Polonaise and Waltz from *Eugene Onegin***

*Eugene Onegin* is a novel in verse, the masterpiece of Alexander Pushkin – widely regarded as the founder of modern Russian literature; not, then, a work to be taken lightly by a composer looking for the libretto of an opera. When it was suggested to Tchaikovsky, it seemed at first, he said, 'a wild idea'. But it immediately caught his imagination and by the next morning, after a sleepless night, he had sketched the complete scenario. Subtitled 'lyrical scenes', the opera tells the story of Tatyana, an emotional but inexperienced young woman who declares her love for Eugene Onegin, only to be refused. At a ball, Onegin flirts with the fiancée of his friend Lensky, leading to an argument from which neither can back down and a duel in which Lensky is killed. Tatyana marries for social and financial advantage rather than for love. Some years later, Onegin and Tatyana meet again at another ball. Onegin realises that he is truly in love with her, but she, though she has

never lost her feeling for him, rejects his advances.

It was a subject that perfectly suited Tchaikovsky's needs. What he looked for in an opera plot, he said, was not 'kings, queens, risings of the people, battles, marches' but 'a drama which is intimate, based on the conflict of attitudes which I have myself experienced or witnessed, which touches me to the quick'. It was certainly a story to touch him: even while he was writing it, Antonina Ivanovna Milyukova declared her love for him; was he to behave like Onegin and spurn her approaches? It was also a story that played to his strengths as a composer of ballet; *Swan Lake* had had its premiere the same year, and two crucial scenes in the opera are set in the ballroom.

The Polonaise comes from Act III, when Tatyana and Onegin meet again. Opening with trumpet fanfares and string figures buzzing with excitement, it breaks into the irresistibly proud gestures of the dance, which return after a quieter middle section. The Waltz takes place in Act II, during the scene that leads to the fatal challenge. Building up nervously at first from a low timpani roll, the sweeping principal melody returns several times, interspersed with contrasting strains and developing at the end to a magnificent conclusion. In both dances Tchaikovsky combines the familiar idioms of the ballroom with a symphonic handling of his material, with intensifying developments, subtle twists of harmony, countermelodies and incidental decoration, all in his marvellously lucid orchestration.

## **JEAN SIBELIUS (1865-1957)**

### **Symphony No. 5 op. 82**

1 *Tempo molto moderato – Allegro – Presto*

2 *Andante mosso, quasi allegretto*

3 *Allegro molto*

In the late nineteenth century, Finland had been under the thumb of foreign rulers since the middle ages. Swedish was the official language, Russia the political master. However the Finnish people had never lost their devotion to their language and its ancient literature and mythology, or to the unique natural landscapes of their country. Jean Sibelius was educated at the first Finnish-speaking grammar school, and studied at Helsinki university (abandoning law for music) before embarking on extensive studies in Berlin and Vienna. Returning to Finland, he shot to prominence as the musical representative of Finnish nationalism in works such as the choral symphony *Kullervo*, the 'Lemminkäinen' Suite (including the famous *Swan of Tuonela*) and *Finlandia* (1899). In the early twentieth century his fame spread across the world, as audiences responded to the picture he painted of heroic endeavour in the midst of awe-inspiring Nordic landscapes. In 1892 he married Aino Järnefelt, daughter of General Alexander Järnefelt, an influential nationalist and advocate of the Finnish language; the couple built a villa at Jävenpää, among the forests and lakes not far from Helsinki, where Sibelius was to spend the rest of his life.

