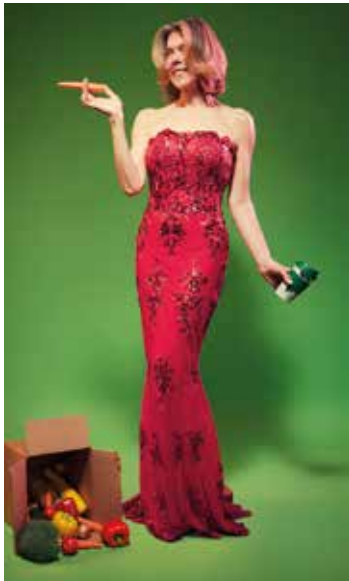




# NEWBURY Spring FESTIVAL

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## Welcome

In my welcome to the last two Festivals I reflected on how much had changed in the previous year, and this theme remains largely applicable again; we find ourselves in unsettling times but, throughout all the uncertainty we face, the Newbury Spring Festival remains a constant, bringing world-class musicians to Newbury for two weeks of joyful music.

My sincere thanks to all supporters, artists and audiences for continuing to enable the Festival to thrive. I hope you have an interesting and entertaining fortnight.

**HRH The Duke of Kent KC**



In my second year as Chairman, it is a great pleasure to add my welcome to the 2025 Newbury Spring Festival. Yet again, Mark Eynon, our brilliant Festival Director, has brought us a dazzling array and a wonderful variety of outstanding music and events.

In our ever-changing world, it was never more important to bring the joy of music to everyone's soul. I am immensely proud of the free learning and community participation that is such a fundamental part of the Festival. Once again, there are free workshops for children which, this year, include sessions by internationally known musicians Sheku Kanneh-Mason and Michael Collins. There is an opening day Festival Parade through Newbury, in conjunction with our friends at the Corn Exchange and sponsored by Greenham Trust. This is the Festival for everyone.

I want to thank all our sponsors, our wonderful volunteers and all those in the Friends – your support is critical to us. Particular thanks to those who have joined our new supporter scheme, the Festival Circle.

Ashley Morris and Jane Pickering are the brilliant team who drive the administration of the whole Festival forward. My heartfelt thanks to them and to all the Board members who carry out their roles with such great commitment and enthusiasm.

I have one request: once you have booked what naturally appeals to you, please try another event which might be new to you. Whatever you choose, and there is such a great variety, I very much look forward to seeing you.

**Graham Barker DL**  
Chairman

# The Festival Director's Introduction



I am very proud of the Festival's long-standing commitment to young artists: our regular series of lunchtime recitals, our Sheepdrove Piano Competition, and the annual visit of Ballet Central, all of which continue to showcase emerging international talent. But it is not only

these performances which celebrate outstanding young musicians: one of this year's most anticipated events will be the return of young superstar cellist Sheku Kanneh-Mason, who will appear with the Castalian String Quartet on 15th May at the Corn Exchange, after their free afternoon schools' workshop for local children.

I am also very much looking forward to our three orchestral concerts at St Nicolas Church, all of which feature important young soloists. The English Chamber Orchestra opens the Festival on 10th May with a performance of Chopin's *First Piano Concerto* with Bulgarian pianist Emanuil Ivanov, winner of the 2019 Busoni Competition, who returns to Newbury after winning our own Sheepdrove Piano Competition in 2023.



Sheku Kanneh-Mason



Johan Dalene

Audiences can also look forward to a performance of Mendelssohn's *Violin Concerto* by the Royal Philharmonic Orchestra under Martyn Brabbins on 17th May, with Swedish superstar violinist Johan Dalene, former BBC New Generation Artist and winner of the Sibelius Competition. And the festival will conclude on 24th May with the Bournemouth Symphony Orchestra and our Festival Chorus in a performance of Beethoven's monumental *Missa Solemnis*, featuring a quartet of young British star soloists. I am very happy that we are able to give our own chorus the opportunity to join with the full

forces of a major symphony orchestra under the baton of their brilliant young chorus master Tom Primrose.

Other young stars not to be missed include British baritone James Newby, who first appeared in our Young Artist Series, returning for a full evening recital at St Mary's (Shaw) on 20th May, and Brazilian



James Newby



Plinio Fernandez



The Gesualdo Six

guitarist Plinio Fernandez who marks our return to Highclere Castle on Monday 12th with a varied recital which I think will be perfect for the intimate setting and rich acoustic of that iconic building. And I am delighted to welcome back to St Lawrence's (Hungerford) Tom Fetherstonhaugh with his brilliant youthful Fantasia Orchestra, after their BBC Proms debut last year, for a concert including Mozart's *4th Horn Concerto* with Zoe Tweed on 22nd May.

Further choral treats include Ex Cathedra, making a welcome return to Douai Abbey with their unique performance of Rachmaninov's *Vespers* on 23rd May, and The Gesualdo Six, who are making their Festival debut on 13th May at St Martin's Church (East Woodhay), with a collection of exquisite consort pieces from the Renaissance to the present day.

And if you want to sing yourself, why not join the congregation for *Come and Sing Evensong* at St John's Church (Newbury) on the afternoon of Saturday 17th May, led by choral directors Janet Coxwell and Steve Bowey.

This year's Festival also welcomes many established world-class musicians, including pianist Peter Donohoe who will give a solo recital on 11th May of music by Chopin, Schumann and Rachmaninov, while Britain's leading clarinettist Michael Collins will bring his renowned brilliance to St Mary's (Kintbury) on the evening of Wednesday 21st May, following his afternoon workshop with local schools. Scotland's leading string ensemble, the Maxwell Quartet, will bring Haydn and Dvorak to Englefield House on 14th May, outstanding brass ensemble Septura will celebrate their 10th anniversary in Burghclere on Sunday 11th May, and one of the country's leading chamber ensembles, Kaleidoscope, will make their Festival debut on 16th May at Holy Cross, Ramsbury, in a programme built around *Elgar's Piano Quintet*.

But we are not just a festival of classical music. The Festival's diverse programming ensures there is something for everyone to enjoy, as we like to include each year a rich mix of different kinds of music, from jazz to folk, to world and popular music which this year includes Northern Soul Train on 17th May, world champion brass band Foden's the following afternoon, and legendary folk singer-songwriter Seth Lakeman, who will captivate audiences with his dynamic storytelling and rousing melodies on Friday 23rd. The Festival also celebrates the rich traditions of both Indian classical music as well as the rhythmic excitement of the Caribbean in two evening performances at the Corn Exchange:



Seth Lakeman

the great sarod player Debasmitta Bhattacharya and tabla virtuoso Kousic Sen on 13th May, and Metronomes Steel Orchestra on 20th, both of which will be preceded by free afternoon workshops for local schools.

On the lighter side, comedy and classical music blend seamlessly in Alistair McGowan's *Piano Show*, where the renowned impressionist brings his signature wit to the stage, offering a unique and entertaining musical experience, and I am also looking forward to Janie Dee in cabaret at Combe Manor on Sunday 18th, and Jamie Safir returning to The Vineyard with special guest clarinettist Kenny Martyn for their jazz cabaret on Monday 19th May. This year's programme also highlights more popular American musical culture with performances celebrating Nat King Cole, Leonard Bernstein, Kurt Weill, Stephen Sondheim and Joséphine Baker, whose remarkable career will be brought to life by the outstanding young singer,

actress, and writer Cassiopeia Berkeley-Agyepong in her show with the Counterpoise Ensemble, *An Evening with Joséphine*. As a complete contrast the Festival will offer audiences an equally immersive afternoon with Ludwig Van Beethoven: don't miss Australian actor, writer and director Tama Matheson's musical play on the life of the great composer *A Vision of Beethoven* on 15th May at Englefield House.



Alistair McGowan



Janie Dee

For our younger audiences, *Sound Beginnings* this year welcomes us back to Sheepdrove on 11th May for the musical adventures of Pinocchio, and the following Saturday young children are invited to *Groove onto the Moon* with the same team who brought their musical pirates to the Corn Exchange last year. Building on their success of the past two years, I am also delighted to present another *Good Vibes Music Academy Showcase* on Monday 12th, introducing more local youngsters, all hopefully fully recovered from their involvement in our Festival Parade, which will open the Festival on the afternoon of Saturday 10th May. Funded by our wonderful main sponsor Greenham Trust and planned in association with the Corn Exchange and 101 Outdoor Arts, the parade will wind its way through town, led by a giant bandmaster puppet, incorporating a host of local community groups alongside various Festival performers.

There is so much to look forward to in this year's Newbury Spring Festival, not just two weeks of world-class music, but truly a festival for everyone!

**Mark Eynon**  
Festival Director

# Supporting the Festival



I'm very much looking forward to another Festival fortnight, bringing the very best concerts and events to Newbury. The Festival continues to go from strength to strength, despite the challenges of the current economic climate.

When I talk about supporting the Festival people often immediately assume I'm talking about monetary support. While that is of course vital, there are so many ways that you can help the Festival continue to thrive.

We're indebted to our loyal team of volunteers, without whom the Festival simply wouldn't happen. They help in so many ways, from stewarding at concerts through to helping with mailings in the office, or distributing posters and copies of the Festival Guide. If you'd like to be part of the team that helps before or during the Festival please do get in touch.

We're also very grateful for our Friends of the Festival. They're our very best ambassadors, telling others about the Festival and helping us find new audiences each year – and buying plenty of tickets. They do, of course, also help donate vital funding to help fund the work the Festival does through their annual subscription.

Financial support of the Festival remains both a need and a challenge. We're thankful for all the ticket sales each and every year, but beyond that there are also many generous sponsors that enable the Festival. Sponsorship comes in all shapes and sizes though, from in-kind donation of time and services to generous cash support – they're all equally valuable.

It is always a difficult thing to consider, but I encourage you to think about leaving a Legacy gift to the Festival. Leaving a gift to the Newbury Spring Festival in your will is a very special way to support our work, ensuring that your passion underpins the musical engagement of future generations. If you've enjoyed the Festival over the years and are determined to see the tradition continue to be celebrated and nurtured, a legacy offers an opportunity to make your support for us permanent and enduring.

Beyond that, perhaps you've thought of a new initiative that we haven't? Perhaps you'd like to sponsor an event in memory of a loved one? There are lots of options that I'd be pleased to explore with you. If you're interested in becoming a sponsor please do come and talk to me.

But for now we have another exciting Festival to look forward to, with fifty events in twenty venues it's going to be a busy "two weeks of world-class music"!

**Ashley Morris**  
General Manager

# Newbury Spring Festival



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When you leave a legacy, the impact you have on the Festival will stretch beyond your lifetime.

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To learn more about legacy giving, please contact Ashley Morris on 01635 32421 or [ashley@newburyspringfestival.org.uk](mailto:ashley@newburyspringfestival.org.uk)



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# Friends of the Festival



Dear Friends,

Welcome to the 2025 Festival. I hope you managed to get all the tickets that you wanted. As usual Mark has managed to put together a wonderfully varied programme of music and other events.

I am particularly looking forward to two quintets. First the Schubert Quintet played by the Castilian Quartet with the extra 'cello played by Sheku Kanneh-Mason on 15th May. What a treat! Second the Elgar Piano Quintet to be played in the second half of the concert by the Kaleidoscope Chamber Collective at their Ramsbury concert on 16th May. If you do not know this piece of music please do come and be introduced to it. Even if you haven't got tickets yet, there are sometimes returns, and there may also be a few tickets available at the door on the night of the concert.

Alistair McGowan, comedian, impressionist and latterly classical pianist performs *The Piano Show* on 14th May. The Friends are sponsoring this and I hope to see some of you there.

I hope you have read about the various opportunities there are for young people to take part: the lunchtime concerts, school workshops and free tickets at some concerts for under 30s. This is an important part of the Festival of which we should be very proud.

Thank you all so much for joining the Friends and enabling such an impressive and varied programme to be possible. If you know anyone who would like to support the arts locally please persuade them to become a Friend. Without you a Festival of this quality would not be possible. We are very lucky to have such loyal supporters and Newbury is very lucky to have two weeks of wonderful music and a wide variety of other events taking place in May.

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

## Save £5 on Friends Membership for the 2026 Festival:

Anyone who signs up for Friends Membership during the 2025 Festival will not have to pay the administration fee, so saves £5. If you're interested in joining the Friends please do talk to a Steward or complete a sign up form which will be available at all Festival events.

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Saturday 10 May • 4.30pm – 6pm  
Starts at Newbury Methodist Church,  
RG14 1AN

## Festival Parade

Generously funded by Greenham Trust



Come and celebrate the opening of the 2025 Festival and watch the Festival Parade as it moves through Newbury Town Centre.

Follow the giant Bandleader as she makes her way through the streets in a celebration of the diversity of music and its power to bring people together.

The parade involves over 50 local musicians and performers including dance troupes, drummers, cellists, saxophone players, a ukulele orchestra and a silver band who will line the streets awaiting to be conducted by the giant.

Working in partnership with the Corn Exchange Newbury & 101 Outdoor Arts this promises to be a vibrant celebration to mark the opening of the Festival.

Saturday 10 May • 7.30pm  
St Nicolas Church, West Mills  
RG14 5HG

## English Chamber Orchestra

Emanuil Ivanov piano • Roberto Forés Veses conductor

Sponsored by Mr & Mrs Mark Edwards and CHR Family Solicitors



Mendelssohn Overture, *The Hebrides*  
Chopin Piano Concerto No. 1  
INTERVAL  
Mendelssohn Symphony No. 3, *Scottish*

The English Chamber Orchestra with Principal Guest Conductor Roberto Forés Veses will perform two of Felix Mendelssohn's most celebrated works. His 3rd Symphony, known as the Scottish was written during Mendelssohn's visit to Britain in 1829. In a letter to his family during the visit, he wrote "In the deep twilight we went today to the palace where Queen Mary lived and loved...The chapel below is now roofless. Grass and ivy thrive there and at the broken altar where Mary was crowned Queen of Scotland. Everything is ruined, decayed, and the clear heavens pour in. I think I have found there the beginning of my "Scottish" Symphony." It wasn't until 1842, however, that the work was completed. It was during this same trip to Britain that Mendelssohn was inspired to compose our overture, Hebrides 'Fingal's Cave'. It is clear that the British Isles made a significant impact on the young composer and unlike the symphony, Mendelssohn completed this concert overture in less than a year and premiered in London in 1832. Throughout this piece, it is impossible not to be inspired to think of the wilderness and beauty of the islands from which the overture takes its name.

Frédéric Chopin was a contemporary of Mendelssohn and was also a very similar age (20) when he composed his Piano Concerto No. 1 in E minor. Emanuel Ivanov, who will be performing the concerto is an exceptional pianist with a wonderful presence and innate ability to allow the music to breathe. Chopin himself when describing the famed second movement of this work said "It is not meant to create a powerful effect; it is rather a Romance, calm and melancholy, giving the impression of someone looking gently towards a spot that calls to mind a thousand happy memories. It is a kind of reverie in the moonlight on a beautiful spring evening".

**Felix Mendelssohn (1809-1847)**  
*Overture, The Hebrides*

Mendelssohn's tour of Scotland in 1829 is one of the best documented of musicians' travels. Besides the musical legacy of the two works in tonight's programme, the trip was commemorated in Mendelssohn's sketches – he was an accomplished artist – and in the poems and letters of Karl Klingemann, the young diplomat and writer in whose company Mendelssohn made the journey. To the early romantic generation wild nature was a delight and an inspiration, and works such as *The Hebrides* are the musical equivalent of Wordsworth's towering rocks and sounding cataracts. Klingemann left a vivid account of their visit to Fingal's Cave. 'We were put out in boats and lifted by the hissing sea up the pillar stumps to the celebrated Fingal's Cave. A greener roar of waves surely never rushed into stranger cavern – its many pillars making it look like the inside of an immense organ, black and resounding, and quite alone, the wide grey sea within and without.' He adds a detail we would not have guessed from the music: Mendelssohn was seriously sea-sick.

Mendelssohn thought in sound – he said music was to him more precise, not less precise, than words – and transformed his impressions into music on the spot. Rather than giving a verbal description, he wrote to his family: 'In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there.' He enclosed a manuscript of the first twenty bars of the overture, almost exactly as they stand in the final version. However spontaneous the original idea, the completion of the overture cost him considerable effort. A first version of 1830 failed to satisfy him, and the work was revised in 1832. In its final form, described by his biographer Philip Radcliffe as 'beyond any doubt Mendelssohn's masterpiece', the work focuses perfectly the sensibility of the composer and the scene which was its inspiration. Cast in the form of a concert overture, a comparatively novel genre at the time, it is completely intelligible as absolute music while at the same time conjuring up vivid pictures. Without losing the sonata-form inherited from his predecessors, Mendelssohn ranges from mysterious open spaces through the sparkle of light on water to surging waves and sudden storms, which reassuringly give way to quiet just at the end.

**Frédéric Chopin (1810-1849)**  
*Piano Concerto No. 1 in E minor, Op.11*  
1 *Allegro maestoso*  
2 *Romanze*  
3 *Rondo – Vivace*

There has long been a network of religious, political and cultural links between France and Poland, not least in the century before Frédéric Chopin's birth. The eighteenth-century Polish aristocracy spoke French and read French literature; Stanislaus Leszczyński, father-in-law of French king Louis XV, and twice elected and twice deposed as King of Poland, ended his life as Duke of Lorraine (1738-66), bringing to eastern France an entourage of Polish courtiers and landowners. It was through service to one of these landowners that Nicholas Chopin, the composer's father, moved to Poland from Lorraine at the age of 16.

Clearly a young man with energy, ability and a powerful sense of independence, Nicholas married a local girl and advanced his social standing, his command of French helping him to secure tutoring positions with aristocratic families. Living in Warsaw, he espoused the cause of Polish nationalism, hid his French ancestry and brought his family up as entirely Polish. There was music in the household, and Frédéric's phenomenal aptitude showed at an early age. His father later wrote to him that 'the mechanism of playing took you little time, and your mind rather than your fingers were busy'. Chopin spoke highly of his first teacher, Adalbert Zywny and of Josef Elsner, Director of the Warsaw Conservatory, who defended his student's unconventional ideas, saying 'his is an extraordinary path for he has an extraordinary gift. He does not follow the old rules, because he seeks those of his own'.

Those 'extraordinary gifts' – both as pianist and composer – were confirmed shortly after Chopin's graduation, by his two piano concertos; one in F minor, composed in 1829, and tonight's E minor concerto, written the following year but published first – hence called 'no. 1'. Youthful piano concertos – vehicles for young lions of the keyboard to make their mark in public – often have a particular kind of glamour, full of a self-confident and over-riding virtuosity that makes up for any lack of maturity.

The E minor concerto calls for substantial forces: double woodwind, four horns, two trumpets, drums and a single trombone – perhaps Warsaw's one competent player – but the orchestral writing is short on drama or colour. The time-scale of the work is also substantial: in his efforts to accommodate the norms of concerto form Chopin writes a 20-minute first movement in which we have to follow almost 140 bars of rather ordinary orchestral exposition of all three main themes before getting to the real point –

the ever-changing shapes, rhythms and textures already typical of Chopin's pianism. These were appreciated as novelties by his first listeners, but now of course we hear them as a delicious foretaste of what was to come.

After that extended exposition, the soloist enters with a flourish and proceeds to decorate each theme in turn, gradually introducing us to the rich variety of Chopin's piano figurations and his exploitation of the range and sonority of the instrument. Another orchestral tutti introduces the 'development' section, which pays lip service to the opening theme while letting loose showers of pianistic fireworks. A full-scale recapitulation ensues, culminating in new feats of bravura pianism including a spectacular passage of right-hand arpeggios underscored by left-hand trills and leaps – a 24-bar Étude slotted into the movement's coda.

At the time he was writing the concertos, Chopin was in love, though only at a distance, with a young soprano, Konstancja Gladkowska. The slow movement of the F minor concerto, he wrote, was inspired by thoughts of Konstancja, and it is equally easy to see her image in this Romanze. Muted strings provide an intimate, atmospheric introduction to an extended Nocturne, ornamented with delicate swirling decoration – flowing runs, decorative figures and changes of texture that refresh the line and hold our interest. The atmosphere may be dreamy, but in his meticulously written score, Chopin's intentions are exact both in notes and written instructions. After a magical transition of bell-like chords, piano and strings finally collaborate, as the soloist weaves arpeggios round the melody of the violins.

The spell is broken by the abrupt introduction to the finale – a burst of minor key that separates the gentle E major of the Romanze from the vigorous E major of the Krakowiak – the lively, syncopated dance from Kraków. Chopin's interpretations of Polish music were already popular; as a reviewer had noted of another of his Krakowiaks, he 'knows what sounds are heard in our fields and woods, he has listened to the sounds of the Polish villager and has united the tunes of his native land in skilful composition and elegant execution'. The rhythmic bounce and straightforward harmony of the dance set the tone for the movement, with brilliant cascades of decorative triplets dominating the solo part and building to invite the applause of the audience.

It was to be the last time Chopin would play in Poland. Less than three weeks after the concerto's premiere he was on the road to Vienna; a year later he arrived in Paris, to spend the rest of his life in France.

**Felix Mendelssohn**

Symphony No. 3, Op. 56, 'Scottish'

1 Andante con moto — Allegro un poco agitato

2 Vivace non troppo

3 Adagio

4 Allegro vivacissimo — Allegro maestoso assai

More than twelve years elapsed between Mendelssohn's Scottish tour and the symphony to which it gave rise. In the meantime, he had risen to become one of Germany's leading musicians, an international celebrity and England's favourite composer. The Scottish Symphony was first performed by the Gewandhaus Orchestra in Leipzig in 1842, and premiered in London, with the composer conducting, later that year. During his visit Mendelssohn was received at Buckingham Palace, where Queen Victoria presented him with a gold ring and accepted the dedication of the symphony.

Although its gestation was slow, the germ of the symphony was as immediate as that of the 'Hebrides' Overture. In one of his letters from Scotland, Mendelssohn wrote of his visit to Holyrood: 'In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. I believe I found today in that old chapel the beginning of my Scotch symphony.' But if the music that came to Mendelssohn then and there had a strongly descriptive content, the 'Scottishness' of much of the work is a good deal less certain. Indeed, Schumann, reviewing the work when it was published under the title 'Symphony in A minor', was under the impression that this was the 'Italian' symphony! Notwithstanding this, he saw that 'its enchanting colours will win it a special place in the symphonic repertory'.

The sombre, death-laden 'Holyrood' theme opens the slow introduction of the symphony. (It anticipates by some 30 years another doom-laden phrase: Brunnhilde's announcement of Siegmund's death in Wagner's *Die Walküre*.) The hushed but urgent theme of the Allegro recalls the contour of the symphony's opening, and is developed before the arrival of the swaying second subject. Solemn wind and brass chords begin the exciting development section, and return to introduce the coda, where a storm breaks out in surging chromatic scales and piercing wind accents. The storm dies away, and the 'Holyrood' theme returns, leading straight into the Scherzo. The clarinet's flamboyant theme is cast in a pentatonic scale, typical of Scottish folk music, and the movement develops as a round-dance,

in which the whole orchestra is eventually involved. The second subject, crisply incisive, starts in the string section. As in the first movement, the development includes both subjects, the first at greater length than the second. After a brief recapitulation the dance whirls away into the distance and an atmospheric bridge passage leads us to A major for the sweetly cantabile theme of the Adagio. At the end of the long-breathed melody comes the *trouville* of the movement, a phrase with a big yearning leap up and slow descent. The second subject is a solemn procession in funereal dotted rhythms, building from small beginnings to a sonorous tutti. Aware that he is onto a winner, Mendelssohn concludes this section, too, with the memorable ending from the Adagio theme. The cellos take the melody in the richly coloured recapitulation; the procession passes by once more, and the movement concludes with one final glimpse of its favourite phrase.

There is no musical reason why there should not be a break before the last movement, but Mendelssohn again writes *attacca*; it has been surmised that his fastidious dislike of applause between movements led him to direct the symphony to be played continuously. The Finale has been interpreted as a wild highland fling, a gathering of clan chiefs and even 'the savage interplay of claymore and dirk!' Whatever the picture it evokes, the music is certainly energetic and martial – if rather four-square in phrasing – with pervasive dotted rhythms that Mendelssohn perhaps considered Scottish (though the typical dotted 'Scotch snap' of the strathspey is not quite like this). Crashing exchanges between high and low instruments add drama to the scene. The second subject, appearing first in the oboe, recalls the symphony's opening theme. At the end we are invited to join the victor of the conflict in a three-fold anthem that has attracted the inevitable criticism for its Victorian triumphalism. The horns blaze out their expanded version of the theme, and one final statement of the 'anthem' puts the seal on the symphony.

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**Emanuil Ivanov**

Emanuil Ivanov attracted international attention after winning the 2019 Ferruccio Busoni Piano Competition in Italy. This achievement was followed by concert engagements in some of the world's most prestigious halls including Teatro alla Scala in Milan and Herkulessaal in Munich.

Emanuil was born in 1998 in Pazardzhik, Bulgaria. From an early age he demonstrated a keen interest and love for music. He regards the presence of symphonic music, especially that of Gustav Mahler, as tremendously influential in his musical upbringing during his childhood.

He started piano lessons with Galina Daskalova at the age of seven, and studied with renowned Bulgarian pianist Atanas Kurtev between 2013 and 2018. Subsequently he studied on a full scholarship at the Royal Birmingham Conservatoire under the tutelage of Pascal Nemirovski and Anthony Hewitt, and currently an Advanced Diploma student at London's Royal Academy of Music as a recipient of the prestigious Bicentenary Scholarship. He has received artistic guidance from Dmitri Bashkirov, Dmitri Alexeev, Sir Stephen Hough, Vladimir Ovchinnikov, Peter Donohoe, etc.

In February 2021, at the height of the Covid-19 pandemic, Ivanov performed a solo recital in Milan's famous Teatro alla Scala. The concert was live-streamed online and is a major highlight in the artist's career.

In 2022, he received the honorary silver medal of the Musician's Company, London and later in the same year became a recipient of the generous Carnwath Piano Scholarship. In 2023, Emanuil was the winner of Newbury Spring Festival's Sheepdrove Piano Competition.

Emanuil has given critically acclaimed recitals, concerto performances and tours in Japan, France, Italy, Germany, Austria, Bulgaria, Cyprus, South Africa, the United Kingdom and Poland. In the summer of 2023, he recorded an album of Scarlatti sonatas for the renowned Naxos label. Ivanov's performances have been featured on BBC Radio 3, Italy's Rai Radio 3 and Japan's NHK Radio.

Emanuil has continually shown affinity towards some of the more rarely performed works in the repertoire and in 2024 he performed Busoni's mammoth piano concerto. Apart from playing the piano, he has great interest in composition, an interest he has had since childhood.



### Roberto Forés Veses

A winner of the Evgeny Svetlanov Conducting Competition and Luigi Mancinelli International Opera Conductors Competition, Valencia-born conductor Roberto Forés Veses conducts at many of the world's leading orchestras and opera houses. He recently conducted his inaugural concert as Principal Guest Conductor of the English Chamber Orchestra, to a long ovation at London's Cadogan Hall.

Recent debuts have included the Opernhaus Zurich, Orchestre du Capitole de Toulouse, Orquesta de Castilla y Leon, Real Orquesta Sinfónica de Sevilla, Orchestre national de Pays de la Loire, Osaka Philharmonic, Nagoya Philharmonic, Orchestra Sinfonica di Milano, Israel Chamber Orchestra and Malaysian Philharmonic. The 2024/25 season will include returns to many of these, as well as debuts and returns to the English Chamber Orchestra, Filarmonica George Enescu, Hessisches Staatstheater Wiesbaden and ADDA Simfonica Alacante.

Roberto Forés Veses was appointed Principal Guest Conductor of the English Chamber Orchestra, from the 2024 / 25 season, for an initial period of three years. From 2011 until 2021, Forés Veses was Chief Conductor and Artistic Director of the Orchestre National d'Auvergne — where he presided over a chamber orchestra tradition famous across France and internationally, and oversaw the ensemble's elevation to France's 'national'-level orchestras. Under his directorship, the ONA became much-in-demand as a recording orchestra — making many recordings, mainly for Warner Classics and boutique label Aparte Music, and in 2019 Forés Veses launched the orchestra's own label. He has led the orchestra on several international tours, including to Japan, South America and Brazil.

The many other orchestras he has conducted also include, among many others, the NHK Symphony, Saint-Petersburg Symphony, Orchestre National de Lyon, State Academic Symphony Orchestra of Russia "Evgeny Svetlanov", Orchestre de Chambre de Lausanne, Hong Kong Sinfonietta, Orchestre Philharmonique du Luxembourg, Prague Philharmonia, Het Residentie Orchestra (Netherlands), Orquesta Sinfónica da Porto Casa da Música, Orchestre National de Bordeaux-Aquitaine, RTVE Symphony Orchestra (Madrid), Basque National Orchestra, Orquesta de la Comunidad Valenciana, Orquesta de Valencia, Orchestre de Chambre de Paris, Orchestre Philharmonique de Nice, Israel Camerata Jerusalem and Orchestra Ensemble Kanazawa. Opera is also close to his heart — he has conducted at the Opernhaus Zurich, Bolshoi Opera, Teatro Regio di Torino, at the opera companies of Montpellier, Lausanne, Helsinki, Lyon, Rouen, Saint-Etienne and elsewhere.

Forés Veses regularly performs at many international festivals, including La Folle Journée de Nantes and Tokyo, La Chaise-Dieu, Murten Classics, Printemps des Arts (Monaco), Stresa Festival, Les Flâneries musicales de Reims, Festival de la Vézère, Festival de Polignac, Festival Bach en Combrailles and the Berlioz Festival. In 2018 he was invited to join select other Svetlanov Competition winners in a special festival marking the 90th anniversary of Svetlanov's birth, at the Tchaikovsky Conservatory in Moscow.



### English Chamber Orchestra

The English Chamber Orchestra has been performing across the UK and globally for over 60 years and is the most recorded chamber orchestra in the world. From its beginning, the ECO has worked consistently with the most significant musical figures in classical music starting in 1960 with its first patron Benjamin Britten. The ECO celebrates and builds upon its tradition of maintaining the highest international musical standards, nurturing new talent and focusing on the 'best of British' music and musicianship.

The Orchestra has toured the UK and abroad with artists such as Benjamin Britten, Daniel Barenboim, Dame Janet Baker, Colin Davis, Plácido Domingo, Jacqueline du Pre, Kiri te Kanawa, Yehudi Menuhin, Luciano Pavarotti, Murray Perahia, Itzhak Perlman, Andre Previn, Karl Richter, Mstislav Rostropovich, Georg Solti, Mitsuko Uchida, Maxim Vengerov and Pinchas Zukerman. Recent tours have included Bermuda, USA, Mexico, Finland, France, Turkey, Switzerland, Italy, Germany, Slovenia and Austria, as well as concerts across the UK and at London's Royal Festival Hall, Queen Elizabeth Hall, Kings Place and Cadogan Hall.

His Majesty King Charles III has been the Patron of the ECO since 1977 and the orchestra has performed at royal weddings, birthday celebrations and other events including the first concert ever to be broadcast from Buckingham Palace.

The Orchestra has also recorded many successful film soundtracks including Dario Marianelli's prizewinning scores for *Atonement* and *Pride and Prejudice*. The ECO is proud of its outreach programme, *Close Encounters*, which takes music into communities and schools around the UK and abroad. In 2019, the ECO became the *Professional Orchestra in Partnership* at Christ's Hospital School in West Sussex, a collaboration involving side-by-side performance and one-to-one tuition. In 2022, the Orchestra delivered some exciting and far-reaching projects including *The Thames Music Makers* project in conjunction with Hammersmith and Fulham Council at Riverside Studios, and in 2023, the Windrush Project welcomed children from

various schools at the London Transport Museum. The future promises a further expansion of the programme, bringing musical experiences to even more young people.

The 2023-2024 season has seen the Orchestra tour to Turkey, Hong Kong, Bulgaria and Germany. Coupled with performances in the UK at Cadogan Hall and as part of a number of music festivals around the country. We have also been active in our community, with *Close Encounters* projects being delivered in Southend, London and Calderdale.

May 2023 saw the premiere of a new work by Sally Herbert featuring the words of Sophia Thakur at Cadogan Hall. This concert was part of a composition and creativity project that was delivered in both Tower Hamlets and Southend. The Orchestra is looking forward to this coming Autumn which sees us perform in the Bratislava Music Festival, Innsbruck, Coesfeld as well as performances at both Cadogan Hall and Queen Elizabeth Hall.

## King for a Day The Nat King Cole Story

**Atila** vocals • **Tom Farmer** double bass / musical director • **Gabriel Latchin** piano  
**Steve Brown** drums • **Colin Oxley** guitar • **Joe Barker** sound engineer / technical director

Sponsored by Highclere Castle



Tonight's programme will include numbers such as:

Nature Boy  
L-O-V-E  
Tea for Two  
Mona Lisa  
Straighten Up & Fly Right  
Smile  
Let There Be Love  
Unforgettable  
... and many more

With world-class live music, alongside narration and projected archive images, this is the unique concert celebrating one of the greatest vocalists and entertainers of the Twentieth Century: Nat King Cole.

Starring acclaimed vocalist, Atila, alongside a world-class group of musicians, this thoughtful and entertaining new show takes a fresh look at the life and work of the timeless Nat King Cole, whose vocal styling in songs such as *Nature Boy*, *Unforgettable* and *When I Fall in Love*, continues to define a golden era of music and has earned him a place in the history of American music as one of the most iconic vocalists of all time.

Featuring all of Nat King Cole's most celebrated songs, alongside stylish reworkings of his lesser-known gems, and rare archive images and footage, join us for this unique concert honouring the life and music of this extraordinary icon.

### Atila

Atila is an established jazz singer from the UK. Sartorially stylish and musically classy, his interpretations of the American Songbook are internationally renowned, taking influence from early Frank Sinatra.

Atila began music professionally aged 15 with local big band Young Jazz. First playing saxophone, but then encouraged by Phil Revens to sing, Atila was at ease in front of the big band. He was invited by Bill Ashton to feature with the National Youth Jazz Orchestra in 2002.

Atila learned his craft with NYJO, following extensive UK touring he fronted the group on the Norwegian Sun Jazz Cruise, with special guests Benny Golson and Curtis Fuller.

Then followed an album with NYJO. *Something Old, Something New* (NYJCD023) was something of a debut record for Atila, and his performance was described by All About Jazz; "he's only a step or two away from becoming one of the finest young jazz singers to emerge in quite some time."

Atila's first release under his own name was *How Do You Keep the Music Playing* co-produced by conductor and arranger Evan Jolly. The 2005 album has tracks featuring small band, conventional big band and 64-piece orchestra.

In 2006 Atila met and toured with the legendary Buddy Greco. Buddy said, "I was knocked out by Atila. He has the voice and the class to show the world what great music is all about".

Buddy added to this by handing Atila his library of big band music from the tour, then inviting him to Cathedral City (Palm Desert) to sing at his own club, Buddy Greco's, the following autumn. Whilst there Buddy told him "No matter what happens just keep going, someone's gotta take over when I'm gone. You're gonna be a star, kid".

Buddy and Atila toured again in 2008, a highlight of which was an appearance with the BBC Big Band at the 30th Edinburgh Jazz and Blues Festival, broadcast on BBC Radio 2 Big Band Special and four nights at Ronnie Scott's in London.

Atila returned to the studio with a small group in 2007 and made his second studio album *Hello Young Lovers*. Produced by Rupert Christie the album is centred around the piano trio with guest appearances from Alex Garnett, and was toured throughout the UK including Ronnie Scott's, Pizza Express Soho, Pizza on the Park, The Stables, Wavendon, Bures Music Festival and the British Jazz Foundation Festival.

Atila returned to the big band format in 2009 with an invitation from the Nelson Riddle Foundation for Atila to perform in *The Nelson Riddle Story* in Asbury Park, New Jersey and a special guest appearance with the BBC Concert Orchestra and John Wilson Big Band, broadcast live from Cheltenham Jazz Festival on BBC Radio 2.

The *Your's Tonight* EP, released in 2011 as a collaboration with arranger Tommy Laurence, celebrates Atila's love of the big band format, by featuring the UK's top musicians including Steve Sidwell. It also marks Atila's first writing credit for the English lyrics to *Guaglione*.

Recently Atila has returned to the studio with an ambitious project centred around the early musical career of Nat King Cole. *King For a Day* came out of Atila's long running residency at the Park Plaza hotel and the Arts Club Dover Street. The album supports Atila's current touring show of the same name.

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## Sound Beginnings Pinocchio

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

Sponsored by The Sheepdrove Trust



Musical story-telling for the young at heart! The Story of Pinocchio, with music by Stravinsky specially arranged for four hands on one piano and brought to life with lively narration by opera singer Richard Morris.

This special informal performance takes place in the beautiful surroundings of Sheepdrove Organic Farm. After each performance there's the chance for guests to bring their own picnics to enjoy in the gardens and grounds at Sheepdrove.

Sound Beginnings concerts are designed as an accessible way to experience classical music, with the environment, programme, length of recital and more tailored to be welcoming to all so that young and old (and everyone in between) can enjoy high quality live music together. Sheepdrove is a disability-inclusive venue.

### 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 brought him to the West.

As a result of great success at the International Schubert Competition in Dortmund (Germany), he was engaged to play several concerts with the Dortmund Philharmonic Orchestra, and also gave numerous solo recitals in Germany and France: he received a Special Award from the Schubert Society (Germany) and a Special Prize from SACEM (France), for his performance of 20th century music. In 1993, Mikhail made his debut at the Wigmore Hall (London) and soon afterwards was signed exclusively to the BMG/Conifer recording label, for which he has made numerous internationally acclaimed recordings. These include works 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. He performed with such conductors as Charles Mackerras, Vladimir Spivakov, Alexander Dmitriev, Moshe Atzmon and Thomas Sanderling. In the United Kingdom, he has given numerous recitals at famous venues, including London's Wigmore Hall, St John's Smith Square, and the Southbank Centre and has made many live broadcasts for BBC Radio 3 and BBC1 Television. He regularly performs at Brighton and Newbury Spring festivals (most recently in May 2019 with Russian Philharmonic Orchestra of Novosibirsk under Thomas Sanderling), St. George's (Bristol), Chopin Society (Westminster Cathedral Hall) and often returns to Russia to play solo and chamber music recitals.

Mikhail has been passionately combining his intensive concert activities with teaching. In the UK, he started his teaching career at the Royal Welsh College of Music and Drama (Cardiff). Since 2005, he is Professor of Piano at Trinity College of Music (London). He is also a visiting Professor at Royal Birmingham Conservatoire and frequently gives masterclasses and adjudicates at the London Guildhall School of Music and Drama, the Royal Academy of Music, the Royal College of Music, the Yehudi Menuhin School (Winter Music Academy for young Malaysian musicians), Dartington International Summer School, BYMT Summer International Piano and Composition School, the University of Aberdeen, Jordan National Conservatoire and the Art Centre in Newport. Mikhail has been a jury member at a number of international competitions.

### 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, awarded by Dmitry Kabalevsky himself. Shortly afterwards, Elena was invited to study with Professor V.Gornostayeva of the Moscow Conservatoire, and later trained at the Gnossins' Academy of Music in Moscow, where her teachers were Professors Y. Libermann and T. Gutman (both pupils of the legendary G. Neuhaus, teacher of S. Richter and E. Gilels). Whilst studying, Elena gave many recitals and chamber music performances all over Russia, and made several recordings for All-Soviet Radio and National TV. In 1990, she graduated from Gnossins' Academy with the highest honours as a solo and chamber music performer, teacher and accompanist and was immediately employed by the Nizhny Novgorod State Philharmonic Society as an artist-in-residence.

In 1992, Elena embarked on her first concert tour abroad, with concerts in Dortmund and Bonn, where she received great critical acclaim and audience support. Soon afterwards, she was awarded a full scholarship at the Guildhall School of Music and Drama for their post-graduate course, which enabled her to develop her performing and teaching career in the UK. She has played solo and with orchestras at major venues, including London's Barbican Centre (W. Lutoslawsky International Festival), the South Bank Centre, Dulwich Picture Gallery, the Chopin Society, St. George's (Bristol), Newbury Spring Festival, Radley Proms, Cowdray Hall (Aberdeen). On her return visits to Russia, she performed at the historic Tchaikovsky's and

Rachmaninov's Halls and Glinka Museum in Moscow, Nizhny Novgorod's Philharmonic Hall and other important concert venues. She often appears in a piano duo with her husband, internationally renowned pianist Mikhail Kazakevich.

Elena is also a passionate piano teacher. She is strongly in favour of a highly personal approach to pupils' musical development, and believes that every child has great potential to improve regardless of his or her natural abilities. Many of her pupils have won various piano prizes and music scholarships at prestigious schools such as Trinity (Croydon), Charterhouse (Surrey) and Cranleigh (Surrey).

### 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.

## Sunday with Sondheim

**Tamzyn Hadley-Mace, Aine Lee, Jem Enright, Cole Sheehan, Ben Rackham and Harry Sweetman**  
**Stuart Hutchinson** director/musical director • **Tamzyn Hadley-Mace** movement director  
Sponsored by Mr & Mrs David Dinkeldein



Final year music theatre students from the University of Chichester (Triple Threat Course) with Musical Director Stuart Hutchinson pay homage to Stephen Sondheim in a cabaret featuring some of his greatest songs, from shows including *A Funny Thing Happened On The Way To The Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Merrily We Roll Along*, *Into The Woods*, *Passion*, and *Sunday In The Park With George*.

**Stephen Sondheim** is regarded as one of the most iconic figures in musical theatre, and rightly credited with reinventing the American musical. On the occasion of his death in November 2021, *The New York Times* declared him to be a "Titan of the American Musical" – "one of theatre's most revered and influential composer-lyricists of the last half of the 20th century and the driving force behind some of Broadway's most beloved and celebrated shows."

For more than 50 years, Sondheim set an unsurpassed standard of brilliance and artistic integrity in musical theatre and is widely acknowledged as the most innovative, most influential and most important composer and lyricist in modern Broadway history.

Stephen Sondheim was born in New York on 22 March 1930, and studied at Williams College, Massachusetts (1946 to 1950), and subsequently studied music theory and composition with the avant-garde composer Milton Babbitt. Following several early works for school and college theatre, *Saturday Night* (1954) was his first professional musical.

Sondheim's accolades included an Academy Award, eight individual Tony Awards (more than any other composer) – overall more than sixty individual and collaborative Tony Awards including the Special Tony Award for Lifetime Achievement in Theatre, multiple Grammy Awards, multiple Drama Desk awards and a Pulitzer Prize. Many global awards include election to the American Academy of Arts and Letters in 1983, receiving the Gold Medal for Music in 2006. In 1990, he was appointed the first Visiting Professor of Contemporary Theatre at Oxford University and was the recipient of a Lifetime Achievement Award in the 1993 Kennedy Center Honors.

Sondheim was awarded the National Medal of Arts in 1996 and in 2000 was honoured with the Praemium Imperiale, Japan's highest honour for a lifetime of artistic achievement; in 2001, he was granted the Fellows of the Phi Beta Kappa Society Award; and in 2002 received the American Society of Composers, Authors and Publishers (ASCAP) Richard Rodgers Award.

In February 2007, he was a recipient of the 49th Grammy Awards Trustees Award, an award recognizing outstanding contributions to the industry in a non-performing category.

In September 2010 New York's Henry Miller's Theatre was renamed *The Stephen Sondheim Theatre*; and in 2014, Sir Cameron Mackintosh announced that The Ambassadors Theatre in London was to be renamed *The Sondheim Theatre* in Stephen's honour.

Stephen died suddenly on the morning of Friday 26 November 2021 at the age of 91 at his home in Roxbury, Connecticut, where he had been spending most of his time during the COVID-19 pandemic. He will be remembered as the most influential and inspiring musical theatre creator of his generation, whose legacy will resonate long into the 21st century.

**Stuart Hutchinson** graduated from the Royal Academy of Music with an Honours Degree and six prizes. He has been Musical Director for numerous productions at University of Chichester

Conservatoire – including Sondheim's *Merrily We Roll Along*.

Over two hundred conducting credits include *Carmen* (English National Opera), *Street Scene* (Berlin), *The Threepenny Opera* (Scottish Opera), *The Mikado* (New Sadlers Wells Opera).

West End musicals: *Aspects of Love*, *On Your Toes*, *Alice in Wonderland*, *Oliver!*, *Bitter Sweet*, *Salad Days* and world premiere of Mark Ravenhill's *Ten Plagues* with Marc Almond. Stuart has conducted Sondheim's *A Little Night Music*, *Company*, *Into the Woods* and *Sweeney Todd*.

Appointments include - Musical Director for Sir Jonathan Miller's company at the Old Vic Theatre; Head of Music, Buxton Festival Opera, Dublin Grand Opera and Wexford Festival Opera; composed/recorded for 25 BBC dramas. An Associate of the Royal Academy of Music, Stuart studied conducting with Leonard Bernstein and Sir John Pritchard. His achievements are recognised with Sony and Gramophone awards.



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## Peter Donohoe

Peter Donohoe piano

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Schumann	Abegg Variations Op. 1
Busoni	Sonatina No. 1 (1910)
Chopin	24 Preludes Op. 28
INTERVAL	
Debussy	Estampes
Rachmaninov	Variations on theme of Chopin Op. 22

### Robert Schumann (1810-1856) Abegg Variations Op. 1

Every 'opus 1' has a story to tell; in Robert Schumann's case these variations mark a particularly significant moment in his musical development. During his youth, he was equally preoccupied with music and literature. Unwillingly persuaded that an academic education would set him up for later life, Robert studied law at Leipzig and Heidelberg universities – though 'studied' is hardly the word for time spent more in music and the pleasures of student life. At Leipzig he took lessons from the brilliant piano teacher Friedrich Wieck, whose daughter Clara would later become Schumann's wife and one of the great pianists of the nineteenth century. Eventually, in 1830 Schumann abandoned law and settled for music – specifically, to live and study full-time with Wieck.

Composed while Schumann was still at Heidelberg and published in 1831 during his time with Wieck, the 'Abegg' Variations mark his transition from brilliant amateur to committed professional musician. As claimed by the composer, the inspiration for the theme, which opens with the notes ABEGG, was one Meta Abegg, a dancing partner at a Heidelberg ball. But we may well suspect the tune came first, with the fictitious dancer invented as a reversal of the word 'Tema' (theme); indeed, the theme, itself reverses – its second phrase opens GGEB A. For the published version, Schumann elevated her (real or not) to the peerage, dedicating the piece to 'Countess Pauline von Abegg'. The four variations and flamboyant, extended finale are in the virtuoso style popular at the time (a style that Schumann would later criticise), racing round the full range of the piano with decorative arpeggios, chromatic scales and crossed-hand patterns. But there are already some typically Schumannesque touches in the strings of displaced accents, and a sustained chord whose notes are gradually released from the bass upwards, before the music whirls away into a distant pianissimo.

### Ferruccio Busoni (1866-1924) Sonatina No. 1

*Semplice, commovente – molto calmo – tempo iniziale – piu tranquillo – allegretto elegante – teneramente, come da principio*

Ferruccio Busoni was born near Florence to musical parents: his Italian father was a virtuoso clarinetist and his mother, who was half German, a pianist. A child prodigy, he gave his first concert – and was already composing – before he was eight, and went on to an international career that ranged from Bologna to Helsinki, from Moscow to Boston, USA.

In his 1906 *Sketch of a New Aesthetic of Music*, Busoni expressed a visionary idealism about the nature of music: 'It floats on air! It touches not the earth with its feet. It is almost Nature herself. It is – free.' Like his near-contemporary, Debussy, he rejected academic 'laws' about form and tonality, and argued that the division of the octave into semitones and the dominance of major and minor keys were strait-jackets holding music back from its true freedom.

One of Busoni's first compositions following the *Sketch* was a set of pieces titled *An die Jugend*, 'For the Young' – not in this case intended for beginners, but dedicated to the future of a new generation of creative young musicians. These pieces mixed original work with transcriptions of Bach and Mozart – a side of Busoni's work that was already raising eyebrows.

Fashioned into a single continuous movement, the *Sonatina* is itself a transcription, making use of the original music in *An die Jugend*. Two themes are developed alternately, in a flexible pattern that – unsurprisingly – has led to conflicting descriptions by analysts trying to align the music with models that Busoni rejected. The first theme, gradually opening up from a single repeated note, is presented in disarmingly simple garb, almost like a children's song, and then disappears into a current of swaying rhythms before reappearing at its original pitch. The second theme emerges as a single line, develops into a three-voice *fugato* and then into a winding path of trills and chromatic twists and turns, where plain C major sits unselfconsciously among rapidly changing and almost keyless harmonies. A fresh texture, marked 'Allegretto elegante', has a continuous tracery running above a regular left hand accompaniment in a different metre. The texture, range and harmonic dislocations grow to a climax, marked *fff stridente* and breaking off on a top note. There's no further to go in that direction, and the opening theme returns, but we are soon in a strange territory of shifting chords, whole tone scales, trills and florid arabesques marked *fantastico*, haunted by memories of the two themes as the music sinks towards its final C major chord.

### Frédéric Chopin (1810-1849) 24 Preludes Op. 28

- No. 1 in C Major
- No. 2 in A Minor
- No. 3 in G Major
- No. 4 in E Minor
- No. 5 in D Major
- No. 6 in B Minor
- No. 7 in A Major
- No. 8 in F Sharp Minor
- No. 9 in E Major
- No. 10 in C Sharp Minor
- No. 11 in B Major
- No. 12 in G-Sharp Minor
- No. 13 in F-Sharp Major
- No. 14 in E-Flat Major
- No. 15 in D-Flat Major
- No. 16 in B-Flat Major
- No. 17 in A-Flat Major
- No. 18 in F Minor
- No. 19 in E-Flat Major
- No. 20 in C Minor
- No. 21 in B-Flat Major
- No. 22 in G Minor
- No. 23 in F Major
- No. 24 in D Minor

Having left Warsaw in 1830, as the clouds of the Polish November Uprising gathered, Chopin travelled to Vienna. After eight unsettled months, he made his way to Paris, hearing en route, to his despair, about the fall of Warsaw to Russian troops.

During Chopin's first years in Paris he quickly gained a reputation as a preeminent pianist and sought-after teacher. He could afford a luxury apartment, and wrote, 'I am in the highest society; I sit with ambassadors, princes, ministers ... Even people with huge reputations dedicate their compositions to me before I do so to them.' However, success didn't turn his head; he added, 'Yet I know how much I still lack to reach perfection.'

Chopin first met the independent-minded, cigar-smoking writer George Sand (real name Aurore Dudevant) in 1836. First impressions were not favourable, but Chopin and Sand were increasingly drawn to each other, and by 1838 their liaison was the subject of Parisian gossip and threatened an imminent challenge from one of her ex-lovers. Time away from Paris was essential, and they travelled, separately, to Majorca for a famously disastrous winter excursion that looms large in the mythology that has gathered around the composer – the sad picture of the Polish exile, drained by his romantic emotions and delicate health. In fact, the Majorcan adventure started in good spirits and with high hopes. 'I am in Palma, among palms, cedars, olives, pomegranates etc. sun all day and hot. In short, a glorious life. However, winter storms set it, Chopin was seriously ill and rumours that it was consumption spread alarm among the locals. Amidst terrible weather, he and Sand (with her two children) found themselves isolated and unwelcome, living in a remote former Carthusian monastery at Valdemosa that Chopin (according to Sand) found full of hidden terrors and phantoms.

Work on the Preludes had begun before the couple left Paris, and the remaining numbers were finished in Majorca. Many of the individual preludes have become universally familiar, but the work as a whole has an impact that makes it much more than an anthology of romantic snapshots. How does Chopin achieve a sense of coherence in a work made up of such brief and diverse movements, ranging from a tiny, technically elementary mazurka to ferociously difficult miniature studies, and apparently thrown together to create maximum contrast?

There were precedents for sets of pieces in all keys – notably of course the 48 Preludes and Fugues of Chopin's greatest hero, J S Bach, the score of which he had beside him in Majorca. But Chopin, crucially, chooses a different order of keys from Bach – an order in which the keys of adjacent preludes are harmonically close, while at the same time their speed, tonality and texture are typically in marked contrast. The Chopin scholar Jean-Jacques Eideldinger has linked this order of keys to the intervals used by Chopin's piano tuner, and has also identified a fundamental melodic idea – typically a rising leap followed by a smaller descent

– that reflects the fundamental physics of tuning. Appearing in one form or another, he traces this figure in every movement, as for example in both the swirling left- and leaping right-hand melody of Prelude No. 3.

Rather than looking for musical coherence, many commentators have responded to the poetic content of the preludes with fanciful romantic labels – starting with George Sand herself, who is said to have written a descriptive heading for each movement. But when Sand compared the repeated notes in one of the preludes to a drip in the rain-soaked monastery, Chopin railed against the 'puerile' idea of musical imitations. We don't know which Prelude was in question but, with the persistence of so many myths, Prelude No. 15 in D flat major is still known as the 'Raindrop'.

#### Claude Debussy (1862-1918) Estampes ('Prints')

- 1 Pagodes (Pagodas)
- 2 La soirée dans Grenade (Evening in Granada)
- 3 Jardins sous la pluie (Gardens in the Rain)

Claude Debussy effected a quiet revolution, through music as persuasive as it was subversive. At the Paris Conservatoire, with its formal teaching of classical principles of melody and harmony, structure and texture, Debussy was a difficult and rebellious student. His route out of this tradition was gradual, totally individual and, eventually, highly influential. He abandoned conventional structures in favour of fluid movements where themes can drift past each other rather than building a developing narrative. He explored alternatives to the standard major or minor scales, and used chords for their colour rather than for purposeful harmonic progressions. He approached instrumental colour differently, too – as a contemporary described it, 'he cradled [his piano], talked softly to it, like a rider to his horse'.

Art prints, in French 'estampes', were extremely popular in late nineteenth-century France – particularly Japanese works such as Hokusai's 'Great Wave', which Debussy chose (rather than any 'impressionist' seascape) for the cover of *La Mer*, published in 1905. In the three movements of *Estampes*, published in 1903, Debussy matches in musical terms the precision and economy of such prints.

'Pagodes' evokes the timbre and textures of the Javanese gamelan, whose new sound world of bells and gongs was introduced to French musicians at the great Paris Exhibition of 1889. (There are no pagodas in Java, but from a European perspective the general oriental reference was enough). Three different five-note 'pentatonic' melodies drift through the work, layered to move at different speeds at different registers and culminating in a vibrant coda – rapid and scintillating in the highest pitches, rich and melodic in the middle register and profoundly sonorous on the lowest notes.

Although Debussy's direct acquaintance with Spain was limited to a day trip across the border to St Sebastián, the Spaniard Manuel Da Falla said 'Soirée dans Grenade' 'contains in a marvellously distilled way the most concentrated atmosphere of Andalusia'. A seductive *habanera* rhythm pulses throughout the piece, as it switches almost cinematically between fragmentary scenes and sounds – a sinuous Moorish melody, a snatch of flamenco guitar and several other snapshots that come and go in a patchwork collage. Eventually the Moorish melody returns, and the *habanera* rhythm drifts off into the night.

'Jardins sous la Pluie' opens in a whirling toccata style that Debussy had already used in an abstract manner in the Prelude to his suite *Pour le Piano*. It turns out there are French children as well as rain in this garden, since we hear snatches of two nursery rhythms – *Dodo, l'enfant do* and *Nous n'irons plus au bois* ('We'll go to the woods no more'). It's fanciful to imagine too detailed a story, but amidst the patter of rain there are suggestions, perhaps, of a heavier downpour, a howling wind, a lull and a rumble of thunder before the brilliant, improvisatory conclusion.

#### Sergei Rachmaninov (1873-1943) Variations on theme of Chopin Op. 22

At the age of 12, Sergei Rachmaninov was destined to become a piano virtuoso, sent to live and study in Moscow with Nikolai Zverev, a brilliant teacher and strict disciplinarian. Here, during his early teens, Rachmaninov developed his prodigious technique. Zverev, however, was not sympathetic to his ambitions as a composer, and tensions grew into a blazing row that saw him turned out of Zverev's house. Supported by his wider family, Rachmaninov continued his studies at the Moscow Conservatoire with his cousin, Alexander Siloti, and spent much time with another family of cousins, the Satins, enjoying his summers on their estate, Ivanovka, several hundred miles south of Moscow, where he found peaceful surroundings in which to compose.

Between 1892, when he graduated as a 'Free Artist', and 1902, when he wrote the Chopin Variations, Rachmaninov went through a roller-coaster of success and disaster. The C sharp minor Prelude of 1892 was an international sensation. But the public and critical failure of his first symphony drove him into a depression that almost halted his composing for three years. Only intensive psychotherapy restored his creativity and self-confidence. The second Piano Concerto was premiered to great acclaim in 1901, and was shortly followed by his engagement to Natalia Satina. It was on returning to Ivanovka from a honeymoon in Italy that he set to work on the Chopin variations, a tribute to a musical hero and his largest-scale work to date for solo piano.

The C minor Prelude that Rachmaninov chose as his theme is almost too self-contained and emotional in itself to submit to conventional variation treatment, and he compensates for this by creating an overall journey, almost a symphonic structure, out of the 22 variations. As a 'first movement', the first three variations embroider the theme in a traditional manner, with progressive complexity, and the next seven keep to the sombre key of C minor whilst introducing new motifs, some bold and chordal, others in fleeting figurations shot through with melodic counterpoints.

Variation 11 opens what feels like a second movement, in a new mood; the key is now E flat major, and the music slow and searching. From here onwards the variations become more expansive, with their own internal shapes. Variation 12 opens in restrained, thoughtful counterpoint, breaking out into an improvisatory coda. An air of mystery continues to surround the next two variations, and then this 'slow movement' is interrupted by an airy scherzo, before returning to further solemnity and darkening harmony.

Suddenly, at Variation 19, the clouds part for a Finale of a very different character, starting with a muscular variation in brilliant A major and a waltz (another bow to Chopin) that whirls at top speed. Variation 21 lingers over Chopin's original melody, surrounding it with filigree harmonies, before the music builds up to its magnificent finale, a grand Polonaise in C major. Finally (ignoring the optional 18 bars of empty noise that Rachmaninov added for anyone who couldn't do without a flashy ending) the music dies away in recollections of the composer whom, even thirty years later, he described as 'more modern than many moderns ... he remains for me one of the greatest of the giants'.

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**Peter Donohoe**

Peter Donohoe was born in Manchester in 1953. He studied at Chetham's School of Music for seven years, graduated in music at Leeds University, and went on to study at the Royal Northern College of Music with Derek Wyndham and then in Paris with Olivier Messiaen and Yvonne Loriod. He is acclaimed as one of the foremost pianists of our time, for his musicianship, stylistic versatility and commanding technique.

In recent seasons Peter has appeared with Dresden Philharmonic Orchestra, BBC Philharmonic and Concert Orchestra, Cape Town Philharmonic Orchestra, St Petersburg Philharmonia, RTE National Symphony Orchestra, Belarusian State Symphony Orchestra and City of Birmingham Symphony Orchestra. He has undertaken a UK tour with the Russian State Philharmonic Orchestra, as well as giving concerts in many South American and European countries, China, Hong Kong, South Korea, Russia and the USA. Other past and future engagements include performances of all three MacMillian piano concertos with the BBC Scottish Symphony Orchestra; a 'marathon' recital of Scriabin's complete piano sonatas at Milton Court;

an all-Mozart series at Perth Concert Hall; concertos with the Moscow State Philharmonic Orchestra, St Petersburg Symphony Orchestra and the London Philharmonic Orchestra at Royal Festival Hall and a residency at the Buxton International Festival.

Peter is also in high demand as a jury member for international competitions. He has served on the juries at the International Tchaikovsky Piano Competition in Moscow (2011 and 2015), Queen Elisabeth Competition in Brussels (2016), Georges Enescu Competition in Bucharest (2016), Hong Kong International Piano Competition (2016), Harbin Competition (2017 and 2018), Artur Rubenstein Piano Master Competition (2017), Lev Vlassenko Piano Competition and Festival (2017), Alaska International e-Competition (2018), Concours de Geneve Competition (2018), Ferrol Piano Competition (2022) and Hong Kong International Piano Competition (2022), along with many national competitions both within the UK and abroad.

Peter's most recent discs include six volumes of Mozart Piano Sonatas with SOMM Records. Other recent recordings include Haydn Keyboard Works Volume 1 (Signum), Grieg Lyric Pieces Volume 1 (Chandos), Dora Pejacevic Piano Concerto (Chandos), Brahms and Schumann viola sonatas with Philip Dukes (Chandos), and Busoni: Elegies and Toccata (Chandos), which was nominated for BBC Music Magazine Award.

Peter has performed with all the major London orchestras, as well as orchestras from across the world: the Royal Concertgebouw, Leipzig Gewandhaus, Munich Philharmonic, Swedish Radio, Orchestre Philharmonique de Radio France, Vienna Symphony and Czech Philharmonic Orchestras. He has also played with the Berliner Philharmoniker in Sir Simon Rattle's opening concerts as Music Director. He made his twenty-second appearance at the BBC Proms in 2012 and has appeared at many other festivals including six consecutive visits to the Edinburgh Festival, La Roque d'Anthéron in France, and at the Ruhr and Schleswig Holstein Festivals in Germany.