The original and individual voice that had brought Sibelius celebrity also pushed him beyond the limits of

musical nationalism. European music at the start of the twentieth century was in a state of ferment, as composers experimented with radical new means of expression. The symphony was a problematic genre, high in status but laden with baggage from the classical period. Having held a place as the leading orchestral medium for abstract musical argument for more than a century, it had no story or picture to guide the musical style, and so presented a particularly personal challenge to the composer. As he worked on the Fifth Symphony, Sibelius wrote 'I wonder whether this name, 'symphony', has done more harm than good to my symphonies. I'm really planning to let my inner being – my fantasy – speak.' Later, he wrote, 'These symphonies of mine are more confessions of faith than are my other works'. The Fifth Symphony was commissioned for Sibelius's fiftieth birthday and performed in its original form at a gala Sibelius festival in Helsinki on 8 December 1915. However, the work on that night was very different from the final version that we hear today. He wrote in his diary in January 1916, 'I'm ashamed to say it, but I'm again working on my Fifth Symphony. I am wrestling with God. I'd like to give my symphony another, more human form. Something closer to the earth, something more alive'. A second version, performed on his fifty-first birthday, still did not satisfy him; it was not until 1919 that he finally settled on the symphony's published form.

Horns and timpani – those most characteristic of Sibelius' tone colours – open the first movement with a quiet fanfare, taken up and developed by the woodwind. Strings enter with a shimmering background and the activity surges and subsides. Trumpets lead off with the fanfare motif in a modified repeat of the opening section, and then strings fall to a whispering accompaniment to a bassoon solo – is this one of Sibelius' 'swan' pictures? A slow build up, with strings carving out a theme in octaves, is coloured with strange woodwind trills. The brass enter with increasing energy, and the music moves through a gateway of magnificent chords to emerge, amidst triumphant fanfares, into a totally different landscape. This is a swinging triple-time Allegro that starts like a folk dance but soon sends us into a world of veiled undercurrents, snatches of melody and spiky, darting phrases over shifting and indecisive harmonies. Eventually the opening fanfare returns in full force on unison trumpets and the whole orchestra winds up to a triumphant conclusion in a blaze of E flat major chords.

The second movement, in the contrasting key of G major, opens with disarming simplicity: in the background sustained woodwind and brass sway between a few chords; in the foreground a folk-like melody circles repetitively in a persistent, lilting rhythm. Variations on the melody bring more flowing melodic phrases and an interplay between strings and wind, all anchored by the note D – sounded almost constantly during the first hundred bars of the movement. A change of key brings a change of colour and a more thoughtful mood, and when the opening melody returns a few bars in the double basses give away the secret of the movement's theme: it is a counterpoint to

the great melody that will dominate the symphony's finale. Further variation of the theme, now coloured by twists of harmony, is interrupted by unexpectedly dissonant brass chords and the movement breaks off with a simple woodwind cadence.

In his diaries at the time of planning the symphony, Sibelius wrote, 'Today at ten to eleven I saw 16 swans. One of my greatest experiences! Lord God, the beauty! They circled over me for a long time. Disappeared into the solar haze like a gleaming, silver ribbon. The Fifth Symphony's finale-theme.' This theme is not only the most prominent feature of the last movement; it is the destination of the whole symphony. It owes its evocative quality both to its own majestic character, and to the many touches of melody, harmony and instrumentation that have covertly prepared us for its arrival.

The movement begins in a flurry of urgent strings, with a melody related to the second movement rising from the violas to a pitch of high excitement. The great 'swan theme' flies in, hinted at by the double basses and then taken over by alternating pairs of horns under expansive phrases of woodwind melody. After an interlude featuring chattering pairs of wind instruments, the string build-up returns at greater length than before, and a lushly scored, yearning passage leads to the magnificent return of the 'swan' theme. The drama is far from over, as tension builds through grindingly dissonant harmonies in the brass to a colossal resolution, marked 'triple forte', and six explosive chords that bring this epic to a close.

## Marios Papadopoulos



Having begun his career as a concert pianist, Marios Papadopoulos founded the Oxford Philharmonic Orchestra in 1998 and has continued at its helm as Music Director ever since. Under his direction the Orchestra has gone from strength to strength, performing regularly in Oxford and beyond, and forging a strong relationship with

the University of Oxford.

Described by The Times at his 1975 piano recital debut as having 'all the attributes of one of the world's greatest players', Papadopoulos has gone on to enjoy an international career both as pianist and conductor.

He has appeared as soloist with and conducted many of the world's greatest orchestras and worked with a host of eminent musicians including Vladimir Ashkenazy, Hélène Grimaud, Nicola Benedetti, Anne-Sophie Mutter, Maria João Pires, Menahem Pressler, Maxim Vengerov, Renée Fleming, Vadim Repin, Martha Argerich and Lang Lang. His recordings of the Beethoven sonatas have been set on a level with Schnabel, Brendel, Barenboim and Wilhelm Kempff (Daily Telegraph, Classic FM

Magazine Critics' Choice).

Marios has conducted the complete cycle of Beethoven symphonies and directed from the keyboard the five piano concertos on three separate occasions so far – at the Oxford Philharmonic's 2008 Beethoven Festival, at the Orchestra's 15th anniversary celebrations in the 2013/14 concert season, and throughout the Oxford Beethoven Festival 2020 which celebrated the composer's 250th birthday across two seasons.

Marios has appeared as guest conductor and soloist with the Philharmonic Orchestra and Chorus, European Union Chamber Orchestra, and the Royal Philharmonic Orchestra as well as a 2015 UK tour with the London Philharmonic Orchestra and Alison Balsom. In March 2018, Papadopoulos appeared with the Guangzhou Symphony Orchestra at the prestigious Xinghai Concert Hall in China, where he directed a Mozart Piano Concerto Cycle from the keyboard over the course of three weeks.

In the summer of 2021, Papadopoulos published his first book – a memoir titled *Beyond Dreams and Aspirations: My Journey to Oxford* which charts his early career, the creation of the Oxford Philharmonic Orchestra, and his thoughts on musical interpretation.

A prolific recording artist, Papadopoulos's catalogue includes his critically acclaimed Beethoven sonatas, performances of Stravinsky's *Concerto for Piano and Wind* with the Royal Philharmonic Orchestra (Hyperion), works by Mozart, Mussorgsky, César Franck and the 24 *Preludes and Fugues* by Shostakovich. He conducts the Oxford Philharmonic in new recordings of the Brahms and Sibelius violin concertos with Maxim Vengerov as soloist. As a pianist, he and Vengerov have recorded the complete Brahms violin sonatas and also performed these in a recital at Vienna's Musikverein in September 2016. In 2020, Papadopoulos released two new recordings on the Oxford Philharmonic Orchestra record label: *Classical Favourites* and *Piano Favourites*, featuring well-known works by Liszt, Chopin, Rachmaninoff and more.

Marios is dedicated to nurturing young talent and imparts knowledge to young artists through his vast experience, particularly during the annual Oxford Piano Festival which he founded in 1999. He served on the jury of the Leeds International Piano Competition in 2015, as well as that of the Henryk Wieniawski Violin Competition in 2016.

Marios holds a doctorate in music from City University and is both a member of the Oxford University Faculty of Music and Fellow by Special Election of Keble College, Oxford. He became an Honorary Fellow of the Worshipful Company of Musicians in 2010 and was awarded Oxford City's Certificate of Honour in 2013. Papadopoulos was awarded an MBE in the Queen's 2014 New Year's Honours List for services to music in Oxford.



## Chloë Hanslip



Chloë Hanslip (b. 1987) has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut at fourteen and her US concerto debut at fifteen and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszahle, Paris Louvre and Salle

Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, Bern Symphony Orchestra, Bremen Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Lahti Symphony, Moscow State Symphony, Norwegian Radio, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symfoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony, Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Metropolitan Symphony, Malaysia Philharmonic, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Giordano Bellincampi, Jakub Hrusa, Pietari Inkinen, Susanna Mälkki, Gianandrea Noseda, Tadaaki Otaka, Vasily Petrenko, Vassily Sinaisky, Dmitri Slobodeniouk, Alexander Vedernikov, Juraj Valcuha and Xian Zhang.