The 2023/2024 season kicked off with Peter performing as a soloist with the London Symphony Orchestra and Simon Rattle with four performances of Messiaen's Turangalila-Symphonie in London, Edinburgh and Bucharest. Following a recent March 2024 South American tour, upcoming highlights include performances with the Symphony Orchestra of India and George Enescu Philharmonic Orchestra.

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- |                  |                                      |
|------------------|--------------------------------------|
| Rameau           | Suite from <i>Dardanus</i>           |
| de la Guerre     | Suite from <i>Céphale et Procris</i> |
| Gregson          | <i>Forever the Dance</i>             |
| INTERVAL         |                                      |
| Roxanna Panufnik | <i>Seven Heavens</i>                 |
| Clara Schumann   | Piano Sonata in G minor              |
| Mendelssohn      | Organ Sonata in C minor              |

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**Jean-Philippe Rameau (1683-1764)**

*Suite from Dardanus*

- 1 Overture
- 2 Menuet
- 3 Marche pour les différentes nations
- 4 Entrée d'Iphise
- 5 Entrée pour les Guerriers
- 6 Sommeil de Dardanus
- 7 Tambourin

Jean-Philippe Rameau was one of the leading French musicians of the late baroque. He achieved early fame through his theoretical writings, which – in line with Enlightenment thinking – aligned modern practice with 'natural' acoustic laws. At the age of 50 he wrote the first of a series of ground-breaking operas that provided powerful ammunition for the French side in the 'Guerre des Bouffons' – a pamphlet war of the 1750s about the relative merits of French and Italian opera.

Although Rameau was a theorist, he didn't want either composers or listeners to be too analytical. 'While composing music', he wrote, 'is not the time to recall the rules which might hold our genius in bondage.' And for listeners: 'To enjoy the effects of music fully we must completely lose ourselves in it. The musical expression of the physical lies in beat and rhythm; that which touches the emotions comes on the contrary from harmony and its inflections, a fact which we must carefully weigh before deciding what should carry the balance.'

*Dardanus, a tragédie en musique*, was first produced in 1739. The mythological plot, presided over by Venus and Cupid, allows for a rich combination of spectacle and emotion; Iphise is in love with Dardanus, the deadly enemy of her father, Teucer. There are prophecies, battles, imprisonment, a ravaging monster and a happy ending. In these instrumental episodes, Rameau 'carefully weighs' the competing claims of rhythm and harmony; the lively overture, setting the scene in Venus' bower, is interspersed with sighs; a formal minuet, majestic marches and a leaping tambourin are set beside the sensitive, shifting harmonies of Iphise's entry and the drowsy oscillations of Dardanus' sleep.

**Élisabeth Jacquet de La Guerre (1665-1729)**

*Suite from Céphale et Procris*

- 1 Overture
- 2 Rondeau
- 3 Passepied
- 4 Gigue

Born into a Parisian family of musicians and master instrument-makers, Élisabeth Jacquet de La Guerre performed in front of the 'Sun King' Louis XIV at the age of five, and during her teenage years was taken

into the King's court, where she was trained and later employed as a musician. When Louis moved his court to Versailles, she remained in Paris, married and led a remarkable and successful career as teacher, composer and performer that brought her international acclaim. As an independent composer, she was free to choose her field, and she wrote in a variety of media, from solo keyboard works and chamber music to choral cantatas and opera. Under the patronage of the King, she published extensively; most of her surviving work is in printed form; *Céphale et Procris*, the first opera by a woman to be produced in Paris, was issued in a beautifully printed edition in 1694 with a dedication to Louis XIV in which de La Guerre expresses her delight in being able to 'stand out from the crowd' to pay her respects to the King and 'entertain him in the short intervals in his great and important business.'

The plot is a tangle of mythological characters and gods vying for each other's affections, prefaced by a prologue in which Flora, Pan and other minor deities celebrate the splendour of the King. The Overture follows Lully's model of a dignified introduction followed by a sprightly fast section. The three brief dances that follow illustrate de la Guerre's ability to create captivating miniature movements, full of rhythmic and melodic character. Sadly, the opera didn't please the conservative tastes of the audience, and after five or six performances it went unheard until this century.

**Edward Gregson (1945- )**

*The Merry Love to Dance*  
(Suite of Dances for Brass Septet)

Born in Sunderland, and a graduate of the Royal Academy of Music Edward Gregson is a composer of international standing whose music has been performed, broadcast, and recorded worldwide. He has written orchestral, chamber, instrumental and choral music, as well as making major contributions to the wind and brass repertoire and composing for the theatre, film, and television. He has also had an impressive career as an academic, as a Professor of Music at Goldsmiths College, University of London (1976-96), and Principal of the Royal Northern College of Music in Manchester (1996-2008). He holds honorary degrees and fellowships from a dozen English universities and conservatoires and won an Ivors Academy Composer Award in 2019.

Edward Gregson writes:

*The Merry Love to Dance* was written specially for, and is dedicated to, the seven-piece brass ensemble Septura.

The title is taken from a poem by WB Yeats called *The Fiddler of Dooney*:

And the merry love the fiddle,  
And the merry love to dance.

It seemed to me that nothing better personifies the joy of the dance than a group of brass players letting their hair down! Thus the work was born. It is scored for 3 trumpets, 3 trombones and tuba, and cast as a Suite of Dances in five movements: Toccata, Sarabande, Minuet, Gigue, and Toccata reprise, using Baroque-style dances as its unifying element. These various Dances are mainly arrangements of pieces which were originally written for piano.

The opening Toccata is a fast dance, with a more lyrical middle section, whilst the slow and stately Sarabande features the flugel horn as the main solo instrument. The Minuet follows the usual pattern of a tripartite structure with a Trio section in folk style, whilst the Gigue is a virtuosic swirling dance in 6/8 time, the ideas being passed to and fro between the instruments. It leads without a break into a brief reprise of the opening Toccata, ending the work triumphantly.

The Merry Love to Dance is the latest in a series of works that I have written for symphonic brass ensembles, ranging from various fanfares for special occasions, two brass quintets and Three Dance Episodes for brass octet, to the larger scale Music of the Angels and Symphony in two movements. All of these works have been commercially recorded by London Brass and Hallé Brass.

**Roxanna Panufnik (1968- )**

*Seven Heavens*

Roxanna Panufnik is one of the most versatile and beloved British composers working today. She studied composition at the Royal Academy of Music (where she is now a Fellow) and since the early success of her *Westminster Mass* (1997) has written over 150 works ranging from opera, ballet and large-scale choral music to chamber music and solo song, and including the *Coronation Sanctus* commissioned by King Charles III for his Coronation in May 2023. In 2024, Panufnik received the Ivor Novello Award for Outstanding Works Collection.

Panufnik's website includes a section titled 'Passionate Causes', which describes three issues particularly dear to her heart: Refugees (her father, Sir Andrzej Panufnik, escaped to London from communist Poland), Choristers (she is Patron of the Diamond Fund for Choristers) and Building Musical Interfaith Bridges. Many of her works have related to these special interests, drawing on history, storytelling, poetry and music from different parts

of the world; *Songs of Darkness, Dreams of Light*, commissioned for the 2018 BBC Last Night of the Proms, brought together Ashkenazy Jewish text, Maronite Christian chant and Sufi Muslim rhythm and structure.

Roxanna Panufnik writes:

When brass septet, Septura, approached me about a 10th anniversary commission and mentioned the word 'spiritual' the Muslim concept of seven levels, or 'Jannah', of paradisiacal afterlife came to mind. Each heaven has its own unique mood and atmosphere, with metaphorical imagery, and is portrayed in a short movement, where one of the players will be featured as a soloist, with the other six accompanying them. Throughout the piece I have used Arab maqāms (or scales) to place the work's sound world at the source of Islam.

**1. Paradise of Adan** ('residence' and 'eternal place')

Repentant and discordant harmonies after punishment for sins introduce this movement. The tuba takes the solo role, accompanied by a river of rushing and swirling maqam, flowing below beautiful gardens where every wish is granted. The music mellows as acceptance from God is granted.

**2. Paradise of Firdaus** ('garden') This is the most prestigious and superior level with every kind of plant: fruit, trees and especially grapevines – so the noble bass trombone solo is accompanied by entwining gentle maqāms and little fanfares.

**3. Paradise of Naeem** ('blissful paradise' or 'delight') Warm, comforting and tranquil harmonies accompany the 2nd trombone as this heaven rewards its inhabitants with a prosperous and peaceful life, abundant in happiness and numerous blessings. The river of the first movement reappears, more serenely, towards the end.

**4. Paradise of Mawa** ('a place to take refuge; dwelling, home, to descend home') The first trombone starts its solo on its own, depicting the Lote tree which abides here. The music for the tree is rising up, growing and healing. The other players accompany by rattling pencils in their instruments' bells and blowing gently through their instruments to make a sound like the tree's leaves rustling in the wind. Angels accompany the soul 'descending home'.

**5. House of Qurūb** ('near/close in proximity to God') The music becomes intimate and reverential. The second trumpet's ardent solo is accompanied by hymn-like harmonies, the instruments closer in pitch to each other.

**6. Paradise of Al-Aliyah** ('high, elevated, superior, in location and rank'). The highest place in Paradise

naturally features the piccolo trumpet as soloist, accompanied by ascending maqām scales and rising harmonies as we are under the throne of God and his incomprehensible greatness.

**7. House of Al-Salam** ('home of peace and safety') We come 'home' to where the piece started, safe from visible and invisible harms, no grief or sorrow, death or illness threatens abode of well-being. Initially, the 1st trumpet plays their solo against a backdrop of the first movement's tuba theme, harmonised in all the other parts. Then the river returns and every instrument reminds us of a few bars of their theme. We end in jubilant splendour as God, with the light of guidance, illuminates our hearts.

I am hugely grateful to Septura for commissioning me and particularly to eminent Islamic scholar Imam Dr Sayed Ali Abbas Razawi and his students, for their fantastic and informative research notes.

**Clara Schumann (1819-1896)**

**Piano Sonata in G minor**

- 1 Allegro
- 2 Adagio
- 3 Scherzo
- 4 Rondo

Clara Schumann grew up as Clara Wieck, the brilliantly talented daughter of Friedrich Wieck, a celebrated Leipzig piano teacher. For her ambitious, domineering father, she was the ideal daughter and pupil: both the perfect advertisement for his methods and a source of fame and fortune for the family. Just after her twelfth birthday they embarked on a nine-month concert tour across Europe, when her virtuoso performances everywhere received plaudits – duly recorded in 'her' diary (written by her father or under his supervision). Clara was already composing, and Friedrich was quick to take advantage of that, too. Her *Polonaises* Op. 1 and *Caprices en forme de valse* were published before she reached teenage years.

Robert Schumann had joined the Wieck household as a student in 1829, and the discussion and exchange of musical ideas formed a long prelude to his later relationship with Clara. The story of their attachment, secret engagement and eventual marriage, after years of furious opposition from Wieck père, has often been told from Robert's point of view; less often from the point of view of Clara, who had to turn her back on her parent, teacher, mentor and manager, and then navigate the life of an international concert artist who was also a wife and, in due course, mother of eight. Composition had to be largely put on hold, in spite of Robert's encouragement. The G minor Piano Sonata, which

was only published complete in 1991, began life as a 'sonatina' in two movements, carefully written out with decorative borders and tied with ribbon as a Christmas present in 1841; "Accept this with love, my good husband, and have forbearance for your Clara," she wrote, in a typically self-deprecatory style that masks what must have been a tough-as-nails constitution.

The first movement is the most substantial – a polished sonata structure in which romantic materials and dramatic developments are controlled with a prevailing sense of order and balance. The short Adagio opens with a song-like melody, darkened to seriousness by a move into the minor for its second phrase. The charming Scherzo made a first published appearance in 1845 among *Clara's Quatre Pièces Fugitives* Op. 15. The theme of the final Rondo is made up of brief, flitting phrases that set the tone for the light, mobile style of the whole movement.

**Felix Mendelssohn (1809-1847)**

**Organ Sonata in C minor op. 65 no. 2**  
**Grave – Adagio – Allegro maestoso e vivace**  
**– Fuga: Allegro moderato**

Ahead of his years in all that he did, Mendelssohn was already composing for the organ at the age of eleven, before he had started lessons on the instrument. He was to become a fine organist, his association with the instrument intensified by his study of J S Bach. Surprisingly, he gave only one solo recital in Germany; in spite of the comparative shortcomings of English instruments, particularly in respect of the pedals, he played much more frequently, and to great acclaim, during his many visits to England.

It was from England that Mendelssohn received the commission for his largest-scale organ work, the Six Sonatas of 1844-5. In the first instance, his publishers asked for a set of voluntaries; there was demand among English organists for individual short pieces to introduce or conclude services. In Germany, however, the preference was for multi-movement works. The outcome was a compromise – six sonatas grouped for publication according to coherent key patterns, comprising twenty-four short, largely independent movements that show a variety of structures.

This second sonata opens with a dignified *Intrada*, followed by a contrasting Adagio of hushed, interweaving lines. The *Allegro maestoso*, in triple time, sets off with a magnificent rising gesture, its powerful stride enlivened with Mendelssohn's favourite 'dotted' rhythms. The closing fugue is the longest of the sections; after the initial entries of the subject, its opening reappears in shorter notes to

introduce a running accompaniment, while entries of the original theme in different keys come and go throughout the texture. A last burst of activity in the bass leads to a blazing final cadence.

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### Young Artists Recital 1

J.S Bach	Toccat, Adagio and Fugue BWV 564
Liszt	Consolation No. 3
Mendelssohn	Sonata No. 1
Schumann	<i>From Six Studies</i> IV- <i>Innig</i> V- <i>Nicht zu Schnell</i>
Franck	Cantabile
Dupre	Prelude and Fugue in B major

**J S Bach (1685-1750)**  
Toccat, Adagio and Fugue BWV 564

The organs of eighteenth-century Germany were masterpieces of technology and craftsmanship, boasting up to four manuals, a full pedalboard and 50 or more stops. The instrument for which Bach wrote the bulk of his solo organ music, as organist at the Weimar court between 1708 and 1717, was on a more modest scale, with 25 stops serving two manuals and pedals, but it enjoyed a spectacular setting, 65 feet above floor level in the so-called 'Castle of Heaven', the three-storey-high chapel of Duke Wilhelm Ernst, topped with its painting of the open sky. Already famous in his twenties for his comprehensive knowledge of the instrument, Bach was from time to time called to work and perform beyond Weimar, as consultant, inspector or recitalist – circumstances for which a work like this toccata

might well have been prepared; it certainly puts any instrument, and its player, through their paces.

Since the seventeenth century, improvisatory instrumental pieces had been written in the so-called *stylus fantasticus* – in the style of a fantasy, free from either the need to conform to a sung text or the constraints of a strict musical form. Bach's toccata opens with an awe-inspiring display of 'fantasy' – a pair of disjointed phrases followed by torrent of keyboard scales and capped with one of his longest and most virtuosic pedal solos. A phrase from this solo is taken up in the impressive concerto-like textures of the second section of the toccata.

The Adagio spins a florid melody over a bass line that steps across the octaves – a precursor of the famous 'Air on the G string' – in slowly moving harmonies that feature the ear-catching, expressive Italian harmonic progression of the 'Neapolitan sixth'. The lively fugue subject, with its broken opening phrases and zigzag flight, belongs to the north German tradition. Ideas from the subject fill almost every bar, and take the music to a variety of related keys before several long descents prepare for a final cadence which, after so much grandeur, unexpectedly tapers away.

**Franz Liszt (1811-1886)**  
Consolation No.3

With the rise of the piano as the favourite domestic instrument of the nineteenth century, short Romantic pieces encapsulating a picture or mood became very popular, and composers chose a wide variety of titles under which to publish them. The word 'consolation' features in the titles of several poems and anthologies that Liszt would have known, and points to the meditative and religious atmosphere of these pieces, several of which have a hymn-like character.

Liszt wrote a first set of six *Consolations* between 1844 and 1849, but before publication in 1850 he revised them, substituting this D flat movement, now the most popular of the set, for the original third movement. In the 'nocturne' style attributed to John Field and extensively developed by Chopin, it has a sculpted *bel canto* melody riding above flowing arpeggios, and broad harmonic progressions that repeatedly move from tension to reassuring and sometimes captivating cadences.

**Felix Mendelssohn (1809-1847)**  
Organ Sonata No.1 in F minor  
Allegro moderato e serioso – Adagio – Andante  
recitativo – Allegro assai vivace

Ahead of his years in all that he did, Mendelssohn was already composing for the organ at the age of eleven, before he had started lessons on the instrument. He was to become a fine organist, his association with the instrument intensified by his study of J S Bach. He gave only one solo recital in Germany, but played to great acclaim during his many visits to England, in spite of the comparative shortcomings of English instruments, particularly in respect of the pedals.

It was from England that Mendelssohn received the commission for his largest-scale organ work, the Six Sonatas of 1844-5. His publishers asked for a set of individual voluntaries, which were popular among English organists; in Germany, however, the preference was for multi-movement works. The outcome was a compromise – six 'sonatas' grouped for publication according to coherent key patterns, comprising twenty-four short, largely independent movements. Reflecting Mendelssohn's debt to Bach, these include chorale preludes, chorale variations and fugues, whilst other movements draw on the style of early romantic songs and piano music.

The Sonata in F minor opens with a serious contrapuntal movement, interspersed with phrases from the chorale *Was mein Gott will*. As the movement progresses, it becomes clear that the two ideas are related: the contrapuntal entries are based on the opening shape of the chorale, or its mirror image. Gradually the two aspects coalesce until we hear the whole chorale over a flowing pedal bass line.

The hymn-like *Adagio*, technically much less demanding, would serve well as an independent voluntary, but the abrupt changes of dynamic, range of tonality and open-ended last phrase of the following *Andante recitativo* tie it to its transitional position in a multi-movement work, building tension that will be released in the buoyant, pealing F major figuration of the closing *Allegro*.

**Robert Schumann (1810-1856)**

From Six Studies in canonic form for pedal piano, op. 56  
4 Innig  
5 Nicht zu schnell

Robert Schumann's composing career falls into two halves. Up to the age of 30 he was essentially a pianist-composer, dominated in his twenties by his passionate relationship with Clara Wieck and pouring out his romantic longings in some of his most popular and enduring piano music. After their marriage, Schumann's ambitions as a professional composer broadened and he composed across an increasing range of instrumental and vocal media. The Six Studies have a foot in both camps – a return to his own instrument that reflects the new directions his work was taking.

In 1845 Robert and Clara undertook an intensive study of Bach's preludes and fugues. Coincidentally, Leipzig Conservatoire had acquired a pedal piano, which added a pedal-board to a standard piano, to facilitate organ practice at home. Schumann hired a pedal board of his own and wrote several works for the instrument. He applied his work on Bach, by making the Six Studies an exercise in writing canons – a discipline where one instrumental part follows another at a set distance, with exactly the same line. It was something that he had noticed himself doing instinctively at an earlier time; now it was a deliberate technical challenge.

In both No. 4 and No. 5 Schumann ingeniously overlays a mood-picture with the formal requirements of the canon. No. 4, marked with his favourite instruction *innig* – intimately, sincerely – opens with a typically romantic arching melody. A middle section explores a more fragmented version of this melody, surrounded by a nervously active accompaniment, before the opening mood returns. No. 5, in contrast, has the character of a scherzo; Schumann's instruction 'not too fast' is just to ensure that its light-hearted phrases have room to dance – almost every note is marked staccato.

**César Franck (1822-1890)**  
Trois Pièces. No. 2 Cantabile

César Franck was born in Liège, at that time in the Netherlands, but soon to become part of Belgium. His prodigious gifts suggested to his father the possibility of another Liszt, and Franck senior pushed his son as hard as he could. César attended Liège conservatoire at eight, was a pupil-teacher before he was twelve, toured giving concerts in his early teens and took private lessons in Paris. In due course his father took French citizenship – the only route by which his son could enter the Paris Conservatoire,

and the gateway to a virtuoso career. In his mid-twenties Franck struck out on his own path, taking on important positions as an organist and church musician, and turning his attention increasingly to composition. In 1872 he became a professor at the conservatoire, affectionately known to his students as 'Père Franck'.

Franck's *Trois Pièces* were written in 1878 and first performed that year by the composer in a major concert at the Palais du Trocadéro, recently built to house the Universal Exhibition. 'Cantabile' sits as a quiet interlude between two more substantial movements. It is based on a single devotional theme, heard first in the treble register then in the tenor amidst complex chromatic harmonies. Finally it is heard in canon between the top line and the pedals, before the music drifts slowly to its close in an expansive coda.

**Marcel Dupré (1886-1971)**  
Prelude and Fugue in B major

Like Bach, Marcel Dupré had organ music in his blood – his father and both grandfathers were professional organists and his mother and uncle were also musicians. He grew up in Rouen, where he could play not only the Cavallé-Coll (the Rolls Royce among organs) in the Abbey of Saint-Ouen, but also another that his father commissioned for the family home. He attended the Paris Conservatoire, won the top prizes, including the coveted Prix de Rome for composition, and went on to a career as one of the great international organists of the twentieth century. He gave over 2000 organ recitals across Europe, the United States, Canada and Australia, including two cycles of the complete organ works of Bach from memory, and was famous for his long, brilliant improvisations.

The three Preludes and Fugues written in 1912 were Dupré's first major compositions for the organ. For a time they were thought too difficult for anyone but the 26-year-old composer to play in public, and they were not published until 1920. The B major Prelude and Fugue opens with a blaze of colour – a pealing carillon underpinned by declamatory pedals. The fugue subject harks back to Bach in its separate phrases and running zig-zag patterns, but also features an almost skittish leap and syncopation. Later, the syncopations develop into jazzy cross-rhythms in a build up that leads to the climactic presentation of the subject simultaneously in its original form and at half speed in the pedals. The carillon effects of the Prelude return and a mighty chord progression carries the work to its magnificent conclusion.

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**Timothy Stewart**

Timothy Stewart began his musical training aged six in singing and piano. In sixth form he was appointed to the post of Organist at All Saints' Church, Dummer, Hampshire and St Giles' and St George's, Ashted. During this time he studied with Katherine Dienes-Williams (Organist and Master of the Choristers at Guildford Cathedral). Since then he has held cathedral positions at Chichester and St Philip's (Birmingham) Cathedrals.

Timothy is currently in his second year at the Royal Birmingham Conservatoire after having been awarded the DMC McDonald Foundation Scholarship Award. At the Conservatoire he is studying for a BMus in Organ Performance under the tutelage of Daniel Moulton and Nicholas Wearne, as well as receiving regular tuition from visiting tutors such as Erwan le Prado and Nathan Laube.

Timothy has enjoyed competition success after being awarded first prize at the IAO-RCO organ playing competition, with the final taking place at York Minster (2024) the London Organ Competition held in St Clement Danes Church, London (2023) and the Leonard Gibbons Organ Competition which was held at St Chad's Cathedral, Birmingham (2024).

He is active as a recitalist, having given solo recitals at numerous prestigious venues such as, Westminster Abbey, Coventry Cathedral and many other cathedrals and churches around the country.

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Villa-Lobos *Bachianas Brasileiras* No. 4 Prelúdio  
J.S. Bach *Prelude, Fugue and Allegro*,  
BWV 998 in E flat Major  
Villa-Lobos *Five Preludes Parra Gracias a la vida*  
Barroso *Aquarela do Brasil*  
Lobo / Buarque *Beatriz*  
Do Bandoli *Assanhado*

**Heitor Villa-Lobos (1887-1959)**  
arr. Sérgio Assad  
*Bachianas Brasileiras No. 4 – Prelúdio / Introdução*

Heitor Villa-Lobos grew up in Rio de Janeiro, where his father encouraged his study of classical music, taking him to operas and concerts and supervising practice on the clarinet and cello. But when his father died prematurely, and family circumstances changed Heitor found himself among the *choroês*, the popular street musicians of the city. During his teenage years he taught himself the guitar and joined small bands that toured the city's cinemas and cafes and also travelled much further afield; later he told colourful and (very possibly) tall stories about his experiences. During the 1920s he made several visits to France, where his concerts appealed to an audience keen on novelty, and his hospitality à la Brésilienne helped to

make valuable contacts. During the 1930s his work was centred in Brazil, but a first visit to the USA in 1945 introduced him to a new and enthusiastic audience; from 1947 he gave annual concert tours on both sides of the Atlantic. To begin with, his composing was divided between popular and classical music; the great achievement of his maturity was to fuse the two in a career as a composer and musical educator that made him the most significant figure in twentieth-century Brazilian music.

The *Bachianas Brasileiras* (which might be roughly translated as Brazilian Bach-isms) is a series of nine suites composed between 1930 and 1945 that combine elements from Bach and the classical baroque with the colours and rhythms of twentieth-century Brazil; each movement has both a classical and a Brazilian title. The suites are written for a variety of instruments, ranging from flute and bassoon duo to full symphony orchestra; by far the best known is the haunting *Cantilena* from *Bachianas Brasileiras* No. 5, for soprano and eight cellos. No. 4 was originally written for piano and later orchestrated by the composer. Its opening movement takes the first four notes of Bach's 'Musical Offering' to build an atmospheric, lyrical melody, breaking out towards the end (as Bach's preludes often do) in improvisatory freedom.

**Johann Sebastian Bach (1685-1750)**  
**Prelude, Fugue and Allegro in E flat Major, BWV 998**

A number of Bach's works are assigned to the lute, but unlike his compositions for harpsichord or organ, Bach's lute music doesn't form a distinct body of work; some of his lute pieces are adapted from originals for solo violin or cello; some like this one, are headed 'for lute or keyboard'; some may have been intended for the *Lautenwerck*, a now extinct keyboard instrument with gut strings and a lute-shaped body. In all these cases, Bach wrote in conventional notation rather than the tablature that was used for lute music, and left it to performers – such as the great lutenist Sylvius Leopold Weiss, with whom he was acquainted – to transcribe and if necessary adapt his music into their own format. Bach's original manuscript of the Prelude, Fugue and Allegro, dating from about 1740, is still in existence, and shows that having run out of space on the page shortly before the end of the piece, he wrote the last portion in the margin in organist's shorthand. This unique copy was sold at Christie's in 2016 for a remarkable £2.5 million.

A strong sense of unity runs through the Prelude, Fugue and Allegro. The rhythms are smooth and flowing, with a gradual sense of increased animation across the three movements. The three-note phrase, dipping in the centre, which opens the Prelude

plays an important part throughout, and the overall feeling is of restraint and sensitivity, enhanced by the intimacy of a performance on lute or guitar. The Prelude runs in a continuous, curving stream of gentle triplets; the broader shape of the movement is controlled by the bass line, which picks up speed or slows down, according to the contours of the harmony. The subject of the Fugue opens with the same three-note shape and comprises eight steadily pacing notes, as if matching the Prelude in both rhythm and melody. In the opening section, the bass line emphasises this subject, giving it not once but three times, each time at a lower and more sonorous pitch. Soon the subject is accompanied by a three-note 'sighing' motif that Bach often used in his vocal music as an expression of sadness or penitence. This movement is in a three-part form that Bach very rarely used for fugues, with a central section that introduces more lively running accompaniments to the subject, before the whole of the opening section is repeated. The final Allegro is in a dance-like form of two repeated sections; like the earlier movements, it explores decorative figures in broad phrases and evenly flowing rhythm.

**Heitor Villa-Lobos**  
**Five Preludes**

- 1 in E minor. *Homenagem ao sertanejo brasileiro*
- 2 in E. *Homenagem ao Malandro Carioca*
- 3 in A minor. *Homenagem a Bach*
- 4 in E minor. *Homenagem ao Indio Brasileiro*
- 5 in D. *Homenagem ao Vida Social*

Villa-Lobos was an expert guitarist, but compared with his output in other media, he wrote little for the instrument. However, his contact with Andrés Segovia in the 1920s inspired two works that have become classics of the guitar repertoire: the *Twelve Studies*, dedicated to Segovia and published in 1929, and these *Five Preludes*, published in 1940 with a dedication to his wife, under her nickname 'Mindinha'. The Preludes' subtitles were not published in the original edition, but were reportedly noted down from a speech by Villa-Lobos; they provide an illuminating window into the different character of each prelude.

Prelude No. 1 is subtitled 'Homage to the residents of the Brazilian sertão', referring to a semi-arid area in the north-east of the country, where the mix of cultures is distinct from other parts of Brazil. A melancholy song rises in the bass – Villa-Lobos writes the tune in larger-sized notes on the page, to ensure the player picks it out among the accompanying chords. The contrasting middle section has a much more instrumental character, with rapid ornamentation and a mix of two- and three-beat metres.

Prelude No. 2 pays tribute to a Rio archetype: the Malandro, or 'bad boy' – a well-dressed, work-shy wise guy who lives as he pleases, always knowing how to bend the rules, and come out on top. The music starts in choro style, with witty improvisatory freedom over a simple harmonic framework. Again there is a contrasting middle section – this time woven from shifting broken chords over a bass line in parallel fifths.

Prelude No. 3 is a homage to Bach, starting with the freedom of a baroque fantasia, and continuing with the harmonies of popular Brazilian music, dressed in the patterns that Bach so often used, which combine two melodic parts into a single zig-zag line.

Villa-Lobos dedicated the fourth Prelude to the indigenous Brazilian peoples, using speeds and textures that allow of many pictorial interpretations. In the first section, the slow, falling melodic phrases are unaccompanied, like a solitary singer, with only a whispered echo colouring the end of the phrases. A central *toccata* of rushing urgency or excitement breaks the mood, before the opening melody returns, at first played with hauntingly high and mysterious harmonics.

The final Prelude brings us back to the city with a homage to 'social life' – 'the fresh-faced young boys and girls who go to the concerts and theatre in Rio'. There are suggestions of the dance hall in the easy-going waltz rhythm of the opening, combined with a touch of wistful *saudade* in the falling contour that pervades the melody both at the start and in the slower middle section. A faster episode with rippling arpeggios lifts the mood before the waltz returns to end the work.

**Violeta Parra (1917-1967)**  
**arr. Emmanuel Sowicz**  
**Gracias a la vida**

Violeta Parra was a singer-songwriter and ethnomusicologist who had a seminal influence on the development of Chile's *nueva canción* (new song) in the middle years of the twentieth century. Her birthday, 4 October, is now Chilean Musicians Day. Seeking to capture the culture of Chile's rural population and working class, she (and others in her family) collected not only traditional songs, but also sayings, customs and recipes. She toured Europe in the 1950s and '60s, established a centre for traditional musicians in Santiago, and hosted a popular radio programme. In addition, she composed several hundred original songs to add to the body of traditional material.

*Gracias a la vida*, Parra's best-known song, was written in 1966 in Bolivia in the year before her

death. It has been popularised by covers and arrangements by many south American artists, and supplied the title song for an album by Joan Baez. The words can be interpreted as a simple affirmation of life, or as something more complex – even, perhaps, as a farewell.

*Thanks to life, which has given me so much. It gave me two bright stars that when I open them, I can perfectly tell black from white, And in the sky above, life's starry backdrop, And among the multitudes the man I love.*

**Ary Barroso (1903-1964)**  
**arr. Sérgio Assad**  
**Aquarela do Brasil**

Orphaned at the age of seven, Ary Barroso was practising the piano for three hours a day at the age of ten, at the insistence of his aunt, and accompanying silent films before he was a teenager. After training as a lawyer, he went on to a many-sided career as composer, pianist, football commentator and talent show host. *Aquarela do Brasil* ('Watercolour of Brazil'), popularised in English-speaking countries simply as 'Brazil', was written one night in 1939 when a rain storm kept Barroso at home, and went on to become his greatest hit. In an interview, he explained he wanted to write a samba that was 'free from the tragedies of life' but celebrated 'all the greatness, the value and the wealth of our land'. After being included in Walt Disney's film *Saludos Amigos* it swept the world and inaugurated a new style of *samba-exaltação* – 'exaltation samba':

*Brazil! Brazil! Oh! These murmuring fountains, Where I quench my thirst, And where the moon comes to play. Oh! This Brazil, beautiful and dark, Is my Brazilian Brazil, Land of samba and tambourine, Brazil! Brazil! For me! For me!*

**Edu Lobo (1943-) and Chico Buarque (1944-)**  
**arr. Sérgio Assad**  
**Beatriz**

Eduardo de Góes 'Edu' Lobo is a Brazilian singer, guitarist, and composer who was associated with the bossa nova movement in the 1960s and whose long career includes over 20 albums recorded between 1964 and 2017. Lobo's collaborator, Francisco Buarque de Hollanda, popularly known as Chico Buarque, is a leading Brazilian singer-songwriter, guitarist, composer, playwright, novelist and poet. His work often includes social, economic, and cultural reflections on Brazil and has not infrequently brought him into conflict with the Brazilian authorities, whilst also earning him the Camões Prize, the most

important prize for literature in the Portuguese language, and eleven Brazilian Music Awards – the highest accolade for Brazilian musicians.

In 1983, Lobo and Buarque collaborated on the music for *O Grande Circo Místico* ('The Great Mystical Circus'), a show incorporating music, ballet, opera, circus, theatre and poetry, inspired by a poem by Jorge de Lima. Lima's poem tells the story of Agnes, an acrobat, and an Austrian aristocrat's love for her. Lobo composed the music quickly, but Buarque struggled with the lyrics, only finding his way into the song's mysterious questioning of life and love when he changed Agnes into Beatriz, an actress, drawing inspiration from Beatrice in Dante's *Divine Comedy*, in whose company Dante ascends to the seventh heaven.

*Look! I wonder if it's a star, I wonder if it's a lie,  
I wonder if it's a comedy, I wonder if it's divine,  
The life of the actress. If one day she falls from the  
sky And the paying crowd demands an encore  
And if the archangel passes around a hat And if  
I were able to become part of her life.*

**Jacob do Bandolim (1918-1969)**  
arr. Sérgio Assad  
Assanhado

Jacob do Bandolim was born Jacob Pick Bittencourt and used the stage name, 'Jacob of the Mandolin', after the instrument he played. He worked in Rio de Janeiro as a pharmacist, insurance salesman, street vendor, and finally notary public, to support himself while also managing a band, *Época de Ouro* ('Golden Age') from whose members – all, like him, with day jobs – he expected commitment, impeccable dress and first class performances.

In addition to his virtuoso playing, Jacob wrote more than 100 choro compositions, ranging from lyrical melodies to the spectacular energy of the *samba-choro* 'Assanhado', which simply translates as 'Exciting'. With its constant patter of finger-work, bass riffs, syncopations and cross-rhythms, carefree snatches of melody, flying arpeggios and extrovert conclusion, it is as exciting to watch in performance as it is to listen to.

### Plínio Fernandes

Born and raised in São Paulo, Plínio Fernandes fuses the tradition of classical guitar with Brazilian folk music.

An exclusive Decca Gold recording artist, Plínio released his debut album, *Saudade*, in 2022, which hit Number One on the Billboard Traditional Classical Albums Chart. His second album, *Bacheando*, released in September 2023, explores Bach's influence on Brazilian music and contrasts with his recently released EP, *Cinema*.

Following recent debuts at the BBC Proms and Lucerne Festival, the 2024/25 season sees Plínio perform solo recitals at St Martin in the Fields and Temple Music Church, as well as making debuts at the Concertgebouw, Amsterdam, Canterbury Festival and Newbury Spring Festival. He will also debut with the BBC Concert Orchestra, performing Rodrigo's *Concierto de Aranjuez*, and Britten *Sinfonia* later this season.

Plínio performs regularly with a number of musicians, including Lang Lang and brothers Braimah and Sheku Kanneh-Mason. Last season saw Sheku and Plinio give a five-date recital tour of the UK which included a sold-out performance at Wigmore Hall.

Plínio was named on Forbes Brazil's Under 30 list, a Rising Star by Classic FM, and recently received the *Revelação Award* at the 30th Annual *Prêmio da Música Brasileira*. A passionate advocate for music education, Plínio was invited to join London Music Masters as an ambassador, and is involved with performing, teaching and guiding young musicians in schools.

## The Sheepdrove Recital

Mikhail Kazakevich piano

Sponsored by The Sheepdrove Trust



Ravel  
*Sonatine*  
i. *Modéré*  
ii. *Mouvement de menuet*  
iii. *Animé*

Debussy  
*Arabesque No.1*  
*Clair de Lune*  
*L'isle joyeuse*

INTERVAL

Chopin-Liszt  
*Fruhling (Spring)*

Liszt  
*Funerailles*  
*Valse Oubliee No.1*  
*Vallee d'Obermann*

**Maurice Ravel (1875-1937)**  
*Sonatine*  
1 *Modéré*  
2 *Mouvement de menuet*  
3 *Animé*

*Pavane pour une infante défunte*

Ravel's parentage already suggests some of the strands of his complex character: from his engineer father, a native of the French/Swiss borderland, we might trace his meticulous precision and love of mechanical instruments; from his Basque mother his fascination with dance and his *penchant* for the colourful and exotic. Ravel grew up in Paris and attended the Conservatoire from 1889 to 1895, and again, in Fauré's composition class, between 1896 and 1900. Outside the orbit of formal education, he belonged to a group of excitable and innovatory young musicians, artists and writers who styled themselves 'Les Apaches'. In five attempts between

1900 and 1905 to secure the sought-after Prix de Rome (a competition for a two-year expenses-paid residency in Italy), his creative instincts – encouraged by Fauré – fell foul of the Conservatoire's dogged insistence on the 'rules' of composition. By the fifth attempt his work was already well known in Parisian musical circles, and a public scandal flared up when he was barred from the final stages of the competition on account of errors in his counterpoint exercise – possibly a deliberate provocation.

By this time Ravel had already composed at least the first movement of the *Sonatine*. It originated in 1903 for a competition announced by the *Weekly Critical Review*, for a sonatina movement of not more than 75 bars. Ravel sent in his entry (actually 84 bars long, and under the not-so-subtle pseudonym 'Verla') but in the meantime the magazine folded and the competition was cancelled. In due course, Ravel added two further movements; the work, was complete by August 1905, and successfully premiered in Lyon the following year.

The first movement models a clear-cut, miniature sonata form, complete with repeated exposition. Short, precise melodic themes, set within Ravel's typical mix of modal and chromatic harmonies, feature the interval of the falling fourth. The delicate pianism of the opening gives way to a more powerful central development, but the music seems rather too cool to justify Ravel's instruction '*fortissimo, passioné*'. The Minuet harks back to the grace and formality of the French eighteenth century, decorated with musical-box-like ornamentation. The third movement is the longest and most dramatic, exploding from its opening with swirling toccata-like figuration and a theme presented in separate bold exclamations. A second theme is derived from the contour of the first movement (falling fourth and rising scale) and alternates with developments of the opening, building at the end from a hushed *pianissimo* to cascades of parallel chords that would have given nightmares to the pedantic professors of the Conservatoire.

The *Pavane pour une Infante défunte* dates from 1899, during Ravel's time as a student with Fauré, who had written his own celebrated Pavane a decade earlier. Like the Minuet of the *Sonatine* it evokes an idealised pre-revolutionary past, and its captivating melody made it an immediate success; to his annoyance, Ravel had to field questions about the identity of the Princess in question, though he had chosen the title, he said, simply because it sounded good. A decade later, he made an orchestral arrangement – perhaps more for commercial than artistic reasons, since by then he had a low opinion of it. Finding it in the programme of a recital that he was reviewing in 1912, he praised the pianist's 'remarkable performance' of this 'incomplete and unadventurous work'.

**Claude Debussy (1862-1918)**  
*Arabesque No.1*  
*Clair de lune*  
*L'isle joyeuse*

By the time Claude Debussy's *Two Arabesques* were published in 1891, when he was aged 29, he had already studied for twelve years at the Paris Conservatoire and spent two years based in Italy as winner of the Conservatoire's Prix de Rome. He had travelled across Europe in summers spent as house musician with the family of Nadezhda von Meck the wealthy music-lover and patron of Tchaikovsky. He had had a passionate affair with a married singer, Marie Vasnier, fourteen years his senior, for whom he poured out a stream of several dozen songs. He had heard Wagner's operas in two visits to Bayreuth and met the novel sounds of oriental music at the Universal Exhibition of 1889. And yet his journey to a revolutionary new style had barely begun. The *Arabesque No. 1* is a beautifully polished piece, graceful, tuneful and artfully constructed in three-part ternary form, but hardly innovative. The title, though, is significant: Debussy later described the essence of the music of Palestrina and Bach as 'divine arabesque'.

The four movements of *Suite Bergamasque*, including *Clair de Lune*, were written in 1890 but not published until 1905, when Debussy was careful to make clear that these were not recent works; much had happened in the intervening years, as could be seen from the list of other compositions advertised in the publication – the *Suite: Pour le Piano*, orchestral *Prelude a l'après-midi d'un faun* and *Nocturnes*, and the opera *Pelléas et Mélisande*. *Clair de lune* (*Moonlight*), like Beethoven's *Für Elise* or Chopin's *Funeral March* is one of those works that have so seeded themselves in the public imagination that they are recognised and perfectly understood by millions who don't need to know who wrote them or where they came from. The piece was first entitled *Promenade sentimentale*, and referenced a poem by Paul Verlaine set not by moonlight but at sunset and narrated by a miserable, 'wounded' individual. For its publication in 1905, Debussy chose a different title, from another poem by Verlaine that he had already set twice for voice and piano, including a version for Madame Vasnier. In its final form the music makes an inspired fit for Verlaine's imaginative vision. Addressing an unknown figure, the poet pictures 'your soul' as a beautiful, moonlit eighteenth-century garden peopled with masked dancers, tinged with sadness as they sing of love.

Ricardo Viñes, pianist friend of both Debussy and Ravel, who gave *L'isle joyeuse* its premiere at the Société Nationale in Paris in 1905, heard Debussy play an early version of a piece with this title in 1903. At that time, it appears that the model for *L'isle*

*Joyeuse* was the Greek island of Kythira, the legendary birthplace of Aphrodite, as celebrated in Watteau's famous painting 'The embarkation to Cythera' (later printed on the cover of the first edition) with its lovers, cupids and rococo sensuousness. By the time of that first performance, however, a less exotic island closer to home had become Debussy's own 'isle joyeuse', adding an element of autobiographical immediacy to this outpouring of delight. For having lied to his wife Lilly that he was on his way to London on business, he took off to the island of Jersey with a new lover, Emma Bardac – like Marie Vasnier a singer – wife of a wealthy banker, former lover of Gabriel Fauré and later to become Debussy's his second wife.

*L'isle joyeuse* has an exuberant quality, emotional rather than descriptive. Pent-up energy is felt from the start, in the trills and flourishes of the introduction, and in the dancing rhythms of the main theme, with its bright 'lydian' modality. Rippling arabesques lead to a second melody, singing in rich chords over a wave-like accompaniment. A middle section blending developments of the main theme with brilliant piano figurations leads to rhetorical fanfares, a climactic presentation of the second melody in a magnificently uninhibited *fortissimo*, and a brief coda that winds up the flourishes from the opening to a very uncharacteristic crash-bang ending.

**Frederic Chopin (1810-1849)**  
*Fruhling (Spring)*

**Franz Liszt (1813-1883)**  
*Funérailles*  
*Valse Oubliée No.1*  
*Vallée d'Obermann*

Amongst all the larger-than-life musicians, artists and writers of the nineteenth century, none was larger or more influential than Franz Liszt. In his childhood an untamed prodigy, he was schooled by Beethoven's pupil Czerny and inspired by the magic of the violinist Paganini to take the art of piano virtuosity to unequalled heights. Touring Europe from end to end, he was the first international superstar, mobbed by hysterical fans a century before the first pop idol. His private life was marked by a succession of scandalous affairs, from the French Countess Marie d'Agoult to the Princess Carolyne Sayn-Wittgenstein, who in 1847 left a Russian Prince and 30,000 serfs to spend the rest of her life with the composer. Under her influence, he abandoned his career as a virtuoso in favour of conducting, composing and teaching. From his base in Weimer he trained the finest pianists of several generations and promoted the 'New German School' of composition which, through the force of Wagner's operas, was to sweep across the whole of

Europe. His complex character also included strong currents of altruism and mysticism. He was a powerful ambassador for his native Hungary, where he always received a hero's welcome, and he undertook a concert tour specifically to make up the deficit in funds for a monument to Beethoven. In later life he took the four minor orders of the Catholic Church; whereas in his youth he was caricatured as a showman surrounded by swooning admirers, he appears in later photographs as a sage in a cassock, with flowing white hair.

The sheer volume of his compositions testifies to Liszt's phenomenal combination of genius and industry. The stream of brilliant piano pieces, transcriptions and fantasies that provided material for his tours was followed by a huge body of choral and orchestral music as well as piano works in which he continued to explore new paths. Different aspects of his life are illustrated in tonight's four works.

Liszt published arrangements of six songs by Chopin in 1860, including *Frühling* (Spring), a setting of a poem by the composer's friend and fellow-émigré Stefan Witwicki. Over a period of years, Chopin had set a number of poems by contemporary Polish poets, which were collected after his death and published in 1857. The melodies adopt a straightforward folk-song style, delicately framed by the piano accompaniments. In some cases Liszt decorated the original with cadenzas and variations, but he left the simple perfection of *Frühling* to speak for itself, content with gently enriching or brightening the texture of different verses and just adding a valedictory twist to the harmony of the closing phrases.

*Funérailles* was written in 1849, in response to the suppression of the 1848 Hungarian Revolution by the forces of the Habsburg emperor Franz Joseph I. With his ardent, idealistic nature, which combined a soulful religious mysticism with powerful humanitarian feelings, Liszt was sympathetic to the revolutionary cause, though, as he had to remind himself, he 'hated politics'. He visited the barricades in Vienna, but his response was more through art than action; he revived the idea of a 'revolutionary symphony' (first considered during the Paris uprisings of 1830) and wrote *Funérailles* in memory of friends who had died or been exiled. The work opens with deep, tolling bells and a build-up of fragmentary, dissonant chords. A fanfare seems to announce the arrival of a cortège, and a slow procession passes, with the rhythms of a funeral march over a melody first low in the bass then repeated in the upper register, building over powerful chords. A hushed, lamenting theme appears, again repeated and building to intense emotion before breaking off, to give way to a distant pounding *ostinato*. Continuing through a gradual build-up

of fanfares, this culminates in a famous climax of thunderous octaves, and the return – *fortissimo* – of the funeral march. A snatch of the lament follows, and a final reminder of the galloping bass promises a big conclusion before disappearing into a few detached chords.

Liszt's late piano pieces form an extraordinary collection of prophetic experiments, variously gaunt and gloomy, full of bizarre, demonic energy or – in the case of the four *Valses Oubliées* – light-hearted but disconcertingly ironic. Waltz-writing was stock-in-trade for early nineteenth-century pianist composers, but when he wrote the first *Valse Oubliée* in 1881 (aged 68) Liszt had not written an original waltz in decades. The intriguing title points both to the nostalgia of recollection and to the distortions of something half-remembered. At first, the swooping melody and sketchy accompaniment barely seem to harmonise. Later, a lush melody pivots on dissonant notes – more insistently on its second appearance, when it stalls on the discord and leaves a single strand of melody to run to an inconclusive end.

During the 1830s, Liszt and Marie travelled extensively across Europe, and Liszt recorded the emotional impact of the Swiss mountains in a series of piano pieces, first published as *Album d'un voyageur* ('Album of a Traveller') and revised as the first volume of the *Années de Pèlerinage* ('Years of Pilgrimage'). As so often with Liszt, there are layers of literary, geographical and emotional reference. The overall title carries echoes of Goethe's seminal novel *Wilhelm Meister*; *Vallée d'Obermann* was inspired by Étienne Pivert de Senancour's eponymous novel, which Liszt had with him as he travelled through Switzerland. Obermann's valley is not a real place but an imaginary location in the Alps, home to an 'archetypal romantic recluse who grapples with the immensity of suffering in the world'. The first edition included an engraving of walkers in mountainous scenery, and was headed with quotations from Senancour and Byron.

In this broadly designed piece, the music starts with a melancholy theme with a descending contour, alternating with a passage of slow, thoughtful chords. After a pause, a new theme appears, luminous in a high register and major key. But the relief is short-lived, as anxious, distorted versions of the melody take over, angular phrases of recitative appear and the pent-up tension grows to fever pitch, before sinking, exhausted. A new nocturne-like section opens with a transfigured version of the opening phrase first falling, but then rising and leading to a climax of exaltation. The last word, however, is given to a single despairing reference to the opening phrase, with harsh dissonances fighting against the final major chord.

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### 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 brought him to the West.

As a result of great success at the International Schubert Competition in Dortmund (Germany), he was engaged to play several concerts with the Dortmund Philharmonic Orchestra, and also gave numerous solo recitals in Germany and France: he received a Special Award from the Schubert Society (Germany) and a Special Prize from SACEM (France), for his performance of 20th century music. In 1993, Mikhail made his debut at the Wigmore Hall (London) and soon afterwards was signed exclusively to the BMG/Conifer recording label, for which he has made numerous internationally acclaimed recordings. These include works 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. He performed with such conductors as Charles Mackerras, Vladimir Spivakov, Alexander Dmitriev, Moshe Atzmon and Thomas Sanderling. In the United Kingdom, he has given numerous recitals at famous venues, including London's Wigmore Hall, St John's Smith Square, and the Southbank Centre and has made many live broadcasts for BBC Radio 3 and BBC1 Television. He regularly performs at Brighton and Newbury Spring festivals (most recently in May 2019 with Russian Philharmonic Orchestra of Novosibirsk under Thomas Sanderling), St. George's (Bristol), Chopin Society (Westminster Cathedral Hall) and often returns to Russia to play solo and chamber music recitals.

Mikhail has been passionately combining his intensive concert activities with teaching. In the UK, he started his teaching career at the Royal Welsh College of Music and Drama (Cardiff). Since 2005, he is Professor of Piano at Trinity College of Music (London). He is also a visiting Professor at Royal Birmingham Conservatoire and frequently gives masterclasses and adjudicates at the London Guildhall School of Music and Drama, the Royal Academy of Music, the Royal College of Music, the Yehudi Menuhin School (Winter Music Academy for young Malaysian musicians), Dartington International Summer School, BYMT Summer International Piano and Composition School, the University of Aberdeen, Jordan National Conservatoire and the Art Centre in Newport. Mikhail has been a jury member at a number of international piano competitions including those in Newport, Dudley, Hastings and Windsor.

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Founded with a mission to spread the love of making music throughout the region, Good Vibes Music Academy stands as a beacon of musical inspiration in the heart of our community. Since our inception, we have dedicated ourselves to nurturing the musical talents of individuals of all ages and backgrounds. With a team of experienced and passionate pro music teachers, we offer a diverse range of music lessons tailored to suit every level and interest. Whether you're a beginner eager to learn the basics, or a seasoned musician looking to refine your skills, our personalised approach ensures that each student receives the guidance and support they need to flourish.

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## Sense & Musicality

### The love story of Jane Austen and Music

Penelope Appleyard soprano • Jonathan Delbridge square piano

Sponsored by Martelize



© Jeff Hutson

Davis	<i>Pride &amp; Prejudice</i> Theme (from BBC Series, 1995)
Haydn	<i>Pastoral Song</i>
Dario Marianelli	<i>Dawn</i> (from <i>Pride &amp; Prejudice</i> film, 2005)
Anon.	<i>The Yellow Haired Laddie</i>
Anon. (words by Robert Burns)	<i>Their Groves of Sweet Myrtle</i>
Dibdin	<i>Soldier's Adieu</i>
Traditional (words by Lady Caroline Keppel)	<i>Robin Adair</i>
Kiallmark	<i>Variations on Robin Adair</i>
Donna McKeivitt (words by Jane Austen)	<i>Ode to Pity</i>
Clementi	<i>Waltz</i>
Gluck	<i>Che faro senza Euridice?</i>
Handel	<i>Ombra mai fu</i>
Devienne	<i>Que j'aime a voir les hirondelles</i>
Steibelt	<i>Storm Rondo</i>
Abrams	<i>Crazy Jane</i>
Patrick Doyle	<i>Weep Ye No More Sad Fountains</i> (from <i>Sense &amp; Sensibility</i> film, 2005)

Accompanied on an historic Broadwood Square Piano (1814) similar to Austen's own, and sung by early music specialist Penelope Appleyard, audiences are transported to an early 19th century drawing room for an intimate recital that explores the 'head vs heart' love story of Jane Austen and music. To celebrate her 250th Anniversary Penelope and Jonathan investigate the role of music in Jane's life and writing, feature some of the lesser-known musical leanings of the Georgian lady(!) and present a ground-breaking commission from composer Donna McKeivitt – possibly the first ever classical musical setting of Austen's writing. Music will include some of Jane's favourite pieces, songs from the family collection that she played and sang, the only song mentioned by name in her books, fashionable music she heard in concert, and music from beloved television and film adaptations. Delivered imaginatively in period dress with narration, extracts from her works and letters and an introduction to the square piano, this thoroughly researched programme has something for fans of both music and literature.

Never having been able to resist singing with a period instrument, Penny began researching all things Jane Austen and square piano swiftly following her first meeting with Jonathan in early 2024. This resulted in *Sense & Musicality*, happily coinciding with Austen's 250th anniversary year. The programme explores the importance of music in Jane's life, and her relationship with it. It also considers that her characters Elinor and Marianne Dashwood might represent the author's own conflicting traits of romance and sense, and her views on all things musical and emotional.

The programme includes music we know Jane played and sang herself (some being scores found in the Austen family music albums, often in her own hand) as well as music and composers mentioned or alluded to in her novels. Also included are pieces from the soundtracks of much-loved screen adaptations, quotes from her writing, as well as extracts from letters between Jane and family members, most often her beloved sister Cassandra.

*Ode to Pity* is a brand-new composition by Donna McKeivitt, commissioned especially for this programme, and is a musical setting of Austen's teenage poem (1793). Jane was 17 at the time of writing and appears to intelligently mock the earnest grandeur of 18th century literary conventions, using highly descriptive, often antiquated language that in fact says nothing of any real depth. Donna has been inspired by this and the folk music Jane would have heard at the time, to create a song the young author might have enjoyed singing herself. Musical settings of Austen's poetry are extremely rare and there appear to be none currently performed or recorded

in the English Song repertoire. This commission aims to change this in celebration of Austen's 250th birthday, and may also be the first contemporary music written especially for square piano.

#### Extract from *Sense and Sensibility* Chapter 24

"Edward's love for me," said Lucy, "has been pretty well put to the test, by our long, very long absence since we were first engaged, and it has stood the trial so well, that I should be unpardonable to doubt it now. I can safely say that he has never gave me one moment's alarm on that account from the first."

Elinor hardly knew whether to smile or sigh at this assertion.

Lucy went on. "I am rather of a jealous temper too by nature, and from our different situations in life, from his being so much more in the world than me, and our continual separation, I was enough inclined for suspicion, to have found out the truth in an instant, if there had been the slightest alteration in his behaviour to me when we met, or any lowness of spirits that I could not account for, or if he had talked more of one lady than another, or seemed in any respect less happy at Longstaple than he used to be. I do not mean to say that I am particularly observant or quick-sighted in general, but in such a case I am sure I could not be deceived."

"All this," thought Elinor, "is very pretty; but it can impose upon neither of us."

"But what," said she after a short silence, "are your views? Or have you none but that of waiting for Mrs Ferrars's death, which is a melancholy and shocking extremity? – Is her son determined to submit to this, and to all the tediousness of the many years of suspense in which it may involve you, rather than run the risk of her displeasure for a while by owning the truth?"

"If we could be certain that it would be only for a while! But Mrs. Ferrars is a very headstrong proud woman, and in her first fit of anger upon hearing it, would very likely secure every thing to Robert, and the idea of that, for Edward's sake, frightens away all my inclination for hasty measures."

"And for your own sake too, or you are carrying your disinterestedness beyond reason."

Lucy looked at Elinor again, and was silent.

"Do you know Mr. Robert Ferrars?" asked Elinor.

### **Pride & Prejudice Theme**

Carl Davis (1936-2023)

The instantly recognisable theme from the 1995 BBC series *Pride & Prejudice*.

### **Pastoral Song**

J Haydn (1732-1809)

From Haydn's collection of English Canzonets which Jane was familiar with, and which appear in the family music albums. This piece is heard being played in a scene from the 1995 series *Pride & Prejudice*.

### **Dawn – theme from Pride & Prejudice**

Dario Marianelli (1963- )

The haunting theme from the soundtrack of the 2005 film *Pride & Prejudice* starring Keira Knightley.

### **The Yellow Hair'd Laddie**

Anon. Scottish.

A Scottish song that appears in the Austen family music books. Scottish and Irish folk songs were extremely popular in Jane's lifetime, so much so that there was more demand than there were printed songs available.

### **Their Groves of Sweet Myrtle**

Anon. Words by Robert Burns

Continuing the Scottish theme, a setting of a poem by Robert Burns that emphasises a patriotic love for one's homeland. Jane copied this song out by hand and simply called it *Song by Burns*.

### **Soldier's Adieu**

Charles Dibdin (1745-1814)

Another manuscript written out by Jane herself, this is an example of the patriotic and rather masculine themed songs that gained popularity at the time, due to the Napoleonic wars that lasted throughout her life. The word 'soldier' is changed to 'sailor' in her manuscript.

### **Robin Adair**

Traditional Irish. Words by Lady Caroline Keppel

A very popular song at the time, this piece is mentioned by name in the novel *Emma*, performed by the character Jane Fairfax. The words are written by Lady Caroline Keppel, who married the real-life surgeon-colonel, Robin Adair.

### **Variations on Robin Adair**

George Kiallmark (1781-1835)

Keyboard variations on the previous song, found in the Austen family music albums.

### **Ode to Pity**

Donna McKeivitt (1970- ). Words by Jane Austen

Commissioned for this programme, *Ode to Pity* is a poem from Austen's *Juvenilia* and a rare (possibly one of the first ever) examples of a classical song setting of Austen's words. On the surface it is a pretty, highly descriptive poem using predominantly natural imagery, following the conventions of 18th century poetry. In fact, it is a caricature of the style and reveals the beginnings of Austen's ready, dry wit. Donna McKeivitt's setting reflects this and the fashion for folk music at the time.

### **Waltz No.9**

Muzio Clementi (1752-1832)

There was a fashion around 1800 for pieces featuring percussion instruments, and these were popular in the home. It was, however, considered problematic for reasons of perceived gracefulness and femininity – ladies were meant to play pianos, harps and other such angelic instruments!

### **Che faro senza Euridice?**

C W Gluck (1714-1787)

Labelled 'a favourite song' in her music collection, Jane was clearly fond of this aria from Gluck's *Orfeo ed Euridice*, one of the most passionate and romantic songs she collected.

### **Slumber Dear Maid (Ombra Mai Fu)**

G F Handel (1685-1759)

Originally from Handel's opera *Xerxes* but performed here with English words that were used in the 1995 adaptation of *Pride & Prejudice*, sung, not entirely successfully, by Mary Bennet.

### **Que j'aime a voir les hirondelles**

Francois Devienne (1759-1803)

A favourite 'French ditty' that Caroline Austen remembered her aunt singing, the manuscript of which is in the Austen family collection. The song tells a sad story about two swallows, lamenting that if one becomes trapped in a cage by a cruel child, both will die of broken hearts.

### **Storm Rondo**

Daniel Steibelt (1765-1823)

An impressive and virtuosic piano piece thought by Patrick Piggott, in his book *The Innocent Diversion*, to be the 'grand concerto' played by Marianne Dashwood that drowns out her sister's secret conversation. The text is provided as the piano will, as intended, cover up the speech!

### **Crazy Jane**

Harriett Abrams (1758-1821)

Johann Baptist Cramer is the only composer named in Austen's novels. In *Emma* she mentions the keyboard variations that were inspired by this popular song by singer and composer Harriett Abrams.

### **Weep Ye No More Sad Fountains**

– from *Sense & Sensibility*

Patrick Doyle (1953-)

A beautiful contemporary setting of John Dowland's poem, this is sung by Marianne Dashwood (Kate Winslet), as Colonel Brandon (Alan Rickman) looks on, falling in love with her.

### **Penelope Appleyard**

"Blessed with a voice of pristine clarity" Penelope Appleyard is a soloist, ensemble singer and early music specialist. She graduated with distinction from the Royal Birmingham Conservatoire, and received honorary membership in 2019. She is soprano with Apollo5, with whom she tours internationally singing everything from plainchant to pop, her own arrangements featuring on recent albums. She has a passion for chamber music and is co-founder of soprano duo Fair Oriana, described by Classic FM as "pure vocal beauty." She enjoys devising creative programmes, recently writing a script entirely in rhyming couplets for Fair Oriana's new baroque programme *Venus*, premiered at Vienna's Konzerthaus in 2024. She has performed as a soloist at prestigious venues internationally, and with ensembles including The New London Consort, Taverner Consort, Monteverdi Choir, AAM, OAE, Arcangelo, Ex Cathedra and the Royal Shakespeare Company, among others, and appears on numerous recordings. Oratorio engagements have included *Messiah* with the AAM, *King Arthur* for the Brighton Early Music Festival, Bach *Magnificat* for the Three Choirs Festival and *Messiah* as a Nevill Holt Young Artist. She has recorded Handel's *Neun Deutsche Arien* to critical acclaim, and has a private teaching practice at home in Somerset.