Chloë has an extensive discography and her latest releases feature the complete Beethoven Violin Sonatas (3 CDs) on Rubicon Classics with regular duo partner, Danny Driver: "instantly engaging, thanks to the warmth and clarity of Hanslip's playing and the obvious rapport between the musicians." (Strad). Her other recordings include concertos by John Adams with the Royal Philharmonic Orchestra/Slatkin and Bruch Concertos with the London Symphony Orchestra on Warner Classics for which she won an Echo Klassik Award 'Best Newcomer' (2002) and a Classical BRIT 'Young British Classical Performer' (2003). Recital discs followed on Hyperion (York Bowen, Medtner) and concertos by Vieuxtemps, Schoeck and Glazunov.

Chloë's wide-ranging repertoire spans concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold,

Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius. With a particular passion for contemporary repertoire, she has championed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Michael Berkeley, Peter Maxwell Davies and Brett Dean. A committed chamber musician, she is a regular participant at festivals across Europe including Båstad, West Cork, Prussia Cove and Kutna Hora with recital partners including Angela Hewitt, Danny Driver, Igor Tchetuev and Charles Owen.

Highlights of the 2018-19 season included concerto performances with the Helsinki Philharmonic, Bournemouth Symphony, Orchestra Filarmonica di Torino, Eugene Symphony and a six date UK tour with the Russian State Symphony Orchestra. With her duo partner Danny Driver, she performs recitals at Bath Mozartfest and LSO St Luke's.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron. She has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz. She plays a Guarneri del Gesù 1737.

## Oxford Philharmonic Orchestra

Established in 1998, the Oxford Philharmonic Orchestra is dedicated to the highest standards of artistic excellence and musical integrity, and strives to create bold musical statements with every concert it presents. Its continual search for excellence is underpinned by the uncompromising standards of its Founder and Music Director Marios Papadopoulos and maintained by some of the finest musicians in the UK.

The Oxford Philharmonic attracts some of the world's greatest artists to appear in concert, including Maxim Vengerov, Valery Gergiev, Anne-Sophie Mutter, Martha Argerich, András Schiff, Renée Fleming, Lang Lang, Nicola Benedetti and Vladimir Ashkenazy.

In addition to its annual concert season in Oxford, touring performances across the UK, family concerts, annual Oxford Piano Festival, and Chamber Music Series, the Orchestra is proud to present a growing list of international engagements including its debut at the Tivoli Festival in Copenhagen in June 2019, and an upcoming US debut at Carnegie Hall in June 2022.

The Oxford Philharmonic was appointed the inaugural Orchestra in Residence at the University of Oxford in 2002, the first relationship of its kind between an orchestra and higher education institution.

World-renowned violinist Maxim Vengerov became the Oxford Philharmonic's first ever Artist in Residence following his remarkable debut with the Orchestra in 2013. Over an unprecedented four-season collaboration, Vengerov performed with the Orchestra across the UK, recorded the violin concertos of Brahms and Sibelius as well as Mendelssohn's *Octet*. In July 2018 Vengerov appeared at Cheltenham Music Festival and Saffron Hall with the Soloists of the Oxford Philharmonic – a tight-

knit group of musicians described by The Times as 'glorious individual players' and by Jessica Duchan as 'a line-up to match any top-notch international chamber ensemble and probably beat them on their own turf'.

The Oxford Philharmonic celebrated its 20th anniversary in the 2018/19 season with a gala concert at the Barbican Centre in London, featuring a star-studded line-up including long-term collaborators Maxim Vengerov, Anne-Sophie Mutter and Martha Argerich.