### **Jonathan Delbridge**

Jonathan Delbridge is a versatile musician well-known for his exciting and varied concert programmes on both piano and organ, now including his beautifully restored Broadwood Square Piano (1814). He has performed at a wide range of venues from the Royal Albert Hall and Birmingham Symphony Hall to his own village church in Somerset, being a champion for professional music-making in the local areas of his rural home county. Jonathan has a special interest in English piano music and was recently awarded a Fellowship from the National College of Music for his thesis entitled *A Study of the Piano Music of George Frederick Pinto* and as a result has been styled "one of the greatest experts on this composer alive today". He has recently produced a disc entitled *The Story of the Square Piano*, featuring music that explores the history and prominence of these instruments. As an organist he has made regular broadcasts for the BBC from Truro Cathedral and performed with virtuoso Carlo

Curley. Jonathan is in particular demand as an accompanist, having worked with leading professional soloists including internationally renowned trumpeter Crispian Steele-Perkins, bass-baritone Stephen Varcoe, bass Arwel Huw Morgan and clarinetist/saxophonist David White. In August 2024 Jonathan launched the South Somerset Music Centre, a dedicated concert space and home to his extensive music teaching practice, where he organises a programme of concerts, workshops, masterclasses and other events.



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## The Gesualdo Six Wishing Tree

**Owain Park** bass/director • **Guy James** countertenor • **Alasdair Austin** countertenor  
**Joseph Wicks** tenor • **Josh Cooter** tenor • **Simon Grant** baritone

Sponsored by Mr & Mrs Patrick Hungerford and Mr & Mrs Toby Ward



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Byrd	<i>This sweet and merry month of May</i>
David Bednall	<i>Put out into the deep</i>
arr. Vaughan Williams	<i>Bushes and Briars</i>
Alison Willis	<i>The Wind's Warning</i>
Joby Talbot	<i>The Wishing Tree</i>
Alec Roth	<i>The Flower</i>
Owain Park	<i>When Love Speaks</i>
arr. Whitbourn	<i>The Lark in the Clear Air</i>
Arcadelt	<i>Il bianco e dolce cigno</i>
Gibbons	<i>The Silver Swan</i>
Villiers Stanford	<i>The Blue Bird</i>
Christen Holmes	<i>Summer Shower</i>
des Prez	<i>El Grillo</i>
arr. Simon Carrington	<i>O my love is like a red, red rose</i>
Wilbye	<i>Draw on, sweet night</i>

### William Byrd (c.1540-1623) *This sweet and merry month of May*

During a lifetime stretching from the reign of Henry VIII almost to the accession of Charles I, William Byrd lived at the crossroads of England's artistic, social and religious life. Steering a perilous course as a private Catholic with a position at Elizabeth's court, he was a Gentleman of the Chapel Royal from 1572 until his death, and lived on close terms with several leading aristocratic families for whom he wrote sacred, chamber and keyboard music. Together with Thomas Tallis, he enjoyed a profitable 21-year royal patent guaranteeing a monopoly on the printing of music and manuscript paper.

Two versions of 'This sweet and merry month of May', one in four and one in six parts, were published in 1590 in Thomas Watson's 'First sett of Italian Madrigals Englished', a book given over entirely to Italian composers except for 'two excellent madrigals of Master William Byrd, composed after the Italian vein at the request of the said Thomas Watson' – a request perhaps intended to smooth the way to a printing licence. Although Byrd wrote only a small amount of secular music, he is thoroughly at home in his 'Italian vein', with decorative, intertwining entries, a skipping, rhythmic 'tripla' section, and stately expansiveness to introduce the Queen.

### David Bednall (1979-) *Put out into the deep*

David Bednall's prolific output over the past twenty years has established him as one of the leading choral composers of his generation. In a varied and active career as composer, choral director and organist, he has been particularly connected with cathedrals and choirs in Bristol and the west of England, but has also given organ recitals at Notre-Dame and La Trinité, Paris and many English cathedrals.

*Put out into the deep* was written in 2008 for the vocal group Opus Anglicanum, and sets the Gospel story of the calling of the disciples Simon Peter, James and John and the miraculous catch of fish. Bednall has written "What I admire most in the work of other composers, and have used as the main ingredients for my own compositions, are colour and texture. I believe these to be ... crucial in any successful and reflective setting of a text." The highly effective colours and textures of *Put out into the deep* range from unison choral narrative to dense close harmony, the excited exclamations over the catch of fish, and the final magisterial calm of Jesus' words.

### arr. Ralph Vaughan Williams (1872-1954) *Bushes and Briars*

Years before he became involved, together with Cecil Sharp, in collecting and recording the fast-disappearing repertoire of the oral tradition, Vaughan Williams recognised his affinity with English folk song; recalling the time in 1893 when he had first heard the folk song *Dives and Lazarus* at the age of 21, he described the effect as 'a sense of recognition. Here's something which I have known all my life, only I didn't know it'. Ten years later, *Bushes and Briars* was the first song that he met as a serious collector of folk songs. After tea at an old people's tea party at Ingrave, Essex, he remembered, 'we asked if any of them knew any of the old songs, whereupon an old man, a shepherd, began to sing a song which set all my doubts about folk song at rest.'

Whether he was writing a simple piano accompaniment, making a choral setting or using a folk tune as the basis for an instrumental 'fantasia', Vaughan Williams was careful not to force traditional material into alien chord patterns or formal rhythms, but developed the language and atmosphere of his arrangements from the inherent qualities of the melody and text.

### Alison Willis (1971-) *The Wind's Warning*

Alison Willis is an award-winning composer whose works have been performed and broadcast internationally. In common with many contemporary composers, her music connects with wider aspects of social and community life. She finds particular inspiration in historical sources and events, forgotten women, social issues and English folk music, and enjoys working collaboratively with both young people and adults. She is an experienced pianist, organist, folk musician and Musical Director, enjoys composing music for theatre and is a Trustee of the Martin Read Foundation, supporting young composers.

Willis' setting of Ivor Gurney's *The Wind's Warning*, with its troubled, double-edged message of despair and reassurance, offers a vocal picture of the poem, framed by the hissing and moaning of the wind. The poet is represented by a single voice, whose words carry with particular clarity over wordless accompaniment, with critical moments underlined by the whole ensemble.

### Joby Talbot (1971-) *The Wishing Tree*

Joby Talbot studied composition privately with Brian Elias and at Royal Holloway and Bedford New College, before completing a Master of Music (Composition) at the Guildhall School of Music and Drama under Simon Bainbridge. Though classically trained, his early career included film and television scores and pop arrangements, as arranger and keyboardist with Neil Hannon's band The Divine Comedy and as saxophonist for gothic rock band Nosferatu. In 1999, he was commissioned to write the theme and score for BBC 2's comedy series *The League of Gentlemen*, for which he was awarded the Royal Television Society Award for Best Title Music.

*The Wishing Tree* was written in 2002 for The King's Singers, commissioned by the ensemble and the BBC Proms as part of Queen Elizabeth's Golden Jubilee. Wishing trees, where, according to a folk custom, people have hammered coins into the bark for good luck, are found in various parts of Britain.

The song plunges us into a hypnotic world of minimalist repetition, breaking up the text as if hammering away at the tree, and underpinned through fast and slow sections by a single persistent harmony.

**Alec Roth (1948-)**  
*The Flower*

Alec Roth was born near Manchester of German/Irish descent. At the age of five the serendipitous gift of an old upright piano set him on his way to a musical career. Years of amateur music-making laid the foundation of his approach to composition – practical, flexible, pragmatic. Following study as a mature student at Durham University, he was invited to study at the Academy of Indonesian Performing Arts in Surakarta. “My biggest turning point,” he writes, “– personally, as well as musically – was going to live and study in Java. The aim was to learn gamelan, but the experience profoundly challenged my thinking about my own musical culture”. On his return he founded the Gamelan Programme at London's Southbank Centre, and returned to composition, applying his new ideas to the sounds and traditions he had grown up with.

Alec Roth writes: “Early in 2007 I set four stanzas of George Herbert's poem *The Flower* at the suggestion of Judy Rees, who had invited a number of composers to contribute new hymn-tune settings of Herbert's poetry, to be published by the George Herbert in Bemerton Group in association with the Royal School of Church Music. I made further use of the melody in the second movement of *Ponticelli*, which I was working on at the time.”

Roth's melody pares the musical content down to a self-contained line that matches the quiet humility of Herbert's poem; the lightly elaborated choral arrangement was prepared for the chamber choir Ex Cathedra.

**Owain Park (1993-)**  
*When love speaks*

‘When love speaks’ is the final movement of Owain Park's *Shakespeare Love Songs*, which was commissioned by The Maesbury Singers and their conductor, Iain MacLeod-Jones in 2013. The collection brings together a variety of texts from across Shakespeare's oeuvre united by the theme of love, with this movement amalgamating words from Sonnet 116, *Venus and Adonis* and *Love's Labour's Lost*.

**arr. James Whitbourn (1963-2024)**  
*The Lark in the Clear Air*

James Whitbourn, whose death last year at the age of 60 was a great loss to British music, was an internationally-renowned composer, recognised by The Observer as ‘a truly original communicator in modern British choral music’. A graduate of Magdalen College, Oxford, his career in music began in the BBC, for whom he worked as composer, conductor, producer and presenter. Whitbourn's commissions included music to mark several national and international events; his largest composition is the concert-length choral work *Annelies*, which sets words from *The Diary of Anne Frank*.

Whitbourn's setting of the traditional melody *The Lark in the Clear Air* was first performed on May Day 2022 as part of the annual May Day singing at sunrise from Magdalen College tower. This famous tradition possibly dates from 1509, as a celebration of the endowment of the College by Henry VII, who had died on 21 April that year; it came to national attention in a celebrated 1888 painting by Henry Holman Hunt.

**Jacques Arcadelt (1507-1568)**  
*Il bianco e dolce cigno*

The details of Jacques Arcadelt's early life – even his exact nationality – are unclear. He was born near the Franco-Flemish city of Namur, and by 1539, in his early thirties, was living in Italy, where he was referred to by the Venetian publisher of his first four books of madrigals as ‘the divine Arcadelt’. Later, he was employed in the Papal musical establishment in Rome, before moving to France, to work for the church, aristocracy and court. His Italian madrigals and French chansons became extremely popular and influential. Charles Burney, in his 1789 *General History of Music*, reproduced the whole of *Il bianco e dolce cigno*; ‘For the time in which he lived’ wrote Burney, ‘his melodies are uncommonly natural, smooth and graceful’. This swan points a very different moral from Gibbons', with Arcadelt emphasising the sixteenth-century sexual connotations of ‘dying’ in the repetitions of ‘*mille morte*’, ‘a thousand deaths’.

**Orlando Gibbons (1583-1625)**  
*The Silver Swan*

Orlando Gibbons came from a musical dynasty that included his father, brothers and children, all of whom held leading positions in the university cities of Cambridge and Oxford or as court musicians in London. Born in Oxford, Gibbons was deputising as an unsalaried singer in the Chapel Royal at the age

of 20, rising to a paid position two years later; by the 1610s he had become well known both as a composer and as the most outstanding organist in England. He wrote English church music, instrumental works for viols and keyboard, and a small number of rather serious-minded madrigals, published in 1612 and dedicated to his patron Sir Christopher Hatton, who may have written some of the words. *The Silver Swan* is one of the most perfect of short part-songs, with a sustained, grave melodic beauty animated by gently active part-writing, and a punch-line delivered with the straightest of faces.

**Charles Villiers Stanford (1852-1924)**  
*The Blue Bird*

Charles Villiers Stanford's setting of ‘The blue bird’ is his most celebrated part-song. This gem is the third of Eight Part-Songs, all settings of texts by Mary Coleridge, who during her lifetime was much better known as a novelist. Highly regarded by a minority including some distinguished figures, her poetry is fresh and direct. Stanford's admiration of her work was not shared by many of his contemporaries, though Frank Bridge and Hubert Parry are among the exceptions. The serenity of the picture painted owes something to the unorthodox use of unresolved chords—the piece tapers away on one—and a judicious technique of hanging, lengthy notes which allow no ripples on the surface of this particular lake.

**Christen Holmes (2000-)**  
*Summer Shower*

The US-based composer Christen Holmes sets Emily Dickinson's *Summer Shower* for four voices, with each line bringing out elements of the text through sensitive and delicate writing, creating a piece with the timeless quality of a folk song. It was written specifically for The Gesualdo Six in 2016.

**Josquin des Prez (c. 1440-1521)**  
*El Grillo*

Josquin des Prez was the most influential composer of the first half of the sixteenth century. He was born in the French/Flemish border region and employed at various times at the Papal court in Rome and other royal and aristocratic courts in Italy and France. The details of his biography are very uncertain but there is no doubt about his reputation. According to Baldassare Castiglione, author of the famous guide to life in high places, *The Book of the Courtier*, drafted in 1508, Josquin's name was enough to win approval for any composition. Most of Josquin's output consisted of sacred works; *El Grillo* (‘The cricket’) is a rare

exception, a *frottola* or part-song, chosen by the earliest printer of polyphonic music, Ottaviano Petrucci, for inclusion in his third anthology of *frottole* (1504). Clearly intended as a piece of fun, with its quick-fire dialogue and chirpy imitation of the sound of a cricket, it may well have been a piece of banter aimed at Carlo Grillo, a singer employed alongside Josquin in the entourage of Cardinal Ascanio Sforza.

**arr. Simon Carrington (1942-)**  
*O My Love is Like a Red, Red Rose*

*O My Love is Like a Red, Red Rose* is a poem adapted by Robert Burns (1759–1796) – ‘a simple old Scots song which I had pickt up in this country’, he called it – which first appeared in Peter Urbani's *Selection of Scots Songs* of 1794. Urbani wrote (in a presumptuous tone that can't have endeared him to the poet) that the words were ‘obligingly given to him by a celebrated Scots poet, who was so struck by them when sung by a country girl that he wrote them down and, not being pleased with the air, begged the author to set them to music in the style of a Scots tune.’ Following Urbani's now-forgotten setting, there were several further attempts to fit the words to a traditional tune. The version that has become universally popular sets the text to the melody ‘Low down in the Broom’, and was published by Robert Archibald Smith in *The Scottish Minstrel* in 1821. Simon Carrington arranged the song for the King's Singers in 2009, to celebrate the 250th anniversary of Robert Burns' birth.

**John Wilbye (1574-1638)**  
*Draw on, sweet night*

John Wilbye spent thirty years in the service of the wealthy Kytson family, who divided their time between Hengrave Hall, Suffolk and their London town house, as a household composer and, it appears, valued family retainer. In London he was involved with music publishing, and issued two sets of madrigals, in 1598 and 1609. Apart from the 64 pieces in these collections, hardly any of his music survives, but they are enough to give him a place as arguably the greatest master of the madrigal – with *Draw on, sweet night* one of the finest examples. ‘Melancholy’ was an Elizabethan and Jacobean obsession, both a fashionable pose and an understandable reaction to the living conditions of the age and the divisions within society. In the text, night is both a solace and an opportunity for grieving; Wilbye represents both aspects in his music, alternating between major and minor modes and smooth and more angular phrases. At the words ‘And while thou now in silence dost enfold’ the music slowly ascends, as if the mundane cares of the world are at least partially lifting.

**William Byrd**

*This sweet and merry month of May*

This sweet and merry month of May,  
While Nature wantons in her prime,  
And birds do sing, and beasts do play  
For pleasure of the joyful time,  
I choose the first for holiday,  
And greet Eliza with a rhyme:  
O beauteous Queen of second Troy,  
Take well in worth a simple toy.  
Thomas Dekker (c. 1572-1632)

**David Bednall**

*Put out into the deep*

While the people pressed upon him to hear the word  
of God, he was standing by the lake of Gennes'aret.

And he saw two boats by the lake; but the fishermen  
had gone out of them and were washing their nets.

Getting into one of the boats, which was Simon's, he  
asked him to put out a little from the land. And he sat  
down and taught the people from the boat.

And when he had ceased speaking, he said to Simon,  
"Put out into the deep and let down your nets for  
a catch."

And Simon answered, "Master, we toiled all night  
and took nothing! But at your word I will let down  
the nets."

And when they had done this, they enclosed a great  
shoal of fish; and as their nets were breaking, they  
beckoned to their partners in the other boat to come  
and help them. And they came and filled both the  
boats, so that they began to sink.

But when Simon Peter saw it, he fell down at Jesus'  
knees, saying, "Depart from me, for I am a sinful man,  
O Lord." For he was astonished, and all that were with  
him, at the catch of fish which they had taken; and so  
also were James and John, sons of Zeb'edee, who  
were partners with Simon. And Jesus said to Simon,  
"Do not be afraid; henceforth you will be catching  
men." And when they had brought their boats to  
land, they left everything and followed him.  
Luke 5: 1-11

**arr. Ralph Vaughan Williams**

*Bushes and briars*

Through bushes and through briars  
I've lately made my way;  
All for to hear the small birds sing  
And the lambs to skip and play,

I overhead my own true love,  
Her voice it was so clear.  
"Long time have I been waiting for  
The coming of my dear.

Sometimes I am uneasy  
And troubled in my mind  
Sometimes I think I'll go to my love  
And tell to him my mind

And if I should go to my love  
My love he would say "nay"  
If I show to him my boldness  
He'd ne'er love me again."  
Traditional

**Alison Willis**

*The Wind's Warning*

All night the fierce wind blew –  
All night I knew  
Time, like a dark wind, blowing  
All days, all lives, all memories  
Down empty endless skies –  
A blind wind, strowing  
Bright leaves of life's torn tree  
through blank eternity:  
Dreadfully swift, Time blew.  
All night I knew  
the outrush of its going.

At dawn a thin rain wept.  
Worn out, I slept  
And woke to a fair morning.  
My days were amply long,  
and I content  
In their accomplishment –  
Lost the wind's warning.  
Ivor Gurney (1890-1937)

**Joby Talbot**

*The Wishing Tree*

I stand neither in the wilderness  
nor fairyland

but in the fold  
of a green hill

the tilt from one parish  
into another.

To look at me  
through a smirr of rain

is to taste the iron  
in your own blood

because I hoard  
the common currency

of longing: each wish  
each secret assignation.

My limbs lift, scabbed  
with greenish coins

I draw into my slow wood  
fleur-de-lys, the enthroned Britannia.

Behind me, the land  
reaches toward the Atlantic.

And though I'm poisoned  
choking on the small change

of human hope,  
daily beaten into me

look: I am still alive—  
in fact, in bud.  
Kathleen Jamie (1962-)

**Alec Roth**

*The Flower*

How fresh, oh Lord, how sweet and clean  
Are thy returns! even as the flowers in spring;  
To which, besides their own demeanor  
The late-past frosts tributes of pleasure bring;  
Grief melts away  
Like snow in May,  
As if there were no such cold thing.

Who would have thought my shriveled heart  
Could have recovered greenness? It was gone  
Quite underground; as flowers depart  
To see their mother-root, when they have blown,  
Where they together  
All the hard weather,  
Dead to the world, keep house unknown.

And now in age I bud again,  
After so many deaths I live and write;  
I once more smell the dew and rain,  
And relish versing. Oh, my only light,  
It cannot be  
That I am he  
On whom thy tempests fell all night.

These are thy wonders, Lord of love,  
To make us see we are but flowers that glide;  
Which when we once can find and prove,  
Thou hast a garden for us where to bide;  
Who would be more,  
Swelling through store,  
Forfeit their Paradise by their pride.  
George Herbert (1593-1633)

**Owain Park**

*When love speaks*

Love is not love when it alteration finds,  
Or bends with the remover to remove:  
Oh no, it is an ever fixed mark,  
That looks on tempests, and is never shaken.  
Love comforteth like sunshine after rain  
Love's gentle spring doth ever fresh remain  
And when love speaks, the voice of all the gods  
Makes heaven drowsy with the harmony

**arr. James Whitbourn**

*The Lark in the Clear Air*

Dear thoughts are in my mind  
And my soul soars enchanted,  
As I hear the sweet lark sing  
In the clear air of the day.

For a tender beaming smile  
To my hope has been granted,  
And tomorrow she shall hear  
All my fond heart would say.

I shall tell her all my love,  
All my soul's adoration,  
And I think she will hear  
And will not say me nay.  
It is this that gives my soul  
All its joyous elation,  
As I hear the sweet lark sing  
In the clear air of the day.  
Sir Samuel Ferguson (1810-1886)

**Jacques Arcadelt**

*Il bianco e dolce cigno*

Il bianco e dolce cigno  
cantando more, ed io  
piangendo giung' al fin del viver mio.  
Stran' e diversa sorte,  
ch'ei more sconcolato  
ed io moro beato.  
Morte che nel morire  
m'empie di gioia tutto e di desire.  
Se nel morir, altro dolor non sento,  
di mille mort' il di sarei contento.  
Giovanni Guidiccioni (1480-1541)

The white and sweet swan  
dies singing, and I,  
weeping, reach the end of my life.  
Strange and different fate,  
that he dies disconsolate  
and I die a blessed death,  
which in dying fills me  
full of joy and desire.  
If in dying, were I to feel no other pain,  
I would be content to die a thousand deaths a day.

**Orlando Gibbons**

*The Silver Swan*

The silver Swan, who, living, had no Note  
When Death approached, unlocked her silent throat.  
Leaning her breast upon the reedy shore  
Thus sang her first and last, and sang no more:  
"Farewell, all joys! O Death, come close mine eyes!  
More Geese than Swans now live, more Fools than  
Wise."  
Anon

**Charles Villiers Stanford**

*The Blue Bird*

The lake lay blue below the hill.  
O'er it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.  
The sky above was blue at last,  
The sky beneath me blue in blue.  
A moment, ere the bird had passed,  
It caught his image as he flew.  
Mary E. Coleridge (1861-1907)

**Christen Holmes**

*Summer Shower*

A drop fell on the apple tree,  
Another on the roof;  
A half a dozen kissed the eaves,  
And made the gables laugh.  
A few went out to help the brook,  
That went to help the sea.  
Myself conjectured, Were they pearls,  
What necklaces could they be!  
The dust replaced in hoisted roads,  
Birds sung, The sunshine threw its hat away,  
The breezes brought dejected lutes,  
And bathed them in the glee;

The East put out a single flag,  
And signed the fete away.  
A drop fell on the apple tree.  
Emily Dickinson (1830-1886)

**Josquin des Prez**

*El Grillo*

El grillo è buon cantore  
Che tiene longo verso.  
Dalle beve grillo canta.  
Ma non fa come gli altri Uccelli  
Come li han cantato un poco,  
Van de fatto in altro loco  
Sempre el grillo sta pur saldo,  
Quando la maggior el caldo  
Alhor canta sol per amore.  
The cricket is a good singer  
He can sing very long  
He sings all the time.  
But he isn't like the other birds.  
If they've sung a little bit  
They go somewhere else  
The cricket remains where he is  
When the heat is very fierce  
Then he sings only for love.

**arr. Simon Carrington**

*Oh my love is like a red, red rose*

O my Love is like a red, red rose  
That's newly sprung in June;  
O my Love is like the melody  
That's sweetly played in tune.  
So fair art thou, my bonnie lass,  
So deep in love am I;  
And I will love thee still, my dear,  
Till a' the seas gang dry.  
Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
I will love thee still, my dear,  
While the sands o' life shall run.  
And fare thee well, my only love!  
And fare thee well awhile!  
And I will come again, my love,  
Though it were ten thousand mile.  
Robert Burns (1759-1796)

**John Wilbye**

*Draw on, sweet night*

Draw on, sweet Night, best friend unto those cares  
That do arise from painful melancholy;  
My life so ill through want of comfort fares,  
That unto thee I consecrate it wholly.  
Sweet Night, draw on; my griefs, when they be told  
To shades and darkness, find some ease from  
paining;  
And while thou all in silence dost enfold,  
I then shall have best time for my complaining

**The Gesualdo Six**

The Gesualdo Six is an award-winning British vocal ensemble comprising some of the UK's finest consort singers, directed by Owain Park. Praised for their imaginative programming and impeccable blend, the Ensemble formed in 2014 for a performance of Gesualdo's *Tenebrae Responsories* in Cambridge and has gone on to perform at numerous major festivals around the world.

Notable highlights include a concert in the distinguished Deutschlandradio Debut Series, performances at renowned venues including Wigmore Hall (London), Miller Theatre (New York), the Sydney Opera House, and their debut at the BBC Proms in 2023. In 2024, The Gesualdo Six made their South American debut in Colombia, and will appear in Japan, China and Singapore for the first time. The Ensemble has collaborated with Fretwork, the Brodsky Quartet and Matilda Lloyd, and tour a work of concert-theatre titled *Secret Byrd* with Director, Bill Barclay.

The Gesualdo Six is committed to music education, regularly hosting workshops for young musicians and composers. The Ensemble has curated two Composition Competitions, with the most recent edition drawing entries from over three hundred composers worldwide. The Ensemble recently commissioned new works from Shruthi Rajasekar and Joanna Marsh, alongside *coronasolfège for 6* by Héloïse Werner.

The Ensemble has harnessed the power of social media to make classical music accessible to millions worldwide, creating captivating videos from beautiful locations while on tour. They released their debut recording *English Motets* on Hyperion Records in early 2018 to critical acclaim, followed by seven further albums (*Christmas, Fading, Josquin's Legacy, Gesualdo's Tenebrae Responsories, Lux Aeterna, William Byrd's Mass for five voices* and *Morning Star*). Their latest album, *Queen of Hearts*, was released at the end of June 2024.

## An Evening of Indian Classical Music

Debasmita Bhattacharya sarod • Kousic Sen tabla



Relax and unwind to the beautiful sounds of a classic Indian music concert set featuring two world-renowned musicians.

A luminous talent within the realm of Indian classical music, Debasmita Bhattacharya not only boasts a profound understanding of classical traditions but also possesses an innovative spirit, revitalising the timeless essence of Hindustani music.

Debasmita was born into a family steeped in music heritage, and her journey with music started from a young age with her father and Guru Pandit Debashish Bhattacharya. She further trained with Guru Pandit Buddhadev Dasgupta's, hailing from the lineage of the Senia Shahjahanpur Gharana. She has since evolved into the powerhouse musician she is today, touring across India and internationally with numerous cross-genre musicians, breaking gender stereotypes along the way.

Debasmita is joined by the virtuoso Indian percussionist, Kousic Sen, a highly acclaimed tabla artist renowned for his extraordinary talent that has graced the stage alongside India's most illustrious classical musicians, captivating audiences worldwide. His extensive performance experience and creative flair has solidified his reputation as a leading figure in the world of classical Indian music.

### Debasmita Bhattacharya

Debasmita Bhattacharya, the celestial young sarod virtuoso, stands as a beacon of musical brilliance in the world of Indian classical music. Belonging to a family of musicians, Debasmita was born into a culturally rich Bengali household. Her journey with sarod commenced at a tender age under the tutelage of her father Sarod maestro Pandit Debasish Bhattacharya. Consequently, she entered into the tutelage of the legendary Padma Bhushan Pandit Buddhadev Dasgupta of the Senia Shahjahanpur Gharana. Her unwavering commitment to the pursuit of musical excellence has led her to master the intricate nuances of this traditional instrument. She has honed her craft under the guidance of eminent maestros, absorbing their rich musical heritage with an insatiable thirst for knowledge.

In addition to her illustrious solo career, Debasmita has actively participated in various international music projects, orchestras, and collaborations with esteemed music composers. Her versatility and ability to seamlessly blend classical traditions with contemporary expressions have made her a sought-after artist on the global stage. Not only does Debasmita captivate audiences as a remarkable performer, but she is also a revered educator, generously sharing her profound knowledge with aspiring musicians. Her relentless dedication

to preserving and promoting the sarod tradition is palpable in her efforts to nurture the next generation of exceptional talent. Virtuoso Debasmita Bhattacharya is an embodiment of unparalleled artistry, dedicating her life to the sarod and leaving an indelible mark on the world of Indian classical music. Her music transcends boundaries, seamlessly connecting tradition with innovation, and her enchanting performances continue to mesmerise and inspire music enthusiasts across the globe.

Debasmita has graced prestigious stages worldwide, including captivating performances at World Expo 2020 in Dubai, enthralled audiences in the UK at Queen Elizabeth Hall with the renowned Aurora Orchestra and handpan player Manu Delago, as well as leaving her musical footprint in the Middle-East countries including Kuwait, Qatar, Muscat and Oman. She has travelled to the Far East, performing on multiple stages in China, as well as the United States of America, where she created, recorded and collaborated with musicians spanning multiple styles of music. In Europe, she has performed with a diverse span of cross-cultural musicians as well as solo classical performances in Sweden, Italy, France, Netherlands, Scotland and England. Her sarod's melodies have traversed borders, uniting diverse audiences in a shared appreciation of the harmonious art form. Her ventures into cross-cultural musical experiences have led her to interact and collaborate with a variety of musical styles as instruments including African Kora, Chinese Guzheng, Serbian Accordion and more. As part of the World Strings Ensemble at Expo 2020, her own musical composition was performed by select musicians including a prestigious performance at Future Museum, Dubai.

### Kousic Sen

Kousic was born in a musical family in Calcutta (now Kolkata), India. From before his birth, he was exposed to Indian music. His mother, Smt Tapati Sen, was a prominent North Indian Classical Vocalist and an A Grade artist of All India Radio. He started playing Tabla, very informally, with his father, Mr P. L. Sen and later continued his training under the guidance of an expert of Farrukabad Gharana, Pdt. Manik Pal. At a very young age he showed tremendous progress and was guided by his parents to adopt the immensity of Benaras Gharana from the great Guru, Prof. Biswanath Bose, a prominent disciple of Pdt Kanthe Maharajah of Banaras Gharana. After a sudden and unexpected death of his guru, he continued his training under the watchful eye of Great Tabla Maestro, Pandit Kumar Bose, whose art of playing inspired him and continues to do so to this day. Kousic is the first "Gandha Bandhan Shagrid" (formal ceremony to become a disciple) of Pandit Kumar Bose. Kousic was also galvanised by another gifted person of his teachers' family, Pdt. Jayanta Bose whose guidance helped him to not only understand but also to meander into the global music scene. As a graded artist Kousic was attached to All India Radio and National Television from a very tender age. Throughout his studentship Kousic achieved top places in different India-based competitions.