In December 2020, the Orchestra recorded a concert in a tribute to all those working on developing a vaccine for Covid-19 at the University of Oxford, including the world premiere of John Rutter's *Joseph's Carol*, commissioned by the Orchestra for the occasion. In addition to Rutter, the Orchestra were joined in their tribute by Sir Bryn Terfel, Alexandra Lowe, chorister Alexander Olleson, and the Choir of Merton College, Oxford. The film was presented by John Suchet, and also included a special performance by Maxim Vengerov alongside tributes from Anne-Sophie Mutter, Vice-Chancellor of the University of Oxford Louise Richardson, and HRH Princess Alexandra as the Orchestra's Royal Patron.

The Oxford Philharmonic Orchestra has been firmly committed to outreach work from its earliest days, with projects taking music to areas of social and economic disadvantage, including hospitals, Special Schools, and partnerships with Oxford City Council and Oxfordshire

County Council. As Orchestra in Residence at the University of Oxford, the Orchestra frequently collaborates with the Faculty of Music in educational programmes with various tuition and performance opportunities for talented young musicians, including the recently launched Side-by-Side scheme, providing an opportunity for young musicians to perform within the ranks of a professional orchestra.

The Oxford Philharmonic has appeared on several recordings including works by Nimrod Borenstein for Chandos, cello concertos by Shostakovich and Mats Lidström (Solo Cello of the Oxford Philharmonic), both conducted by Vladimir Ashkenazy, on BIS Records, *A Merton Christmas* with Merton College Choir, Haydn's *The Creation* with the Choir of New College, and the Handel/Mendelssohn *Acis and Galatea* with Christ Church Cathedral Choir. The Orchestra's most recent disc *The Enlightened Trumpet* with soloist Paul Merkelo was released on Sony Classical in September 2019.

A partnership with J & A Beare provides the Orchestra's distinguished members with opportunities to play on Stradivari instruments, adding a new dimension to the sound of the Orchestra.

The Orchestra and its Music Director were awarded the City of Oxford's Certificate of Honour in 2013, in recognition of their contribution to education and performance in Oxford.

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## Rainer Hersch



Rainer Hersch is a comedian and musician who has performed on every major comedy stage in Britain and abroad. He has appeared thirteen times at the Edinburgh Festival, had numerous comedy-concert series at the South Bank in London, featured in comedy clubs all across Europe and in TV shows around the world.

Rainer's career in comedy started as a schoolboy in London. When he wasn't playing the piano, he used to watch Monty Python and dream of doing the 'Argument Clinic' sketch.

He went to university and studied Economics. This was definitely a mistake. If someone told him now he only had three months to live, he has always said he would go back to university and do another degree in Economics because, like that, three months would seem like an absolute eternity.

Rainer had jobs with various orchestras but, unknown to his employers, he started moonlighting on the London comedy circuit telling jokes about flying. And sex. You know, normal stand-up stuff.

As he got more successful, he started writing and performing one-man performances for fringe festivals. His first solo show was called 'The Massed Bands of the



Grenadier Guards and R.A.F. Fly-past + support'. At one venue, a woman asked for a refund because, in the whole sixty minutes, there hadn't actually been any Grenadier Guards or a single Fly-past.

For his third appearance at the Edinburgh Fringe, he wrote 'All Classical Music Explained' – a guide to "How to play instruments without practicing"; "Why is organ music so boring?" and "What do conductors actually do?" He loved talking about his favourite subject, music in a funny way and audiences loved watching him. Rainer had discovered his thing. He gave up his last straight job at the orchestra.

Rainer formed his own Rainer Hersch Orkestra and trained as a conductor. He started doing his comedy on radio and TV. This is when he began to receive invitations to work with other orchestras around the world using his funny arrangements and hosting the concert with stand-up comedy. Now he has conducted more orchestras than you can wave a stick at. Boom boom.