After his graduation in Accountancy, he determined to go through with music as a profession. Kousic has performed alongside various notable musicians and groups across the planet since 1988. His experiences of working with musicians from Cuba, Indonesia and Iran, Flamenco dancers, Philharmonic Orchestras, Tap dancers, etc. has contributed a lot in his musicianship and given him a unique identity. In recent years he has settled in the cultural hub of Liverpool with his family. Although he still performs regularly, he has chosen to spend the majority of his time enlightening the next generation of musicians and performers.

## Maiastra Piano Quartet

**Akiko Ono** violin / director • **Aisha Goodman** viola  
**Nathanael Horton** cello • **Sofia Medina** piano

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## Young Artists Recital 2

**Mendelssohn** Piano Quartet No. 3 in B minor,  
Op. 3

**Dvořák** Piano Quartet No. 2 in Eb major,  
Op. 87

**Mendelssohn (1809-1847)**  
Piano Quartet No. 3 in B minor Op. 3

Mendelssohn achieved a great deal in a relatively short life. He was born into a wealthy family and his formative years were spent in an intellectual environment. He started piano lessons aged six and composition lessons four years later. His father, a banker, was disinclined to allow his son to follow a musical career until it became clear that he seriously intended to dedicate himself to it. This he did. His precocity as a teenage musician was compared to that of Mozart by no less a figure than Goethe who had known both. By the age of sixteen Mendelssohn had published his extraordinary string octet which was soon followed by his famous overture, *A Midsummer Night's Dream*. Despite ill health which afflicted much of the composer's life,

he was a vigorous gymnast, a good horseman and an excellent swimmer. He was a successful artist and even played chess admirably although he did seem to have a block with anything mathematical, which was somewhat surprising given his mastery of harmony and counterpoint!

Performances of Mendelssohn's extensive output of chamber music are often restricted to the string quartets, piano trios, the octet, and duo sonatas. Almost forgotten are the other contributions the composer made to this intimate genre. While most of these lesser-known works stem from his early years, they are often enjoyable contributions which reveal his musical development. The B minor piano quartet which we are to hear today is such a work. Written when he was just fifteen, one can only marvel at the extent to which the young composer matured in the months from writing this work to composing his great octet for strings a year later. This piano quartet, which he dedicated to Goethe, is the last of a series of three. Mendelssohn did not make any profound mark on the medium which Mozart had developed almost forty years earlier, but he still managed to create three pieces with clearly individual parts, pleasing melodies and ever-changing textures.

The first movement begins with a phrase in the piano, sounding not far removed from Schumann, followed by the strings gliding up a chromatic ladder. It isn't long, however, before the dominance of the piano part comes to the fore. The writing is virtuoso, almost on the scale of a concerto. There are moments of repose but these soon give way to the unbridled energy of an even faster middle section. The second movement, in E major, is unhurried. An opening theme, at the same time plaintive and almost pleading, develops into longer and more sweeping phrases. The third movement begins in a prophetic mode giving glimpses of Mendelssohn's scherzo textures for which he was to become famous. The lightness, so characteristic of the scherzo of many of his later compositions, is soon dispelled by the appearance of more serious elements of a 'Sturm und Drang' nature. The fourth movement, where the piano part returns to a concerto style, confidently concludes what is, unashamedly, an early work of Mendelssohn. This piano quartet was nevertheless pivotal to his career. When his father heard that the renowned composer Cherubini admired the piece, he finally agreed to his son becoming a professional composer. Who knows - had he not written his B minor piano quartet, Mendelssohn might have ended up a banker like his father!

**Dvořák (1841-1904)**  
Piano Quartet in E flat Op. 87

Unlike Mozart, Beethoven, Schubert and Brahms, Dvořák is not usually regarded as being one of the chief dominating masters of classical and romantic chamber music. His contributions to the chamber music literature are, nevertheless, immense. He composed prodigiously and masterfully in the genre, producing many string quartets, string quintets, string sextets, piano trios, the magnificent piano quintet and two fine piano quartets. Dvořák's music is grounded in classical forms. Like Mozart, he was a viola player, keenly aware of the importance of interesting part writing for the middle voices. This results in a great deal of variety and vitality in his textures, as well as a continuous, lively dialogue between the parts. Some also argue that his music is a reflection of his amiable personality which was marked both by an unusually conciliatory outlook on life and an uncanny ability to mediate even the most opposing views.

By the time the second piano quartet, in E flat, was written, Dvořák had become a mature composer. Encouraged by Brahms, he had achieved early success with his Czech folk-based Slavonic Dances, but he later had to develop a more serious Germanic style to please his Viennese audiences. They had become biased against Czech-flavoured music by the rising tide of Czech nationalism. Although he was a deeply patriotic person and a leading figure in the creation of a national Czech style of music, Dvořák never considered himself as a political person. However, throughout the 1880s, on his frequent visits to England, Dvořák must have enjoyed the unstinting admiration shown by English concertgoers who suffered from none of the anti-Czech prejudice of the Viennese. Encouraged by this success, the second piano quartet returns to the Czech idiom.

What is striking about the first movement is its highly ambiguous tonality and the almost provocative pitching of the piano versus the strings; its relative, concerto-like independence resembles the texture of Mozart's E flat piano quartet. The three string players' dramatic unison statement immediately (with the 'wrong' fourth note) opens the doors to harmonic adventures which Dvořák explores over the cycle of the four movements. The dramatic tension steadily increases in the introductory episode, until the first soaring melody erupts and establishes the home key of E flat major. A movement of wide textural variety, of great rhythmical, harmonic and melodic interest, then unfolds. The second movement is a deep song of tremendous beauty whose combination of grace, colour and passionate emotional outpouring makes the connection between Dvořák and Schubert vividly apparent. There are three primary themes: the first is tender and poised, the second explosive and

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unbridled, while the third sparkles with a pleasing charm. The lingering effect is a sort of peaceful serenity which comes from a deep knowledge. The third movement starts out as a gentle, unaffected little dance, maybe a Viennese waltz. The 'folksy' melodic thirds between the violin and the viola give it a warm and cheery air, as the upper strings engage in a graceful back-and-forth with the cello and the piano. The piano part quite abruptly sounds exotic with its sudden shift to G minor. It also rhythmically explores the duality of the 3/4 time which it reinterprets as a 6/8 pattern. A bold turn to the bright key of B major brings about a frolicking and slightly raucous middle section before the opening melody returns, this time shared by the viola and cello. In an almost reconciliatory gesture, the fourth movement opens with a unison of all four players, as if to confirm that the differences from the first movement have been put aside. This super-charged finale recalls the bold unison lines of the first movement and it appears that Dvořák will conclude with a characteristically upbeat rondo. The movement, however, turns out to be another in sonata form. The highly unusual key of E flat minor, and Dvořák's colourful harmonies, the lively rhythms and the jovial atmosphere are contrasted with a wistful second theme introduced by the viola.

The E flat piano quartet was requested by his publisher Simrock to whom Dvořák wrote enthusiastically in 1889: "I've now already finished three movements of a new piano quartet and the Finale will be ready in a few days. As I expected it came easily and the melodies just surged upon me. Thank God!"

#### Akiko Ono

Akiko Ono launched her career after winning numerous musical awards in prestigious competitions, including first prize at the Yehudi Menuhin Competition in 2000. Since then she has performed with major orchestras at venues around the world including the Wigmore and Carnegie Halls, the Tokyo Metropolitan Theatre and the Konzerthaus in Vienna. Akiko is a violin professor at the Guildhall School of Music & Drama, London and at the Yehudi Menuhin School, and has been a course director of Maiastra since 2006.

#### The Aidan Woodcock Charitable Trust

The Aidan Woodcock Charitable Trust, under the name 'Maiastra', provides training for emerging young professionals who are hoping to make chamber music a major part of their career. The main objective of the Trust is to provide courses for advanced students, usually at undergraduate or postgraduate level, in the performance of chamber music.

Our Founder, Aidan Woodcock, who founded the Trust in 2006, was a member of the London Symphony Orchestra and a pupil of Max Rostal. Music, in particular chamber music, was the great passion of his life and many of today's professional musicians owe him an incalculable debt for the opportunities and encouragement he gave them. Aidan died in 2016 but his legacy lives on in the work of this charity.

Maiastra provides free residential courses, held in a beautiful converted barn in the heart of the Surrey countryside. The chamber courses are led by a distinguished professional musician, usually either Arisa Fujita, the leader of the prize-winning Gémeaux Quartet and a former Professor at the Guildhall School of Music & Drama, or Akiko Ono, Principal Violin Teacher at the Yehudi Menuhin School and also a Professor at the Guildhall. Additional coaching is provided by Professor David Takeno, one of the UK's leading chamber music coaches, David Waterman, cellist of the Endellion Quartet, or Simon Rowland-Jones, founder violist of the Chilingirian Quartet.

Each course culminates in three public concerts for appreciative and discerning audiences in Cobham and West London and occasionally elsewhere in the UK.

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## Maxwell Quartet

Colin Scobie violin • George Smith violin • Elliot Perks viola • Duncan Strachen 'cello

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Haydn String Quartet in D major Op. 20 No. 4 Hob. III:34

Maxwell Quartet Folk Music of Scotland  
INTERVAL

Dvořák String Quartet No. 13 in G major, Op. 106 (B.192)

Joseph Haydn (1732-1809)  
String Quartet in D major Op. 20 No. 4  
1 Allegro di molto  
2 Un poco adagio affettuoso  
3 Menuetto. Allegretto alla zingarese  
4 Presto scherzando

In a letter of 1829, Johann Wolfgang von Goethe – then the grand old man of European culture – described the string quartet, in an often-quoted phrase, as ‘a conversation between four civilised people’. This was just the situation that had inspired Haydn, some seventy years previously, to write the earliest quartets. When he was in his twenties, one of his first patrons was Baron Joseph von Fürnberg, who liked to invite four friends to his house – the

parish priest, his estates manager (both violinists), a young cellist, and Haydn, who played the viola. The Baron asked Haydn to compose for this group – an unusual ensemble at a time when any instrumental music normally included a keyboard or other harmonic instrument. The ten quartets that became his Op. 1 and Op. 2 were an immediate success. Haydn referred to them as ‘divertimenti’, but they were published a few years later in Paris under the significant title *Simphonies ou quatuors dialogués*, ‘symphonies or quartets in dialogue’ – a title that anticipates Goethe’s observation, and would have suggested to a contemporary reader not just the musical style, but also the art of conversation, in equal degree affable and serious, probing and witty, that was cultivated in the salons and cultured homes of the day.

For some years, Haydn wrote no more quartets, while his career progressed to employment at the immensely rich and cultured Esterhazy court, service in which – under four successive princes – he was to spend the rest of his life. In 1771, apparently without any external stimulus other than the availability of

the first-class instrumentalists employed at the court, he returned to the medium, developing it over the next few years into a genre that combined intimacy and sociability with sophisticated compositional practices and substantial technical demands. Two sets (Op. 9 and Op. 17) belong to 1771; the six quartets of Op. 20, written the following year and dedicated to another Hungarian nobleman, Nikolaus Zmeskall von Domanovecz, have acquired the nickname ‘Sun’ quartets from a rising sun pictured on the cover of the first edition; it’s tempting to apply this image as a metaphor – for the ‘sunrise’ of the quartet medium itself, and even, perhaps, for the ‘daylight’ of Enlightenment thought.

The first movement of this D major quartet opens with a motif of four repeated notes. It’s the kind of figure that, a generation later in Beethoven’s hands, could form the challenging, emotional opening of his Fifth Symphony; but for Haydn it’s a design element, melting into a melodious phrase, contrasting with vigorous outbursts, or interrupting on unexpected notes before resolving into the overall structure. The aesthetics of design are heard elsewhere, too, in the secondary theme that turns upside down the notes of the opening melody, and the ‘false recapitulation’ that suggests the development section is over when in fact it’s only just beginning.

The slow movement is a set of variations on a theme headed with that favourite *galant* term for delicate sensibility, *affettuoso* – ‘tenderly’. Like a hostess giving each guest a chance to speak, Haydn shares out the decorative variations, giving second violin and viola the first opportunity, followed by cello and then first violin. The movement is rounded off with a return of the opening melody, ‘sotto voce’, but there are surprises in store in an extended coda, its mood intensified with chromatic harmony and sudden, unpredictable changes of texture and volume.

Dr Charles Burney, in his 1789 *General History of Music*, reported that Haydn’s ‘mixture of serious and comic’ was disliked at first, quoting a letter from Germany he received in 1772 – the year of this quartet’s composition. His correspondent might well have been put out by its Menuetto ‘alla zingarese’, which breaks the spell of the slow movement with a riotous gypsy dance full of conflicting accents, and a central ‘trio’ section where the cello dances up and down across a three-octave range.

In some of the Opus 20 quartets, Haydn demonstrated his academic credentials with a fugal finale. Here, however, he closes with a movement of pure fun, bursting with infectious rhythmic energy and full of musical in-jokes –

seemingly random contrasts; comically exaggerated emphasis on ‘uncouth’ dissonant intervals; chirping, accented repetitions from the second violin; sudden silences between fragmented phrases; finally, a throwaway ending.

Antonín Dvořák (1841-1904)  
String Quartet No.13 in G major, Op.106

- 1 Allegro moderato
- 2 Adagio ma non troppo
- 3 Molto vivace
- 4 Finale. Andante sostenuto – Allegro con fuoco

In some ways Antonín Dvořák’s career parallels that of Haydn. Both came from the eastern part of the Habsburg empire, ruled from Vienna (Haydn from western Hungary, Dvořák from Bohemia, now the Czech Republic). Both came from working families where amateur domestic music played an important part (at 12, Dvořák was apprenticed as a butcher, the family trade). Both came to international fame in later life and both were particularly feted during visits to England. Both were, by all accounts, honest, upright and devout characters. But they are separated by the profound differences between the times in which they lived. Haydn’s route to greatness lay in the employment of the Esterhazy family; at the price of being technically a servant he had security, his own orchestra, a constant demand for his music and an aristocratic audience with an international outlook. Dvořák lived the hand-to-mouth nineteenth-century existence of an aspiring musician at large in the world, playing the viola in opera orchestras and the organ for church services, teaching, composing in all the time he could make and achieving performances if he was lucky. Recognition did not start until he was over 30. In 1873 his patriotic *Hymnus* was performed with great success, and the following year he was awarded, on the recommendation of Brahms, an Austrian state pension for poor and talented artists. Brahms introduced Dvořák to his own publisher Simrock, who commissioned the *Slavonic Dances* for piano duet in 1878; from then on Dvořák’s career rapidly gained momentum.

At the peak of his fame, Dvořák was invited in 1891 to take up the post of Director of the National Conservatory of Music in New York, where he spent the next four years and where his compositions included the ‘New World’ symphony, cello concerto and twelfth string quartet (the ‘American’). Return to his home at Vysoká u Příbramě, deep in the Czech countryside, came as a relief. After four months of relaxation he set aside a quartet in A flat that he had started in America and in three weeks in late 1895 composed this quartet in the ‘outdoor’ key of G major that it shares with his exuberant Eighth Symphony.

The 1890s were a time of musical transition, with conservatives still looking back to the models of Bach and Beethoven, nationalists finding politically-fuelled inspiration in folk traditions, and innovators laying the groundwork for the revolutionary stylistic changes of the early twentieth century. Dvořák's position within this triangle of priorities laid him open to criticism from all sides: for most of his life he wrote in the Germanic tradition of sonata and variations, though without the concentration of a Beethoven or Brahms; he reflects the rhythms and melodies of Czech folk music, but has no wider political agenda; and in later years – as an elder statesman – he broadens his range within what are becoming old-fashioned norms of compositional technique. The Viennese professor and critic Robert Hirschfeld, writing in 1904, rebuked Dvořák for a 'lack of profundity': 'He does not strive', he wrote, 'to go beyond the beautiful, harmonious sound and a healthy reality'. For players and listeners, it is just that naturalness, the 'harmonious sound' and 'healthy reality', fluently expressing a wide range of moods and written in a vigorous, idiomatic instrumental style, that is so appealing.

The first movement is in a substantial sonata form, complicated by Dvořák's expansive presentation of his material, with long transitions and striking harmonic detours. The movement opens with fragmentary ideas that will be important later on, and a principal theme first suggested together by cello and viola and soon taken up powerfully by the whole quartet. Another main theme, first in B flat major and then lifted to B major, flows in lilting triplets over lively accompanying patterns and regains its poise after a surprisingly brutal interruption. Reminders of the opening ideas lead via a striking harmonic 'corner' to the development section, where fragments of the themes are thrown together amidst lively writing for all four instruments. After a climax of orchestral proportions the recapitulation begins with a fully scored version of the movement's opening and revisits all the material, ending with an extrovert coda.

Haydn set a precedent for slow movements in 'double variations', where two themes are varied alternately. Dvořák's Adagio draws on this idea, alternately grief-laden and consoling as it passes between minor and major tonalities. The two melodies that it explores grow in different directions from similar openings, surrounded with an ever-changing web of accompanying figures. At its climax, the theme breaks out, *grandioso*, in C major, in massive double- and triple-stopped chords.

The Scherzo opens like a peasant dance in square four-bar phrases, and then viola and cello leap about (perhaps in heavy boots) under a canon between

the violins. The first contrasting Trio section is fluent and light-textured, and an excitingly varied version of the Scherzo leads to a second Trio of a more rhapsodic character.

The slow introduction to the Finale provides a short breathing space before the Allegro con fuoco sets off, with dancing syncopations and stamping accents. The music switches to the minor key for a violin solo that soars up and spins down over a rustic accompaniment. After a pizzicato transition, a new more subdued section starts in E flat major, bringing back the key of the slow movement and a little of its regretful mood. Following a return of the opening dance, the tempo slackens and among wistful textures fragments of the opening of the first movement briefly reappear. Figures from the earlier episodes return, and lower and upper strings play alternately as if testing the way ahead, before building to a rumbustious return of the original theme and a triumphant conclusion.

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### Maxwell Quartet

The Maxwell Quartet combines a refined approach to classical works with a passion for its own folk heritage and a commitment to expanding the string quartet repertoire through wide-ranging projects. Friends since they met playing in youth orchestras in Scotland, their tight bond shows through in compelling musical interpretations and their joyous communication with audiences.

Strongly connected to its own Scottish roots, the group often performs classical repertoire and new music alongside folk-inspired works. Its first two releases on Linn Records paired string quartets by Haydn with the players' own compositions, based on Scottish folk music, the first reaching number three in the classical specialist charts. They recently gave the world premiere of a new commission by Linda Buckley with bagpiper Brighde Chaimbeul, touring to Celtic Connections and across Europe.

They also continue to tour Worksongs, a project exploring the folk songs and cultures of Scotland's historic industries, including the jute and tweed trades. Their 2023 CD Gather brought together traditional Scottish music ranging from 1200 to the present day, such as ancient Celtic plainchant, fishermen's songs, pipe marches and Shetland Reels, as well as new compositions. They have also worked with soul duo Lunir and folk duo Chris Stout & Catriona MacKay.

The Quartet performs at UK venues such as Wigmore Hall, Purcell Room, Queen's Hall, Edinburgh, and

Perth Concert Hall, and across Europe, including at Berlin Konzerthaus, Concertgebouw Amsterdam, Tivoli Copenhagen, Muziekgebouw Amsterdam, and Rheingau, Just Klassik, Wonderfeel, Lammermuir, and St Magnus festivals. Since their debut American tour in 2019, which sold out venues in New York, Florida, California and Washington, they have toured the US annually.

Passionate about collaborating with other musicians and art forms, the players work with a global roster of artists and institutions, including theatre company Cryptic, installation artists Wintour's Leap, Royal Ballet School, cinematographer Herman Kolgen, Danish String Quartet, Calidore Quartet, pianist Imogen Cooper, clarinettist Kari Krikku and baritone Roderick Williams.

They formed officially in 2010 as postgraduate students at the Royal Conservatoire of Scotland, and a year later were named as Residency Artists for Enterprise Music Scotland, 2011-13, which gave them several acclaimed concert tours. The quartet has since held residencies at Oxford University, Perth

Concert Hall, Music at Paxton and the Lammermuir Festival. They founded their own Loch Shiel festival in the West Highlands of Scotland, and curated a concert series at Guardswell Farm in Perthshire, and in 2024 serve as Artistic Directors of the Mendelssohn on Mull Festival.

The quartet studied with the Endellion Quartet through a ChamberStudio mentorship programme at King's Place and privately with Hatto Beyerle, founding member of the Alban Berg Quartet, in Hanover. Other mentors have included Miguel da Silva (Quatuor Ysaÿe), Erich Höbarth (Quatuor Mosaïques) and Krzysztof Chorzelski (Belcea Quartet).

The Quartet plays on violins by David Tecchler and Giovanni Batista Rogeri, a viola by J.B. Vuillaume and a cello by Francesco Ruggieri (1670), all on loan from generous benefactors. Additionally they perform on modern instruments by British makers Roger Hansell, John Dilworth and David Rattray.



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The subtropical island of Madeira is the setting for our new Festival, which combines winter sunshine with private concerts and exotic gardens. Staying at one of Europe's most famous grand hotels, Belmond's elegant and historic Reid's Palace, we will enjoy performances from the Kleio Quartet, violist Simon Rowland-Jones, pianist Jâms Coleman, and Levi Andreassen on double bass. We will also explore this diverse island's astonishing range of plants, trees and shrubs which cover the dramatic volcanic landscape, visiting traditional villages, enjoying spectacular sea and mountain views and, of course, sampling Madeira's famous wines.



Price from £4,854 (single supp. £778) including four dinners, two lunches and five concerts

## THE ROSSINI FESTIVAL IN PESARO

A FIVE NIGHT HOLIDAY | 11 AUGUST 2025

Held every summer in Pesaro, where the composer was born in 1792, the Rossini Festival has always attracted the world's greatest bel canto singers. Marilyn Horne, Montserrat Caballe, June Anderson, Rockwell Blake, Chris Merrit and Juan Diego Florez are just a few of those who have sung in Rossini's hometown. When the Festival began, all performances took place at the 800 seat Teatro Rossini, but as its reputation has grown, performances are also given in some larger spaces –



such is the demand from a worldwide audience. This year we will see performances of *Zelmira*, *L'Italiana in Algeri* and *Il Viaggio a Reims*.

Price from £3,397 (single supp. £598) including two dinners, two lunches and three operas

## THE BUXTON OPERA FESTIVAL

A FOUR NIGHT HOLIDAY | 14 JULY 2025

The Buxton International Festival offers one of the most varied and wide-ranging programmes of any UK festival, including recitals, concerts, and a dynamic literary festival, as well as productions of carefully-selected operatic rarities. The 2025 Festival is surely one of the most varied and markedly contrasting seasons in its distinguished history, and we will attend four performances during our visit in July, including operas composed almost 400 years apart. We shall see a short opera by Charpentier, an early Mozart comedy, 20<sup>th</sup> century works by Bernstein and Poulenc, and Ambrose Thomas' epic Hamlet. In addition, we make excursions to two remarkable Derbyshire country houses: Chatsworth and Haddon Hall.



Price from £1,996 (single supp. £454) including four dinners and four performances

Prices are per person and include flights and transfers (excluding UK holidays), meals and concerts as described, a full programme of sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



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## Alistair McGowan The Piano Show

Sponsored by Knights and Friends of Newbury Spring Festival



The hugely versatile Alistair McGowan is an impressionist, actor, writer of jokes, plays and sketches, stand-up comedian and, latterly, pianist.

Alistair began his career by providing voices for the puppets on *Spitting Image* and is fondly remembered for his popular BAFTA-winning TV show *The Big Impression*, in which he impersonated everyone who was anyone in the early noughties.

He has worked extensively in theatre and appeared in the West End in *Art*, *Cabaret* and *Little Shop of Horrors* (for which he received an Olivier Award nomination). He worked at the RSC in *Merry Wives: The Musical*, has twice played Professor Henry Higgins in *Pygmalion* and received huge critical acclaim for his performance in the title role in *An Audience with Jimmy Savile*. He also sang in (and directed) *The Mikado* and *The Pirates of Penzance* for Raymond Gubbay.

Alistair was a mainstay of BBC Radio 4 comedy shows during his early career and wrote three plays for the network: *Three Pieces In The Shape of A Pear*, about Erik Satie; *The Peregrinations of A Most Musical Irishman*, about John Field; and *The 'B' Word*, about the first production of *Pygmalion*. He also wrote and performed a one-man stage play about Erik Satie, *Erik Satie's-faction*.

His own piano ambitions reached new heights in 2018. Having gone back to the piano at the age of 49 (after reaching Grade 2 as a nine-year-old), he released *The Piano Album*, playing 17 short pieces by Satie, Liszt, Field, Chopin, Mompou et al, through Sony Classical. The album reached Number One in the classical chart.

In what is possibly a world first, he tours *The Piano Show*, in which he plays much-loved piano pieces interspersed with stories about the composers told with his trademark impressions and comedy. "...a crazy idea that works..." (David Mellor, Mail on Sunday)

Alistair's love of stand-up brought him to partner with Jasper Carrott in *An Evening Shared*, which tours extensively to sell-out houses throughout the UK.

In 2023, Alistair moved to Shropshire. He set up the Ludlow Piano Festival, featuring celebrity piano concerts and piano concerts 'with a difference': a mix of words, music, dance and comedy. He is also a patron of the Ludlow Fringe. In 2024 Flapjack Press published a book of his poetry, *Not What We Were Expecting*.

## A Vision of Beethoven

### A Play by Tama Matheson

**Tama Matheson** actor and playwright • **Jayson Gillham** piano  
Sponsored by Mr & Mrs Robin Aird



When the ghost of Ludwig Van Beethoven appears to pianist Jayson Gillham, concerned that music has lost its meaning in a musically-oversaturated world, the audience is plunged into an extraordinary retelling of the composer's life-story - hurled along the strange and wonderful path of Beethoven's biography, narrated by the ghost of the composer himself, and re-lived as though it were happening before them.

Moving through Beethoven's dreadful childhood, his early successes as a virtuoso, the world-shattering onset of his deafness, his titanic determination to overcome it, and his ultimate triumph and resolution in music, this play with music paints a picture of Beethoven's life that will leave audiences breathless with emotion.

Written by award-winning playwright and actor, Tama Matheson, with world-renowned pianist Jayson Gillham at the piano, this is a performance unlike any other.

#### **Tama Matheson**

Based in London, Tama is a writer, director, and actor – and the author of 13 successful plays (along with several play adaptations).

He is also the originator of a brand-new genre of theatre, the Music-Play, which fuses drama and music into a fresh theatrical experience. In these Music-Plays, the biography of great historical figures is mixed and mingled with the music of their era to create a heady admixture of music and drama.

Artistic Director of the Brisbane Shakespeare Festival, Tama works in theatre, opera, and film across the globe.

Graduating from Oxford University with a Bachelor of Arts in 2000, Tama made his directing debut in London, with such classic plays as *Antigone* and *A Midsummer Night's Dream*, and, after directing a highly successful production of *Amadeus* in Australia, began the Brisbane Shakespeare Festival, which is now in its 19th year.

Since then, Tama has been pursuing theatre, opera and film around the world.

#### **Jayson Gillham**

Described as a 'story-teller' (Gramophone) and 'the ideal romantic' (Limelight), Australian British pianist Jayson Gillham is internationally admired for his compelling performances and warm communicative style.

Jayson's recent concerto highlights include performances with the London Philharmonic, City of Birmingham Symphony, Royal Philharmonic, the Hallé, English Chamber Orchestra, Bournemouth Symphony, Orchestre Symphonique de Montréal, Nashville Symphony, Wuhan Philharmonic, Johannesburg Philharmonic, and all of the Australian and New Zealand orchestras.

In recital, Jayson has appeared at some of the world's most prestigious venues including the Wigmore Hall, Kings Place, Queen Elizabeth Hall, Birmingham Town Hall, Saffron Hall, Royal Nottingham Concert Hall and the Barbican in the UK, Auditorium du Louvre in Paris, Montreal's Pollack Hall, the Steinway Hall in New York, and the major Australian recital venues including Sydney's City Recital Hall and Melbourne Recital Centre.

Chamber music forms an integral part of Jayson's career. He has collaborated in performance with the Goldner, Carducci, Brentano, Ruysdael, Orava and Flinders String Quartets, and on tour with Manchester Collective.

Jayson's detailed understanding of piano technique and engaging communication style with both students and audience has seen him in increasing demand as an educator. He regularly presents masterclasses in prestigious schools and music colleges across the UK and Australia.

He has served on the jury of the Birmingham International Piano Competition, BBC Young Musician of the Year and the Royal Over-Seas League Annual Music Competition, and is a member of the Music Board of the Tait Memorial Trust.

## Coracle

**Paul Hutchinson** accordion • **Karen Wimhurst** clarinet • **Hannah Cumming** fiddle, voice

Sponsored by Dreweatts



Coracle brings together the talents, imagination and creativity of three artists with vastly different backgrounds, who have come together through their love of traditional music cut through with experimentation, boldness, humour and risk.

Expect ethereal to turn gutsy, passion to be tempered by a good laugh and a tide of improvisation which means no two evenings are ever the same.

Be thrilled by the silvery voice of Anna Tam, the free flowing mix of reeds, clarinets, accordion, cello, nyckelharpa, viola da gamba and hurdy-gurdy.

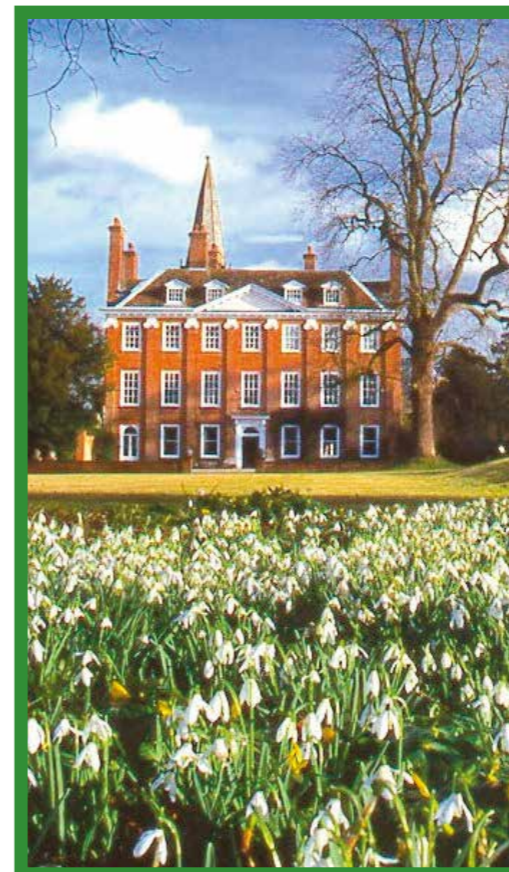
With the British folk tradition at its very heart with eddies of contemporary classical and splashes of early music, ebbs and flows, squalls and flurries – each gig is an exhilarating journey of exploration and enjoyment.

**Paul Hutchinson** is a BBC Folk Award Best Live Artist nominee with Belshazzar's Feast, a much-feted accordion player and teacher. He's equally at home on the concert stage, playing dance tunes for enthusiastic revellers or running workshops. His previous collaborations with Hoover the Dog, Pagoda Project and The Maniacs produced albums and performances that drew five-star reviews.

**Karen Wimhurst** is a clarinet player influenced by traditional, jazz and contemporary classical music. She's a widely commissioned composer of chamber works; music theatre; theatre and large-scale collaborative productions ranging from the Grimethorpe Brass Band to The Welsh National Opera and the Allegri Quartet.

**Hannah Cumming** began learning the violin at the age of twelve, simultaneously playing classical and folk music, but it was folk music that won her heart. She recorded her first folk CD aged thirteen as a duet with her brother, Alex Cumming, before, together with her brother and Jon and Penny Dyer, forming the Dyer:Cummings, a folk band that is still going strong today.

Hannah is delighted to join up with Paul and Karen for this special Coracle performance in Newbury, replacing original founder member Anna Tam, following her relocation to Barcelona.



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## Sheku Kanneh-Mason with The Castalian String Quartet

Sheku Kanneh-Mason 'cello • Sini Simonen violin • Daniel Roberts violin  
Natalie Loughran viola • Steffan Morris 'cello  
Sponsored by Mr & Mrs Graham Barker



© Ollie AI



Schubert String Quartet in C minor  
*Quartettsatz, D.703*  
Natalie Klouda Suite for Solo Cello  
Thomas Adès Arcadiana for String Quartet  
INTERVAL  
Schubert String Quintet in C major, D.956

**Franz Schubert (1797-1828)**  
**String Quartet in C minor Quartettsatz, D.703**

Franz Schubert was the only one of the four great 'Viennese' classical composers – Haydn, Mozart, Beethoven and Schubert – to be born and educated in Vienna. He received a thorough musical training as a chorister at the Imperial and Royal Seminary and through individual study with the court composer Antonio Salieri – insofar, that is, as he needed training: his teacher at the Seminary declared that 'he has learned everything from God, that lad'. Such talent and connections might have opened doors in influential places, but apart from two summers teaching the children of Haydn's powerful employers, the Esterhazys, Schubert made his way without aristocratic patronage. On leaving the Seminary, he worked reluctantly as a junior school teacher in his father's school, finding time outside the classroom to compose prodigiously: symphonies, dances and sonatas for piano, chamber music, choral music, one-act operas and, in particular, hundreds of songs in which, while still a teenager, he made his name with a new, dramatic synthesis of voice and accompaniment. At his 'Schubertiads' he was a celebrity among friends, but he remained unknown to the wider public.

In his mid-twenties, the profile of Schubert's work changed. He tried to find a public through several theatrical ventures, but with little success; meanwhile, after a break of several years, he returned to the symphony and string quartet, breaking new ground in the dramatically opposed moods and intense thematic concentration of two unfinished masterpieces, the 'Unfinished' Symphony and this *Quartettsatz*, written in 1820.

The *Quartettsatz* opens with dark foreboding – an agitated chromatic gesture, passed from instrument to instrument that swiftly rises and as quickly fades. This subject is to be heard only twice more in the entire movement – once at the repeat of the exposition and once at the very end, framing the work. However, it leaves its imprint, in the form of a rapid three-note phrase that turns back on itself, on almost every bar of the music. Via one of his favourite modulations, Schubert slips the key down a third and launches into a soaring melody. Underneath, the three-note figure throbs away as an accompaniment, creating the kind of tension between melody and accompaniment that is so typical of his songs. The melody unfolds into ever more extended phrases, but is suddenly interrupted by brutal *tremolando* chords in the minor key, to which the first violin responds with upward rushing scales. The exposition ends with a lullaby-like rocking of chords, coloured by the persistent presence of the three-note figure in the cello's ostinato.

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 we slide through one of Schubert's beautiful, unpredictable single-line modulations into the recapitulation. Apart from its omission of the opening phrase, this reviews all the material and brings 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.

**Natalie Klouda (1984-)**  
**Suite for Solo Cello**

- I Prelude. Paired with... J S Bach Suite 1 G major
- II Earth Dance. – J S Bach Suite 2 D minor
- III Lament. – J S Bach Suite 3 C major
- IV Inventions. – J S Bach Suite 4 Eb major
- V Meditation. – J S Bach Suite 6 D major
- VI Finale. – J S Bach Suite 5 C minor

British violinist and composer Natalie Klouda was born in Suffolk and received her early training at the Yehudi Menuhin School, where she was greatly influenced by Yehudi Menuhin. A project to write compositions for his 80th birthday engaged the passion for chamber music – both as a performer and composer – which has been the driving force of her career. Natalie was a founding member of the award winning Finzi Quartet and recent seasons have included performances and collaborations with many other quartets and ensembles. Her chamber music has been performed and broadcast in the UK, Europe and the USA. Alongside her performing and composition work, Natalie is also Founder and Co-director of the Highgate International Chamber Music Festival.

The Suite for Solo Cello was commissioned by cellist Ashok Klouda and is dedicated to Anthony & Lekha Klouda. Natalie Klouda writes:

*This is a Suite of six short, contrasting movements. Each movement is inspired by and paired with one of the Bach Cello Suites. Individual movements were originally commissioned to be performed alongside each of the J S Bach Cello Suites for a series of concerts given by Ashok Klouda on baroque cello at Conway Hall, London in 2017/18. The premiere of the complete Suite was given by Ashok at the Highgate International Chamber Music Festival in 2019.*

*Writing a contemporary work for the baroque cello set-up was an engaging starting point and I decided to draw on Ashok's Indian heritage and his love of Bach. There is a delicacy of nuance in the Indian Classical vocal tradition which I felt would lend itself well to the baroque bow and style of release in*

*sound production. I was particularly drawn to the songs of Atul Prasad Sen, a renowned Bengali, composer, poet, philanthropist, educationist and lawyer, whose songs are known throughout India, and who was one of Ashok's distant relatives.*

*The sound world of these movements includes Indian 'Thats' or seven note scales, and to varying degrees also refers to the tonic of the relevant Bach Suite. The scordatura [exceptional tuning] from Bach's 5th Suite is mirrored in the corresponding movement, and the tuning change for the Finale happens during the 5th movement; as in traditional Indian concerts, it is part of the performance. At times you will notice the Tanpura-like perfect fifth drone between ideas/phrases and also the element of dance which is so central to the Bach Suites.*

**Thomas Adès (1971-)**  
**Arcadiana for String Quartet**

- I Venezia notturno
- II Das klinget so herrlich, das klinget so schon
- III Auf dem Wasser zu singen
- IV Et... (tango mortale)
- V L'Embarquement
- VI O Albion
- VII Lethe

Thomas Adès is one of the most distinctive voices among contemporary composers, with a vivid and captivating musical imagination that refuses to accept boundaries.

Adès first made his name as a pianist, coming second in the 1989 BBC Young Musician of the Year. By his late teens, composition had become his 'obsession', with periods of study at the Guildhall School of Music and Drama and Cambridge University followed by a stream of major works. His operas have been staged at Covent Garden, the Metropolitan Opera, New York, and the Salzburg Festival, and his music has been the focus of festivals at the Barbican, in Stockholm and on Radio France.

As well as composing, Adès is busy as a conductor and teacher; he was Artistic Director of the Aldeburgh Festival from 1999 to 2008, and the inaugural Artistic Partner of the Boston Symphony Orchestra, 2016-20. He coaches piano and chamber music annually at Tanglewood Summer School, Boston and the International Musicians Seminar, Prussia Cove.

*Arcadiana*, Adès' first string quartet, was commissioned by the Endellion Quartet in 1993 with funds from the Holst Foundation. The title references the classical image of Arcadia, the land of an idealised pastoral golden age. As Adès has noted, because of the resources at our disposal, we now live

closer to the past than people have at any previous time; six of the seven movements of *Arcadiana* evoke various vanished or vanishing 'idylls', images from the past emerging as if in a dream, through music that is very much of the present time.

In 'Venezia notturno', the viola plays a rocking barcarolle, surrounded by the lapping, glittering water of the canals, with snatches of a lush waltz half-heard in passing. Brilliant high harmonics surround fragments of melody in the second movement, 'Das klinget so herrlich' ('that sounds so delightful') – a reference to Papageno's glockenspiel in Mozart's *Magic Flute*. Water features again in 'Auf dem Wasser zu singen' ('to be sung on the water') – the title of one of Schubert's happiest songs. Pizzicato 'water droplets' surround snatches of dramatic melody, and Schubert's picturesque piano accompaniment, emerging in the viola, is gradually transformed into a climax of thrilling sound. In the 'tango mortale', the string quartet is transformed into a tango band, in a centrepiece that is both glamorous and intimidating. The title 'Et...' refers to the phrase 'Et in Arcadia ego' – 'I too am in Arcadia' – a *memento mori*, a reminder of death, inscribed on a gravestone in a painting by Poussin.

'L'Embarquement' exuberantly evokes another French painting – Watteau's 'Embarkation for Cythera', which was also the original inspiration for Debussy's *L'isle Joyeuse*. Adès gives the movement the traditional form of Scherzo and Trio, scoring the trio for solo viola surrounded by 'spectral' sounds from the other instruments. 'O Albion', in complete contrast, is Adès' spellbinding tribute to Elgar's 'Nimrod', marked *devotissimo*. Finally, the last of the 'water' pictures carries us away along the stream of Lethe, the river of forgetfulness in the Greek underworld. A solo cello line, marked *serenissimo sempre*, floats along in a single continuous *diminuendo*, surrounded by whispered echoes. Eventually the melody becomes fragmented, as if each instrument can remember no more than one note at a time, and the music finally vanishes out of sight.

**Franz Schubert**  
**String Quintet in C major, D.956**

- 1 Allegro ma non troppo
- 2 Adagio
- 3 Scherzo. Presto – Trio. Andante sostenuto – Scherzo. Tempo 1
- 4 Allegretto

Schubert's only String Quintet belongs to the last year of his life, a time of extraordinary creativity in spite of (or, perhaps – a sinister thought – brought on by) the illness that contributed to his untimely death. Since his mid-twenties, the reputation of Schubert's

instrumental works had started to spread further, he was more in touch with leading performers in Vienna and publishers took a wider interest in his music. His friends noticed a difference, too, in the thought and philosophy of a man they had often admired as a 'natural', an 'unconscious' genius. Schubert included the score of the Quintet in a batch of works sent to his publisher, Probst, with the modest message, 'Should any of these compositions by any chance commend themselves to you, please let me know.' Probst accepted the more commercially viable work – songs and piano sonatas – but the Quintet languished unperformed and unpublished for over 20 years.

Where Schubert's predecessors had usually included two violas in a string quintet, Schubert chose two cellos – a difference that colours the sonority and affects the dynamic relationship between the instruments throughout the work. The first cello is often a duettist, ringing the changes on its partners – sometimes doubling the first violin to enrich the melody, sometimes working with the viola in the midst of the texture, and, most memorably, teaming up with the second cello to introduce the melody of the second subject in the opening movement.

The dramatic opening phrase, from the threatening crescendo of its first two bars to the snatch of violin melody and the questioning chords on upper strings, sets up emotional tensions that will run through the movement. This theme reappears stormily surrounded by jagged broken chords, and it takes some time before the music is calm enough for the captivating second theme – approached by a single thread that seems to travel to a new world, and introduced by the two cellos, singing in parallel. A brief, march-like idea towards the end of the exposition provides material that is elaborated in a strenuous development section.

The Adagio is one of the most enthralling pieces ever written, forcing together two seemingly incompatible moods. Opening as a mystical vision in which time seems suspended, the atmosphere is brutally torn open by the passionate, aggressive central section. After a long journey, the music finds its way back, but there is a threatening final twist as the movement ends.

The Scherzo and Trio are designed on a scale to match the expansiveness and the emotional contrasts of the weighty preceding movements, opening with uninhibited rustic vigour, complete with horn calls, gruff drones in the bass, and unexpected twists and turns in the rhythm and harmony. The Trio section is different in every way – a slow, sombre four-in-a bar with a descending theme presented at first in bare unharmonized recitative.

The minor-key opening of the Finale suggests a Hungarian dance, with its muscular, syncopated accompaniment and decorative melodic snaps, whilst the lilting second melody feels thoroughly Viennese. A calm settles over the music when the cellos sing in parallel under swaying broken chords, in a texture reminiscent of their melody in the first movement. After the return of the rondo theme, an episode of development adds a serious element, with touches of counterpoint and harmonic spice. The dance resumes, winding up faster and faster to a cadence coloured by dramatic dissonances, reminding us of the tensions that have underpinned so much of the work  
© Philip Young 2025

### Sheku Kanneh-Mason

Cellist Sheku Kanneh-Mason's mission is to make music accessible to all, whether that's performing for children in a school hall, at an underground club, or in the world's leading concert venues. Highlights of the 24/25 season include the Konzerthaus Berlin as Artist in Residence, Lucerne Festival 2024 as Artiste Étoile, Czech Philharmonic in Prague and on tour with both Jakub Hrůša and Semyon Bychkov, Zurich Tonhalle Orchestra with Paavo Järvi, WDR Symphony Cologne with Cristian Măcelaru, Orchestre National de Lyon with Leonard Slatkin, Sinfonia of London with John Wilson on tour in the UK, SWR Symphony Stuttgart with Christoph Eschenbach, Camerata Salzburg on tour, Pittsburgh Symphony with Manfred Honeck, New World Symphony with Stéphane Denève, Philadelphia Orchestra with Yannick Nézet-Séguin, and City of Birmingham Symphony with Kazuki Yamada.

With his pianist sister, Isata, he makes his duo recital debut in recital debut at New York's Carnegie Hall Stern Auditorium in a programme featuring a newly commissioned piece by Natalie Klouda. The pair also appear on tour in Bordeaux, Rome, Cincinnati, Toronto, Philadelphia, Dublin, Munich, Berlin, Antwerp, Haarlem, the Rheingau Festival, and at London's Wigmore Hall. Sheku also appears with duo partners guitarist Plinio Fernandes, and jazz pianist Harry Baker.

Since his debut in 2017, Sheku has performed every summer at the BBC Proms, including as soloist at the 2023 Last Night of the Proms with the BBC Symphony Orchestra and Marin Alsop. In 2024, his family-friendly Proms appearances with the Fantasia Orchestra were designed to introduce orchestral classical music to a new generation of music lovers. Sheku also returns to Antigua, where he has family connections, as an ambassador for the Antigua and Barbuda Youth Symphony Orchestra.

A Decca Classics recording artist, Sheku appears on the May 2024 recording of Beethoven's Triple Concerto alongside Nicola Benedetti, Benjamin Grosvenor, and the Philharmonia Orchestra conducted by Santtu-Matias Rouvali. His 2022 album, *Song*, showcases his innately lyrical playing in a wide and varied range of arrangements and collaborations. Sheku's 2020 album *Elgar* reached No. 8 in the overall Official UK Album Chart, making him the first ever cellist to reach the UK Top 10. Sheet music collections of his performance repertoire along with his own arrangements and compositions are published by Faber.

Sheku is a graduate of London's Royal Academy of Music where he studied with Hannah Roberts and in May 2022 was appointed as the Academy's first Menuhin Visiting Professor of Performance Mentoring. In 2024 he accepted the role as patron of UK Music Masters and remains an ambassador for both Juvenile Diabetes Research Foundation and Future Talent. Sheku was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year's Honours List. After winning the BBC Young Musician competition in 2016, Sheku's performance at the wedding of the Duke and Duchess of Sussex at Windsor Castle in 2018 was watched by two billion people worldwide. He plays a Matteo Goffriller cello from 1700 which is on indefinite loan to him.

### The Castalian String Quartet

The Castalian String Quartet is taking the international chamber music scene by storm. Gaining renown for interpretations "full of poetry, joy and sorrow, realised to such perfection" (The Observer), they have recently been announced as the first Hans Keller String Quartet in Residence at the University of Oxford. Formed in 2011, the quartet studied with Oliver Wille at the Hochschule für Musik, Hannover, before being selected by the Young Classical Artists Trust (YCAT) in 2016. They were awarded First Prize at the 2015 Lyon International Chamber Music Competition and in 2018 were recipients of the inaugural Merito String Quartet Award and Valentin Erben Prize, and a prestigious Borletti-Buitoni Trust Fellowship. The ensemble was named Young Artist of the Year at the 2019 Royal Philharmonic Society Awards.

Recent debuts include New York's Carnegie Hall, the Berlin Philharmonie, Vienna Konzerthaus, Hamburg's Elbphilharmonie, Paris Philharmonie and the Concertgebouw in Amsterdam. The Castalian String Quartet performs frequently at the Wigmore Hall in its home city of London. In 2018 they recorded Haydn's Op.76 quartets for the Wigmore Live label and were joined by pianists Stephen Hough and Cédric Tiberghien, violist Isabel Charisius and

clarinettist Michaels Collins for a Brahms and Schumann series in the 2019-20 season. Their next Wigmore Hall cycle will feature all three quartets by Benjamin Britten.

The quartet often appears at festivals such as Spoleto USA, Aldeburgh, North Norfolk, Cheltenham, East Neuk, Lockenhaus and Heidelberger Frühling. Recent and upcoming premieres include works by Charlotte Bray, Edmund Finnis, Mark Simpson, Simon Rowland-Jones and Sir Mark-Anthony Turnage. The Castalian String Quartet's 2022 release *Between Two Words* (Delphian Records), presenting music by Orlando di Lasso, Thomas Adès, Ludwig van Beethoven and John Dowland, was given a double five-star review as BBC Music Magazine's 'Album of the Month': "*this outstanding disc offers listeners a true philosophical journey...a series of intricately connected works, each performed with rare beauty and originality by a quartet at the height of its powers...[the Heiliger Dankgesang from Beethoven Op.132] is nothing short of a revelation in its lucidity of line and sheer beauty of sound.*"

The quartet's name is derived from the Castalian Spring in the ancient city of Delphi. According to Greek mythology, the nymph Castalia transformed herself into a fountain to evade Apollo's pursuit, thus creating a source of poetic inspiration for all who drink from her waters. Committed to inspiring a diverse audience for classical music, the Castalians have performed everywhere from the great concert halls to maximum security prisons and even the Colombian rainforest.

When not on stage, Finnish first violinist Sini Simonen bags Munros, Irish violist Ruth Gibson teaches yoga and the Welshmen, second violinist Daniel Roberts and cellist Steffan Morris, get overly emotional about rugby.

## Apollo's Cabinet

**Harry Buckoke** viola da gamba • **Jonatan Bougt** theorbo, baroque guitar  
**David Lopez Ibanez** violin • **Jordan Murray** percussion  
**Thomas Pickering** harpsichord, recorder, traverso • **Teresa Wrann** recorder

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## Young Artists Recital 3

### Musical Wanderlust

<b>France</b>		<b>Czech Republic</b>	
Paris		Prague	
Michel Corrette	Concerto comique No. 25 en sol mineur: III <i>La Furstemberg</i>	Frantisek Ignac Tuma	Partita XIII in G major: Andante, Allegretto ( <i>Les cloches</i> )
Michel Blavet	<i>Pourquoy doux rossignol</i>		
<b>Italy</b>		<b>Germany</b>	
Venice		Leipzig	
Johann Adolf Hasse	Canzonette veneziane da battello. Raccolta di gondoliere: <i>Mia cara Anzoletta</i>	Johann Sebastian Bach	Goldberg Variations, BWV 988: Aria – Variatio 1 – Variatio 30 <i>Quodlibet</i>
		Dieterich Buxtehude, arr. Apollo's Cabinet	<i>Kraut und Rüben</i>
Florence		<b>The Netherlands</b>	
Antonio Vivaldi	Concerto in G minor <i>La Notte</i> RV 439: I. Largo, IV. Allegro	Amsterdam	
<b>Austria</b>		Traditional, arr. Apollo's Cabinet	
Vienna		No. 14 Balletti á 4 ( <i>Pastorella</i> )	
Johann Heinrich Schmelzer		<b>United Kingdom</b>	
		Traditional <i>Bonny Jean</i>	
		Traditional <i>The Duke of Norfolk</i>	

### Musical Wanderlust – Charles Burney's European Travels

You'll be taken on a Baroque musical voyage following Burney on his journey: a kaleidoscope of European Baroque music with compositions from each of the countries Burney visited, interspersed with readings of his original 18th century diary entries and anecdotes from his travels.

The programme includes seldomly heard pieces by Austrian composer Johann Heinrich Schmelzer and Czech composer Frantisek Tuma, a new arrangement of the folk song *Kraut und Rüben*, based on Dieterich Buxtehude's *La Capricciosa* and Bach's Goldberg variation *Quodlibet*, a Dutch fishermen's prayer and other rare musical gems.

Apollo's Cabinet's performance at :alpenarte festival was featured by national Austrian broadcasting channel ORF and hailed by Vorarlberger Nachrichten as "a world-class format which was one of the best performances the festival had seen in the past five years" and The Guardian described their album *Musical Wanderlust* as "An engaging travelogue...with plenty of freewheeling spirit"

### Charles Burney

Charles Burney (born April 7, 1726, Shrewsbury, Shropshire, died April 12, 1814, Chelsea, Middlesex) was an organist, composer and the foremost music historian of his time in England. Until 1776, no history of music existed in the English language. To equip himself to fill the gap, Burney set off on two long journeys in 1770 and 1772, to Italy, France, Germany, Bohemia (Czechia), Austria, Belgium and the Netherlands. He researched in libraries and archives, spoke to personalities in the musical world, attended musical events and subsequently published accounts of both tours.

**Michel Corrette (1707-95)**  
Concerto comique No. 25 en sol mineur: III 'La Furstemberg'

Michel Corrette was, a prolific composer and an important teacher. He was organist at Sainte Marie du Temple in Paris for 54 years and wrote methods for learning string, wind and keyboard instruments as well as guitar and singing. His compositions covered a wide range, including 25 'concertos comiques', written in a numbered series over a period of 40 years, from *Le Mirliton* (appealingly subtitled 'a work useful to those of a melancholy disposition') of 1732, to number 25 of 1773. The dance that Corrette here calls 'La Furstemberg' came to France from England. It had been printed as 'St Martin's Lane', together with a description of the steps, in Henry Playford's *Dancing Master* of 1696,

and perhaps acquired the name of Mlle Anne-Marie-Louise, Comtesse de Furstemberg after a ball at Louis XIV's court at which she is known to have led one of the dances. Corrette decorates the tune with a series of increasingly extrovert variations.

**Johann Adolph Hasse (1699-1783)**  
Canzonette veneziane da battello. Raccolta di gondoliere: 'Mia cara Anzoletta'  
Johann Adolf Hasse was born near Hamburg, and left Germany in his 20s to work in Italy, where his operas became extremely popular. Later he divided his time between Italian opera houses and the courts of Dresden and Vienna, where in 1772 Burney met him and his wife, the *prima donna* Faustina Bordoni ('a short, brown, sensible and lively old woman'). Burney described Hasse as 'the Raphael of music', universally admired as 'the most natural, elegant and judicious composer of vocal music ... now alive'. Hasse was less well known in London, where Handel outshone the competition, but familiar enough for John Walsh to publish two sets of Venetian ballads, composed by 'Signor Hasse and [in smaller print] all the Celebrated Italian Masters'.

**Antonio Vivaldi (1678-1741)**  
Concerto in G minor "La Notte" RV 439: I. Largo, IV. Allegro

In his 1789 *General History of Music*, Burney wrote that Vivaldi, known from his twenties onwards as the 'red priest' on account of his hair colour, 'had the honour of being thought mad for attempting in [his] works and performance what many a sober gentleman has done since uncensured'. From his modest-sounding base at Venice's Ospedale della Pietà, where orphaned or abandoned girls were given a musical education, Vivaldi's new, dynamic style spread across Europe; attendance at one of their concerts was on the itinerary of every grand tour. Vivaldi put his combination of imagination and technique ('fancy' and 'hand', in Burney's words) to the service of vividly programmatic music, as in these two concerto movements. Vivaldi's sinister silences and panicked excitement are enhanced by the 'fancy' and 'hand' of Apollo's Cabinet as they picture 'things that go bump in the night'.

**Johann Heinrich Schmelzer (1620/23-1680)**  
No. 14 Balletti á 4 (Pastorella)

Johann Schmelzer was born in Scheibbs, Lower Austria, and spent his working life at the imperial court in Vienna, where he enjoyed a close relationship with the Emperor Leopold I, himself a composer. A visitor in 1660 reported meeting 'the famous and nearly most distinguished violinist

in all Europe'. Schmelzer capitalised on his position by successfully petitioning to join the nobility: after 1673 he styled himself Schmelzer von Ehrenruef. Schmelzer supplied some 150 ballet suites for the extravagant allegorical pageants that were performed at the court, dance spectacles full of mythological figures and magic, set in an idealised pastoral world whilst (as this music makes clear) keeping one foot firmly in the fields and meadows of the Austrian countryside. This ballet opens with an Intrada – a formal, marching entry – followed by two pastoral movements over a folksy drone, one peaceful and the next brisk and merry. The five remaining movements are Gavottes, representing different parts of Europe: Gavotta tedesca (German) – rhythmic and tuneful; Gavotta Anglica – more measured, in a minor key; Gavotta Styriaca from southern Austria – brief and light-hearted; Gavotta Gallica from France – graceful and sentimental; and the final Gavotta Bavarica, straight from the high pastures of the Bavarian Alps.

**František Ignác Tůma (1704-74)**  
Partita XIII in G major: Andante, Allegretto  
(‘Les Cloches’)

František Tůma was born in Kostelec nad Orlicí, Bohemia, at a time when the future for talented Bohemians lay not in their native country but in Vienna, the seat of the Holy Roman Emperor. He was already a vice-kapellmeister in Vienna at the age of 18, and went on to become Kapellmeister to Count Kinsky, High Chancellor of Bohemia and then to the dowager Empress Elizabeth. Church music formed a large part of his output, but he also wrote instrumental music in a graceful late baroque style. This Andante (the second movement of the G major Partita) follows a lively Allegro and is set in a contrasting minor key, building its mood out of short, expressive phrases. The Allegretto, with its ‘chiming’ theme – and Apollo’s Cabinet’s addition of some real bells – brings the partita to a spirited close.

**Johann Sebastian Bach (1685-1750)**  
Goldberg Variations, BWV 988: Variatio 1,  
Variatio 30 ‘Quodlibet’

Bach’s ‘Goldberg’ Variations are a miraculous fusion of maximum control and maximum freedom. Starting from an intimate, highly ornamented Sarabande, written for his wife Anna Magdalena years earlier, he goes on to write 30 variations in a kaleidoscopic variety of styles: two- and three-part inventions, brilliant toccatas, a grief-stricken aria, a fugue, a French overture. Every third variation is a strict canon, giving nine such movements, in which the second contrapuntal part follows the

first at a systematically widening interval, from unison to ninth.

Variation 1 is a high-spirited two-part invention of running, dancing and leaping figures. Variation 30 is where, according to Bach’s pattern, we would expect another canon. We do get a canon of a kind, but in the form of a *quodlibet* (literally, whatever you please) – a combination of popular tunes, overlapping and interweaving at different pitches. It is perhaps a nostalgic glance at earlier days: as Bach’s son Emanuel recalled, the numerous musicians of the Bach dynasty used to let their hair down together at an annual musical and social gathering, creating just such quodlibets on popular or comic songs. Bach starts by quoting the song *Ich bin so lang nicht bei dir g’west* (‘I haven’t been with you for a long time’) – traditionally the last dance of the evening – before bringing in the down-to-earth *Kraut und Rüben* (‘Cabbage and carrots have chased me away, If my mother cooked meat, then I might stay’).

**Dieterich Buxtehude (1637-1707)**  
Traditional, arr. Apollo’s Cabinet ‘Kraut und Rüben’

Dieterich Buxtehude, organist at the Marienkirche in the free Imperial city of Lübeck, was the foremost north German musician of the late seventeenth century. He was approaching retirement when Bach famously walked the 250 miles from Arnstadt to Lübeck at the age of 20, to hear the *Abendmusiken* – evening concerts, which were Buxtehude’s speciality – and perhaps to be considered as a successor. He changed his mind on learning that the position also involved marriage to Buxtehude’s daughter.

Buxtehude wrote a great deal of sacred vocal and organ music, but also a considerable amount for keyboard and various chamber ensembles. His 32 variations on ‘Kraut und Rüben’, which he titled *La Capricciosa*, are extrovert showpieces, decorating the popular tune with all kinds of lively figuration. Apollo’s Cabinet have created a new arrangement using some of Buxtehude’s variations and interspersing them with the original song.

**Anonymous**, arr. Apollo’s Cabinet  
Den man te quart staande

This hauntingly beautiful song fits evocative words to a traditional tune. Apollo’s Cabinet explain: ‘Only the melody line remains of the Dutch song *Doet u Oogjes open*, so to fit it for four parts, inspiration has been taken from the chorales of J S Bach but not without adding some contemporary harmonic twists to our arrangement. We have used the lyrics by C L Denik who published a series of poems about various sailors and has set them to the tunes

of popular songs including *Doet u Oogjes open*, which he made into a seafarer’s prayer, calling it *Den man te quart staande, zingt* (‘The fisherman on watch sings). We assume that it was sung during the changing of the guard on their boat whilst at sea. At night, watch (‘quarter’) had to be kept and usually every four hours the watchman broke into a song; when it was over, the next watchman had to be ready and at post. In this song he prays to God to keep him awake to notice changes in the wind in time. What better melody to use than the tune titled ‘Open your eyes?’

**Traditional** arr. Apollo’s Cabinet  
Bonny Jean  
The Duke of Norfolk

Traditional songs from all parts of the British Isles enjoyed huge popularity during the eighteenth century. The words were printed as broadside ballads, sold for a penny and sung to tunes that everyone knew. The music was arranged for instrumentalists to accompany dancing or for domestic entertainment. The various published versions of ‘Bonny Jean’ in the first half of the eighteenth century included a song collection published in Edinburgh in 1720, and several arrangements and sets of variations printed in London.