Rainer carries on doing all his fun things – solo shows, making TV and radio programmes – mostly for the BBC – conducting and cooking-up comedy routines for orchestras. He still lives in London and still dreams, one day, of doing the Monty Python 'Argument Clinic' sketch. "After seeing this show you'll find yourself gleefully clapping in the wrong place, creating symphonies of coughs and providing mobile phone counterpoints to the Great Masterworks – the concert hall won't be the same again" Tom Service, BBC Radio 3

"An Anglo-Tuetonic blend of English self-deprecation and Germanic highbrow virtuosity" The Guardian

"You'll never see another show quite like this" Edinburgh Evening News



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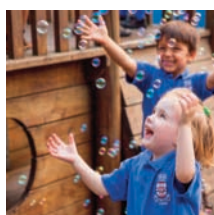
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**Tuesday 10 May 2022**

### Flook

They will learn about the instruments played, learn about the musicians and the music style performed and who wrote the music. The history of Irish music and how it interweaves into the Irish culture of today.



**Saturday 14 May 2022**

### duo

Come and watch and listen to duo performing live for you outside! Free to come and watch and if you play the guitar, you will be amazed!



**Saturday 14 May 2022**

### Free Tasmin Little Violin Masterclass

Up to 8 violin students will be performing for us and Tasmin showcasing their very best pieces. We hope to have a few students to play the very beginning solo of "Lark Ascending", being a tribute to Vaughan-Williams and his 150 anniversary of his birth. Bookings for participating in this have been done in advance however do come along for free and watch the workshops from the balcony. Please go to the box office to ask for a free ticket for access on the day.



### Free Tickets for Under 30s

We are delighted to be continuing our scheme to encourage the next generation of Festival audiences. Thanks to the generous support of the Greenham Trust we are able to make tickets available to certain events completely free of charge for anyone under 30 years of age.

Events that have this option are clearly marked on the relevant page, and you'll be able to see the ticket pricing information the words "Free for Under 30s" and the logo that can be taken up and used by those under 30s. Anyone under the age of 15 must be accompanied by an adult.

They include events such as Saturday 7 May London Mozart Players at St Nicolas Church, Bollywood Brass band at Corn Exchange, or "Young Frankenstein" University of Chichester Musical Theatre company's touring production on Thursday 12 May 2022 at 7.30pm at the Corn Exchange and others.



## Free Learning and Community Participation



**Sunday 15 May 2022**

### **Tredegar Town Band**

Come and watch and listen to this award winning Town Band and listen to a short concert before they appear again at the Corn Exchange at 3pm for the real performance! If you haven't got your ticket to see them again at 3pm, then do not delay! Tickets to this are not required.



**Monday 16 May 2022**

### **"Kakatsitsi" Master Drummers from Ghana**

Jane will be touring with a group from the Kakatsitsi tribe, going to 3 primary schools to learn, experience and join in with the rhythms, dancing and some of the tribal songs that they sing as part of their African culture.

The tour will be set up in advance of the Festival.



**Tuesday 17 May 2022**

### **"Kakatsitsi" Master Drummers from Ghana**

Come and learn all about the African tribe. Meet the Master Drummers and learn about their history, heritage and their culture. Participate in learning some songs and clapping along to the infectious rhythms.



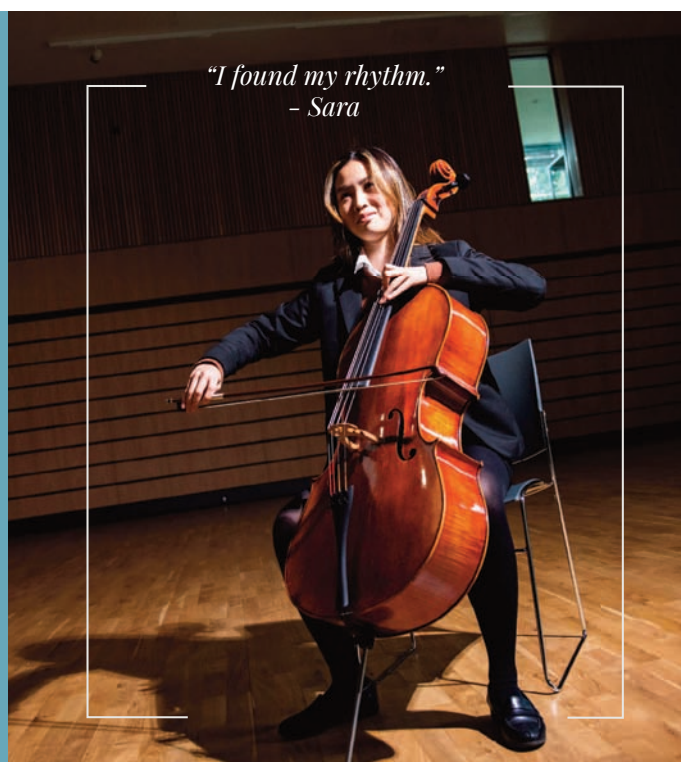
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## Free Learning and Community Participation

• talks • **music**  
• education • film  
• jazz • **childrens**  
• competition  
• **classics** • choirs  
• comedy

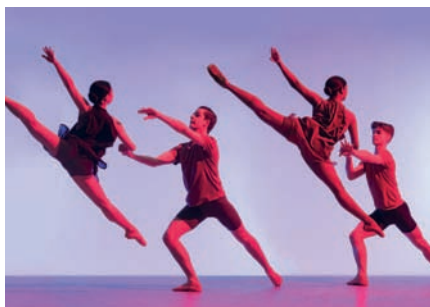
© Andy Staples



**Wednesday 18 May 2022**

### **“VOCES8” vocal workshop**

Members of the choir are travelling to Newbury early that morning to meet at Cheam to present a vocal workshop for the Kingsclere Primary School Choir and the Cheam choir. This has been set up in advance. They will experience singing with the some of the very best choral professionals currently in the UK and will learn so much from listening, watching and singing along with them.



**Thursday 19 May 2022**

### **“Ballet Central”**

The Ballet company have once again agreed to open up their rehearsal/company class to schools and dance and ballet clubs in the afternoon of 19 May. Members of the Company will then be invited to take part in a short Q&A before getting back to their rehearsal for the evening performance. All schools and clubs will be booked in advance.



**Saturday 21 May 2022**

### **Julian Joseph Jazz Academy**

Julian and his musicians have kindly stayed over from the Friday evening's show to present a jazz workshop with music students. All music students will be of advanced standard and will have an interest in learning about and playing jazz. An opportunity not to be missed! Bookings for participating in this have been done in advanced however do come along for free and watch the workshops from the balcony. Please go to the box office to ask for a free ticket for access on the day.



## Elstree School

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# Open Studios 2022



It is with great pleasure that the OPEN STUDIOS WBNH Committee welcome you to their INSIGHT 2022 Exhibition at the prestigious gallery at The Base, Greenham.

This is the home of our scheme, and we thank the team at The Base and the Corn Exchange for all their support and help throughout the year. This exhibition space offers our artists a superb opportunity to showcase their work and where traditionally the public begin their open studios experience. This is our flagship exhibition and will again house the work of over one hundred artists.

Our 2022 curators Diana Pattenden, Ben Honisett and Claire Terry are all regular artists with our scheme. We call our exhibition INSIGHT because it provides our visitors with a taster to help them choose the artists they want to visit. You can meet painters, textile artists, ceramicists, jewellers, sculptors, printmakers, and artists who work in wood, stone, and glass.

Our stewards and gallery staff are there to help you engage with the display, answer your questions and help should you wish to make a purchase. You can find information about the artists' studios you wish to visit in this website, including contact details and opening times and which studios are near each other.

In 2022, our young visitors can also enter our INSIGHT 2022 Competition. We are inviting all under 18 visitors to use the worksheet provided at the exhibition (or downloadable from the website) to enter and submit response-artwork in our Competition Post Box at the gallery as well as post an image on our Instagram page #oswbh2022.

#insight2022atthebase

The winner will get a pack of postcards of their artwork printed as a prize, plus publicity in the local news.

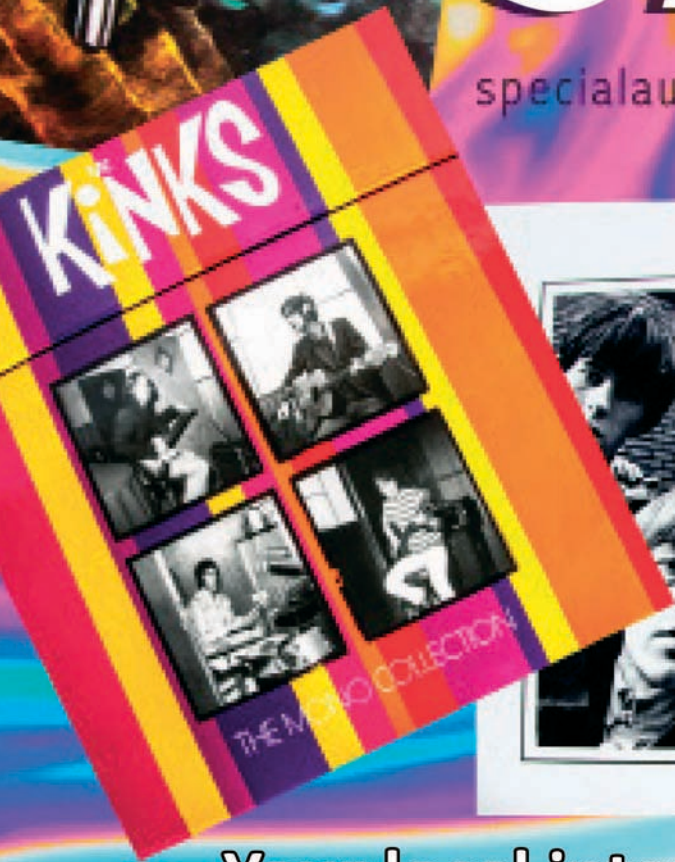
Our website: [www.open-studios.org.uk](http://www.open-studios.org.uk) has full details of all the 95 venues that are taking part this year with over 120 artists showing their work. Their work and portfolios can be browsed to help you decide who to visit. To guide visitors to the studios a printed OPEN STUDIOS 2022 Companion will be available from centres across the region including The Corn Exchange, Newbury



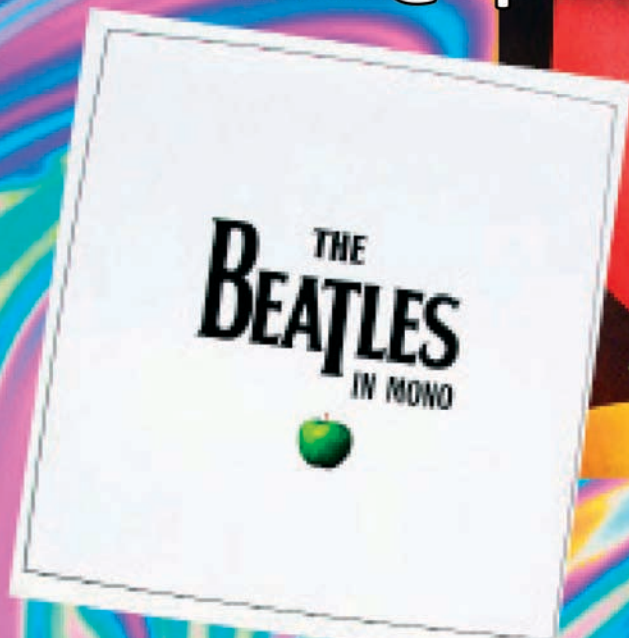
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