The tune ‘The Duke of Norfolk’ is alternatively known as ‘Paul’s Steeple’, which dates it from before 1561, when the steeple of the London cathedral was struck by lightning and burnt down. Apollo’s Cabinet’s virtuoso treatment of the melody draws on seventeenth-century variations (‘divisions’) on the tune, including a set published in Playford’s *The Division Violin* of 1684.  
© Philip Young and Apollo’s Cabinet

**Apollo’s Cabinet**  
Murders, drinking songs, Cinderella stories, European tours, serene polyphony and candlelit rituals all feature in the evocative and story-driven programmes of Apollo’s Cabinet. Winners of the Royal Overseas League Mixed Ensemble prize, Utrecht OudeMuziek competition, Göttingen Händel Competition and the International Biber Competition, the group offer a signature mix of acting, dancing, poetry and drama to bring historical performance to modern audiences. They won the Brian Nisbet Prize for their fusion of music and poetry, audience and first prize at #SMADÉ in Spain, the F. J. Aumann Prize for innovation and new discoveries in Baroque music, second prize at the CIMA competition in the Loire Valley and won the Potsdam lunchtime concert competition.

Noteworthy performances to-date include concerts at the London Handel Festival, Konzerthaus Vienna, Bachfest Leipzig, Felix! Festival Köln, The Georgian Concert Society Edinburgh, AMUZ Antwerpen, OudeMuziek Fabulous Fringe, alpenarte Schwarzenberg and the Brighton Early Music Festival.

The ensemble is dedicated to educational outreach for children as well as adults, and members have designed and offered workshops and educational concerts in collaboration with the Royal Opera House, Centre for Young Musicians, Brighton Early Music Festival, English National Opera, ZAMUS Cologne and Wigmore Hall. They have recently joined Live Music Now, a long-established music charity founded by Yehudi Menuhin.

Highlights of this upcoming season include performances at the Semana de Música Antigua Estella, AMIA Strasbourg, Musikfestspiele Potsdam and Thüringer Bachwochen. Furthermore, the ensemble will be recording their third album and have just commissioned a new composition for their programme ‘Elements’

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## Kaleidoscope Chamber Collective

Elena Urioste violin • Savitri Grier violin • Rosalind Ventris viola  
Laura van der Heijden cello • Tom Poster piano

Sponsored by Harbrook Farm and The Gordon Palmer Charitable Trust



Walker *Lyric for Strings*  
Korngold Suite for two violins, cello and piano left-hand, Op. 23

INTERVAL

Elgar Piano Quintet in A minor, Op. 84

Kaleidoscope is one of the country's leading chamber ensembles featuring some of the finest soloists of their generation.

Their programme culminates in a performance of Elgar's great Piano Quintet, one of the most glorious and best-loved British chamber works. It was written in 1918, shortly before the composer's Cello Concerto, with which it shares an elegiac quality.

Alongside it, Kaleidoscope presents two works which deserve to be heard far more often than they are: African-American composer George Walker's *Lyric for Strings* has been described as a sunnier counterpart to Barber's famous *Adagio*, while Korngold's richly romantic Suite for two violins, cello and left-hand piano is one of the most exhilarating works in the repertoire, its virtuoso piano part written for Paul Wittgenstein, whose right arm had been amputated in the First World War.

### George Walker (1922-2018) *Lyric for Strings*

George Walker was the first black student to graduate from the Curtis Institute of Music, Philadelphia, USA and the first to receive a doctorate from Rochester University's Eastman School of Music, New York. He worked (alongside other notable young American composers) with Nadia Boulanger in Paris ('she simply said "keep going, keep going"') and went on to a career studded with many more 'firsts' as a composer and pianist – notably the first Pulitzer Prize for a black composer (1996). In subsequent years he received numerous further awards and accolades. His prolific output includes music for orchestra, choir, piano and chamber ensembles, typically written in a dramatic, contemporary style.

*Lyric for Strings* belongs to a select group of string quartet slow movements (there are others by Arensky and Borodin as well as Barber's famous *Adagio*) that have left their original context and become widely known as short pieces for quartet or string orchestra. Walker was working on his first quartet in 1946 when he heard the news of the death of his grandmother Melvina King, a formerly enslaved person. In her memory, he subtitled the slow movement 'Lament', later publishing it as 'Adagio' – a title that he rejected as 'too prosaic

and unoriginal'. Revised in 1990 as *Lyric for Strings* it has become Walker's most performed composition. A brief introduction leads to the principal theme, a linear melody balanced between major and minor that is developed, after a brief interlude, into an intense climax punctuated by deep, dissonant chords. The main theme returns in more consolatory colouring, and a brief coda brings the movement to a reflective close.

### Erich Wolfgang Korngold (1897-1957) Suite for two violins, cello and piano left-hand, Op. 23

- 1 Präludium und Fuge. Kräftig und bestimmt
- 2 Walzer. Nicht schnell, anmutig
- 3 Grotteske. Möglich rasch
- 4 Lied. Schlicht und innig. Nicht zu langsam
- 5 Rondo – Finale (Variationen). Schnell, heftig

Born in Brno (now in the Czech Republic) to an Austrian-Jewish family, Erich Korngold was a child prodigy. Aged 11, he composed a ballet that was produced at the Vienna Court Opera; at 13 he wrote a sonata that the great pianist Artur Schnabel performed across Europe. Mahler, Richard Strauss and Puccini all admired his youthful genius. Decades later, he achieved worldwide fame as the first composer of international stature to write film music. Having left Austria for America in the mid-1930s, he based himself in Hollywood, winning Oscars for the music of *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938) and setting the example, in those and many other films, for big symphonic scores. In the late 1940s he returned to music for the concert hall, but he was accused of having sold out to commercialism, and many considered his style outdated.

The Suite Op. 23 is one of two works written by Korngold for the brilliant pianist Paul Wittgenstein, who lost his right arm in the first world war and went on to commission or inspire works for the left hand only from many leading composers from the 1920s to the 1940s. Written in 1930, it followed Korngold's 1923 Piano concerto for the left hand, Op. 17. Between these two works, he had reached the peak of his national and international renown – across Europe with the opera *Die tote Stadt* ('The Dead City'), and in Vienna with his arrangements of the operettas of Johann Strauss.

The first movement, 'Präludium und Fuge', pays tribute to Bach's Preludes and Fugues, opening with a solo piano fantasia featuring sweeping runs and modernist leaps. The fugue subject takes its shape from the C sharp minor fugue of Bach's *Well-tempered Clavier* Book 1, extending it with several iterations of its angular shape. During the subsequent development, the feeling is often more

of variation than of counterpoint, with lush music for the strings spreading over the repeated tread of the subject in the piano.

The Waltz, marked *anmutig* ('graceful') looks at Vienna through a rear-view mirror – at first suggesting an ironic post-World War I picture in its broken, almost atonal phrases and undanceable mix of two- and three-beat bars. Eventually the music settles and warms to traditional waltz style – *immer vorwärts* ('always pressing on') writes Korngold in a Mahlerian phrase. At the end, the broken manner of the opening returns, but now with a softer and more nostalgic tone, reinforced by muting the strings for the final section.

The 'grotesque' third movement is a bizarre scherzo, marked 'as fast as possible' and opening with an urgent, driving chromatic ostinato on the piano that soon spreads to the other instruments. Brief moments of respite come in a sprightly tune that dances in a clear major key in folk-fiddle style. The central Trio section is a melancholy meditation by the piano, taken up by the strings in a soaring ensemble.

The Lied ('Song'), marked 'simple and sincere', is the shortest of the movements, based on Korngold's original song *Was du mir bist* ('What you are to me'). In the key of F sharp major, remote from the C major of the previous movement, it is equally different in mood – a dreamy romantic meditation with echoes of the *Adagio* of Max Bruch's violin concerto.

The Finale, the most complex of the movements, opens with a brief piano introduction and a disarmingly melodious cello theme with a lilting kick to the rhythm. Four variations follow, the fourth featuring animated pizzicato and leading to a new, expansive theme. Excitable developments from this theme lead to a slower interlude, where the original melody, now in the minor key, is subject to fresh variations. A transition of bell-like piano chords and whispering strings leads to exuberant variations on both themes, a last recollection of the original cello melody and an accelerating wind-up to the final cadence.

**Edward Elgar (1857-1934)**  
**Piano Quintet in A minor, Op. 84**  
1 **Moderato – Allegro**  
2 **Adagio**  
3 **Andante – Allegro**

Elgar's complex personality reflects many aspects of British life between late-Victorian days and the aftermath of World War I. He was socially nervous, always conscious of his humble roots as the son of a provincial piano tuner and shop-keeper – albeit one who played an influential part in Worcester's musical

life and who could count the Dowager Queen Adelaide among his clients. There were (at least) raised eyebrows when Elgar married Caroline Alice Roberts, daughter of a major-general who had distinguished himself in India; she was to be a constant support and inspiration. As a compulsive and ambitious but almost entirely self-taught composer, hypersensitive about the quality and reception of his music, Elgar was artistically nervous, too, and took many years to find his personal style. His early works are salon pieces, including the famous *Salut d'amour*, sold for a few guineas during an unsuccessful two-year stay in London after his marriage. Based in Malvern during the 1890s, he wrote a series of oratorios for the provincial festivals, drawing both on remote British history and sacred texts, and composed ever larger-scale works for orchestra, culminating in the premieres of the 'Enigma' Variations (1899) and *The Dream of Gerontius* (1900), which sealed his reputation as one of Britain's foremost composers.

By the outbreak of the First World War, Elgar had become the most public musical symbol of British patriotism. The text of 'Land of Hope and Glory' had been added by A C Benson to the first 'Pomp and Circumstance' march, to form part of Edward VII's *Coronation Ode*; in 1914 it swept the country as a second national anthem, though Elgar longed – too late – for 'less swaggering' words. When, late in 1918, he was invited to write music for an 'Ode to Peace' he declined, saying that 'the whole atmosphere is too full of complexities for me to feel music to it'. However, the last year of the war did see the onset of what Elgar described in his typically wry style as 'a rabid attack of writing music'. He had withdrawn from London to the rural peace of Brinkwells, a rented house in Sussex, where he wrote a farewell to the world he had known, in the Cello Concerto and – turning to the intimate medium of chamber music for the first time in decades – the Violin Sonata, the String Quartet and this Piano Quintet.

The view from Brinkwells included a line of dead trees, grotesquely silhouetted on the skyline and said to be the remains of fifteenth-century Spanish monks struck dead by lightning while carrying out impious rites. This imagery coloured the opening of the quintet: Alice Elgar noted 'E. wrote more of the wonderful Quintet – sad dispossessed trees & their dance & unstilled regret for their evil fate – or rather curse', and Elgar himself described it as 'ghostly stuff'. The first movement opens with a chant-like theme interrupted with stabbing chromatic interjections, and a sad expressive string phrase. The mood switches suddenly, to set the Allegro off in a robust march, before introducing a swaying dance with 'Spanish' colouring. The final piece of this jigsaw of themes is a salon melody with the strings in lush parallel harmony – criticised by Elgar's biographer

Robert Anderson as a 'sorry lapse' of taste. The long development section builds through what Elgar said was a deliberately 'square' fugato before 'going wild' and eventually returning to review all the themes, concluding with the spectral vision of the opening.

The Adagio is as closely-knit in its mood as the first movement is diverse. George Bernard Shaw, who heard the first complete performance at the Elgars' London house, wrote: 'A fine slow movement is a matter of course with you: nobody else has really done it since Beethoven'. The main theme, rising beyond an octave and then falling again, is given to the viola, with its distinctive colour. An intermediate section of dialogue between piano and strings (their music recalling the 'sad phrases' of the opening movement) leads to a second theme, which complements rather than contrasting with the opening. Development of the original theme leads to an impassioned climax and the music sinks slowly back to a review of earlier material and an even more reflective final section.

To introduce the Finale, the 'sad phrase' of the strings returns, and is forced, rather against its nature, into a build-up announcing the Allegro, which begins with the feel of a slow waltz. Decorated with the sort of brilliant piano figurations that Elgar on the whole avoided (he called them 'tadpoles' and 'straddlebugs') the music develops to a peak, marked – perhaps not quite convincingly here – with Elgar's favourite instruction, '*nobilmente*'. Echoes of the first movement arrive – first in a falling chromatic phrase that steers away with syncopated energy, and then in a reprise of the chant from the first movement and memories of the salon melody, as if even the start of the work is now a thing of the past. Slowly the music picks itself up and eventually drives forwards through textures that take the instruments to their extremes, to arrive at a triumphant finish.

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**Kaleidoscope Chamber Collective**

Kaleidoscope Chamber Collective, hailed for its "exhilarating performances" (*The Times*), was dreamed up in 2017 by Tom Poster and Elena Urioste, who met through the BBC New Generation Artists Scheme. Kaleidoscope's flexible roster features many of today's most inspirational musicians, both instrumentalists and singers, and its creative programming is marked by an ardent commitment to celebrating diversity of all forms and a desire to unearth lesser-known gems of the repertoire.

In 2020 Kaleidoscope was appointed Associate Ensemble at Wigmore Hall, where the group makes multiple appearances each season, and was invited to give the Hall's 120th birthday concert in May 2021. Kaleidoscope broadcasts regularly on BBC Radio 3 and has recently been Ensemble-in-Residence at Aldeburgh Festival, Kettle's Yard, Ischia Music Festival, Chamber Music by the Sea (Maryland USA), and Cheltenham Festival, where the group gave several world premieres and collaborated with Sir Simon Russell Beale and the cast of *The Lehman Trilogy*.

Kaleidoscope's debut recording for Chandos Records, *American Quintets*, received glowing reviews and a BBC Music Magazine Award nomination, and immediately led to an invitation to record a series of albums for the label. A subsequent album of Coleridge-Taylor chamber works was shortlisted for a Gramophone Award, and a Fanny and Felix Mendelssohn disc was included in *The Times* '10 best classical records of 2022'. The most recent album, *Transfigured*, featuring music of Alma Mahler, Schoenberg, Webern and Zemlinsky, was released in September 2023, with a three-disc series of the piano quartets of Brahms and his female contemporaries to follow.

Passionate about inspiring the next generation of musicians, Kaleidoscope has featured in Wigmore Hall's Learning Festival, directed courses for the Benedetti Foundation, and held a visiting professorship at the Royal Academy of Music for the 2022-23 academic year. Recent and forthcoming performance highlights include concerts in London and Dortmund with Hilary Hahn, a debut at the BBC Proms, and two extensive tours of the USA. In 2024, Kaleidoscope was shortlisted for the Royal Philharmonic Society Ensemble Award.

## A Night with Joséphine

### The Story of Joséphine Baker

**Cassiopeia Berkeley-Agyepong** (Joséphine) **with Counterpoise**  
**Yshani Perinpanayagam** piano, music director and composer/arranger  
**Amy Green** saxophones • **Deborah Calland** trumpet • **Andrew Connington** trombone

Sponsored by Friends of Newbury Spring Festival



#### Three Silent Films:

*Ghosts Before Breakfast* (1928), dir. Hans Richter

*The Fall of the House of Usher* (1928), dir. Melville Webber and J.S. Watson, Jr.

*Entr'acte* (1924), dir. René Clair

with new scores by Jean Hasse (*Ghosts/Usher*) and Luke Styles (*Entr'acte*)

#### INTERVAL

A Night with Joséphine

Text by Cassiopeia Berkeley-Agyepong

Directed by Emily Ling Williams

*A Night with Joséphine* tells the inspirational story of the American–French dancer, singer and actress Joséphine Baker, notorious for her banana dance, but also a civil rights activist, champion of women's rights, intrepid French Resistance fighter and 'the most sensational woman anyone ever saw' (Hemingway).

The multi-talented actor, singer and writer Cassiopeia Berkeley-Agyepong incarnates Joséphine in a poignant retrospective cabaret evening accompanied by film clips and archive footage. The show incorporates live performances of some of Baker's most iconic songs to frame a conversation with the audience drawn from her autobiographies, interviews and speeches.

The colourful scene of 1920s Paris is set with three classic silent shorts from the period, their soundtracks played live:

*Ghosts Before Breakfast* (Hans Richter, 1928), score by Jean Hasse. The film, which features Hindemith

and Milhaud, among others, is a cult classic with surreal sequences of flying bowler hats, teacups magically filling by themselves and animations that anticipate those of *Monty Python's Flying Circus* by half a century.

*Fall of the House of Usher* (Watson & Webber, 1928), score by Jean Hasse. The film, based on a story by Edgar Allan Poe, features Melville Webber, also the screenwriter.

*Entr'acte* (René Clair, 1924), score by Luke Styles. The celebrated and influential film features Picabia, Satie, Duchamp, Man Ray, Auric and Clair himself.

All three films utilise avant-garde experimental techniques, including superimpositions, visualising supernatural phenomena for dramatic or comic effect. Subscribing to the Dada aesthetic, they also prefigure Expressionistic cinema of the following decade.

#### Cassiopeia Berkeley-Agyepong

Cassiopeia Berkeley-Agyepong is a director, writer and performer from Croydon. Passionate about new writing in theatre and opera, her creative practice focuses on collaborating with others to reimagine canonic material and creating original work which champions global majority voices. Music is an integral part of all her work and she is always exploring new ways to enrich and expand how we tell stories through music on stage.

Her portfolio of work encompasses writing, directing, devising, dramaturgy, performing, composing and workshop facilitation, and she also regularly work in drama schools and higher education settings.

Cassi studied Music at the University of York and then trained as an actor at the Royal Academy of Music so musical storytelling is a cornerstone of her practice and she regularly works as a dramaturg on projects which include a musical element. She is co-founder of *Speaks of Rivers*, a physical theatre company who use puppetry, spoken word and music to create original stories for young audiences. Some of her highlights as a performer include making my West End debut in *Caroline, or Change*, understudying three roles in *Into The Woods* at Theatre Royal Bath and being part of the original cast of *Just For One Day* at The Old Vic Theatre. Her debut play *Shuck 'n' Jive*, co-written with Simone Ibbett-Brown, premiered at Soho Theatre and is published by Oberon Modern Plays; it also streamed as part of Soho's first on-demand film festival. She is excited to be creating a new work for babies (aged 6-18 months), *Home Song* – a co-production between Talawa and Unicorn Theatre which will premiere in 2025.

#### Counterpoise

Counterpoise is a highly-acclaimed ensemble consisting of some of the most sought-after instrumentalists in the UK. It was formed in 2008 to give the first performances of a new work, *On the Edge*, commissioned from the outstanding young English composer Edward Rushton, with text by Dagny Gioulami and visuals by Syl Betulius. Its programmes cross musical genres and explore the relationship between music, poetry and visual elements, seeking also to develop aspects of narrative and other extra-musical influences.

A flexible line-up including trumpet, saxophone/clarinet, trombone and piano enables composers to create new sound worlds and to experiment with challenging fusions of music, text and visuals. The ensemble went on to commission a second work from Rushton, *Pandora – Organic Machine*, and several others from leading composers. These included three commissions from John Casken (*Deadly Pleasures*, *Kokoschka's Doll* and *The Shackled King*), as well as works from David Matthews (*Actaeon*), Charlotte Bray (*Soft City*), Russell Hepplewhite (*Urban Abstract*), Jean Hasse (scores for the silent films *The Fall of the House of Usher*, *Ghosts Before Breakfast*, *Arthème Swallows his Clarinet* and *The Devilish Tenant*) and Ross Lorraine (*Not More Lovely*). Other notable works in the ensemble's repertory include HK Gruber's *Expulsion from Paradise*, Walton's *Façade*, Britten's *Cabaret Suite* and works by Piazzolla, Mauricio Kagel, Heiner Goebbels, as well as melodramas by Strauss, Grieg and Liszt.

Counterpoise has been privileged to work with such acclaimed artists as Sir John Tomlinson, Susan Bullock, Sir Willard White, Eleanor Bron, Donald Maxwell, Rozanna Madylus and the late Richard Angas and has appeared at the Cheltenham, Buxton, Wimbledon, Brighton, Deal, Petworth and Newbury Spring Festivals, as well as other significant venues up and down the country including Kings Place (London), Holywell Music Room (Oxford) and St George's Bristol.

The ensemble is proud to have been supported by such bodies as Arts Council England, PRS for Music, the Holst, Steegmann, John S. Cohen and Tippett foundations, the Vaughan Williams and Ida Carroll trusts and a number of generous individuals to all of whom we are enormously grateful.

## Groove Onto the Moon

**Cameron Reynolds** organ and keyboards • **Lawrence Corns** guitar • **Chris Nickolls** drums

Sponsored by The Sheepdrove Trust



Strap in and prepare to blast off on a cosmic adventure like no other as you venture into the thrilling music experience of Groove Onto the Moon!

In this fun sci-fi adventure, children aged 3 to 7 and their adventurous grown-ups will be transported into space, encountering alien creatures, embarking on daring missions, and facing challenges that will put their bravery to the test.

Follow three intrepid astronaut friends on a mission to discover the first lunar footprint left by Neil Armstrong, proving to their grown-ups that they're ready for big-kid adventures!

Amidst mesmerising animation and interactive theatre, our young explorers will navigate a galaxy filled with wonder and excitement. Guided by the pulsating rhythms of hard-grooving funk, jazz, and rock music performed by the outstanding Groove Baby Organ Trio, they'll embark on a journey of friendship, teamwork and adventure.

Specially crafted as a midpoint between kid shows and 'regular' adult concerts, this show offers something for all astronauts, aliens and space pirates.

The duration of this performance is approximately 65 minutes, suitable for children ages 3 to 7 and their grown-ups.

Groove Baby is all about family fun. Created in 2013 to provide parents with the chance to enjoy concert hall-quality music in a child-friendly setting, these shows have evolved into a unique and undeniably cool form of musical theatre.

Featuring standout musicians from the UK jazz and contemporary circuit, Groove Baby shows are a beloved favourite among families, lighting up theatres and festivals across the UK.

## East Woodhay Silver Band

**Tim Crouter** musical director

All proceeds from this concert will go to East Woodhay Silver Band



**Browne Hall**  
Andrew Lloyd Webber,  
arr. Graham  
Traditional, arr. Fernie

**Berlin**, arr. Bernaerts  
Claude-Michel Schönberg,  
arr. Forrest  
Frankie Sullivan & Jim Peterik,  
arr. Van Der Velde

INTERVAL  
Vaughan Williams,  
arr. Wright  
Traditional, arr. Gordon

Compilation, arr. Fernie  
Newsome

The Beatles, arr. Fernie

*Death or Glory*  
Aspects of  
Lloyd Webber  
*The Road and  
Miles to Dundee*  
*Cheek to Cheek*  
*On My Own* (from  
*Les Misérables*)  
*Eye of the Tiger*

*English Folk  
Song Suite*  
*My Love is like  
a Red, Red Rose*  
*A Little Disney*  
*Bass in the  
Ballroom*  
*Beatles Go Brass*

**Robert Browne Hall**  
*Death or Glory*

Robert Browne Hall (1858-1907) was a leading composer of band music in the United States in the late nineteenth century. He spent most of his life in Maine, where the last Saturday in June is remembered as Robert Browne Hall Day. The quick march *Death or Glory*, also known as the *Tenth Regiment March* is a stirring example of his work dating from 1885.

**Andrew Lloyd Webber arr. Peter Graham**  
*Aspects of Lloyd Webber*

Newbury's own local composer, Lord Lloyd Webber (1948- ) has been leading the field of British musicals since the success of *Joseph and the Amazing Technicolour Dreamcoat* and *Jesus Christ Superstar* in the early 1970s; he now has 21 musicals including many West End and Broadway hits to his credit. He has won innumerable awards and honours as well as being named as one of the most influential figures in recent British culture. Peter Graham (1958- ) is a composer whose original music has been

performed in many parts of the world, and a leading figure among contemporary band arrangers.

This medley from Lloyd Webber's music includes *Think Of Me* and *The Music Of The Night* from *Phantom of the Opera*, interspersed with a witty excerpt from *Variations* (the instrumental that Lloyd Webber wrote for his cellist brother Julian as a result of a bet on a Leyton Orient match) and an upbeat account of *Hand Me The Wine And The Dice* from *Aspects of Love*.

**Traditional arr. Alan Fernie**  
*The Road and Miles to Dundee*

Alan Fernie, several of whose arrangements feature in this programme, was born in Newtongrange, Midlothian. He studied trombone at the Royal Academy of Music and played with Scotland's leading orchestras, but is now a household name to band members across the country, as one of the UK's foremost composers and arrangers for brass band music. *The Road and Miles to Dundee* is a touching traditional folk ballad claimed by both Scotland and Ireland, telling the story of a man and girl who share a short but unforgettable walk together. Alan Fernie's arrangement captures the gentle sensitivity of the story in a thoughtful euphonium solo.

**Irving Berlin, arr. Frank Bernaerts**  
*Cheek to Cheek*

Irving Berlin (1888-1989) started life as Israel Bellin, and arrived in the United States with his Russian-Jewish parents at the age of five. From his first big hit, *Alexander's Ragtime Band* in 1911, to his last musical, *Mr President*, in 1962, Berlin wrote the soundtrack to twentieth-century America in hundreds of songs that now form the heart of the Great American Songbook. *Cheek to Cheek* was written in 1934-5 for Fred Astaire in the musical *Top Hat*, and was named number 1 song of 1935. Frank Bernaerts is a Belgian composer and arranger whose company, Bernaerts Music, founded in 1989 to publish his own arrangements, now supplies brass and wind band music throughout the world.

**Claude-Michel Schönberg arr. Mike Forrest**  
*On My Own* (from *Les Misérables*)

*Les Misérables*, adapted from Victor Hugo's epic novel set in early nineteenth-century Paris, was first produced in France in 1980 and ironically nicknamed *The Glums* when it opened in London in 1985 – to poor reviews but public acclaim. Since then, it has become the West End's longest-running musical,

as well as being produced in 42 countries and 21 languages. With a through-composed score and no spoken dialogue, it is an opera in all but name. *On My Own* is sung by Éponine, daughter of the villainous Thénardiens and hopelessly in love with the heroic revolutionary Marius, whose affections lie elsewhere. The melody – ideally suited to arrangement as a solo for tenor horn – is built on a rising shape often found in love-songs, but coloured here with drooping phrases and emotional key changes expressing Éponine's hope and despair.

**Frankie Sullivan and Jim Peterik**  
**arr. Rieks van der Velde**  
*Eye of the Tiger*

Sylvester Stallone's first choice for a theme song for the film *Rocky III*, was Queen's *Another One Bites The Dust*. When Queen refused permission, Stallone turned to the rock band Survivor, whose guitarist, Frankie Sullivan, and keyboardist, Jim Peterik collaborated on a song that was to become one of their greatest hits. The rhythmic and harmonic basis of *Eye of the Tiger* was intended to mirror the timing of punches, while the lyrics were based on the dialogue – particularly a phrase of Rocky's coach that Stallone borrowed from an earlier film: "You had that eye of the tiger, man, the edge ... You gotta get it back."

**Ralph Vaughan Williams arr. Frank Wright**  
*English Folk Song Suite*  
1 March: Seventeen come Sunday  
2 Intermezzo: My bonny Boy  
3 March: Folk Songs from Somerset

*The English Folk Song Suite* by Ralph Vaughan Williams (1872-1958) was originally written for military band and first performed by the Royal Military School of Music, Kneller Hall in 1923. During the first decade of the twentieth century, Vaughan Williams – together with Cecil Sharp and others – had toured the country noting down folk songs or persuading singers to record them on early phonographs. In the *Folk Song Suite* he gave these folk tunes simple, evocative settings, vigorous and rhythmic in the outer marches and warm and sustained in the central movement. As well as *Seventeen come Sunday*, collected by Sharp, the first movement incorporates *Pretty Caroline*, recorded for Vaughan Williams by a Herefordshire woman, and *Dives and Lazarus*, played by the basses with a jig-like accompaniment above. In the Intermezzo, Green Bushes makes a livelier interlude between the expansive phrases of *My Bonny Boy*. The last movement draws on Cecil Sharp's work in the West Country, and mingles recurrent, jaunty strains of *Blow away the morning dew* and *High Germany*

with a central *Trio* section featuring *Whistle, daughter, whistle* and *John Barleycorn*.

**Traditional arr. Gordon Langford**  
*My Love is like a Red, Red Rose*

*My Love is like a Red, Red Rose* is a poem adapted by Robert Burns (1759-1796) – 'a simple old Scots song which I had pickt up in this country', he called it. The poem was first paired with the now-familiar tune – a traditional melody, *Low down in the Broom* – in *The Scottish Minstrel*, published by Robert Archibald Smith in 1821. Gordon Langford (1930-2017) was a composer and arranger, winner in 1971 of an Ivor Novello award and well known for his test pieces and arrangements for brass band. His setting of *My love is like a Red, Red Rose* exploits the *cantabile* quality of the solo cornet, which later on adds a florid descant to the underlying melody.

**Arr. Alan Fernie**  
*A Little Disney*

Walt Disney understood the power of music in films: "There's a terrific power to music," he said. "You can run any of these pictures and they'd be dragging and boring, but the minute you put music behind them, they have life and vitality they don't get any other way." The enormous catalogue of Disney songs began in earnest in 1937 with *Snow White and the Seven Dwarfs* and now runs to some 400 titles, composed by many of the leading songwriters of the past 80 years and including 14 Oscar-winners for best original song. Alan Fernie's medley opens with Randy Newman's *You've Got A Friend In Me* (*Toy Story*) and *Do You Want To Build A Snowman?* by Kristen Anderson-Lopez and Robert Lopez (*Frozen*). Howard Ashman and Alan Menken's title song *Beauty And The Beast* won an Oscar in 1991, and Elton John and Tim Rice received 'best song' nominations for three songs in *The Lion King*, including the two in this medley – *Hakuna Matata* and *Circle of Life*. The selection concludes with *Let It Go*, the 2013 Oscar-winner from *Frozen*.

**Roy Newsome**  
*Bass in the Ballroom*

Roy Newsome (1930-2011) was a composer, conductor and band leader whose banding career started as a cornet player in the Elland Silver Band at the age of six. He conducted some of the most famous bands, including Black Dyke Mills and Besses o' th' Barn, and gave winning performances in the British Open Championship, and BBC Band of the Year awards. For 17 years he was chief conductor of the National Youth Brass Band of Great Britain, and for

eight years host of BBC Radio 2's *Listen to the Band*. His *Bass in the Ballroom* is a tuba solo that shows off the huge range and versatility of the instrument, from a stylish, syncopated tango to the whirling steps of a Viennese waltz.

**Arr. Alan Fernie**  
*Beatles Go Brass*

Whether it was in the hysterical response of fans to their live performances, the introduction of serious subject matter into pop music or the technical innovations of their studio albums, the Beatles went further in the eight years that they worked together (1962-1970) than any other British group of that period. Their music has stood the test not only of time, but of innumerable covers by both established and rising artists, and arrangements for every imaginable ensemble, from the baroque fantasies of the avant-garde singer Cathy Berberian to the Twelve Cellos of the Berlin Philharmonic. Alan Fernie's whistle-stop tour packs nine songs into eight minutes: an introductory phrase from *I Want To Hold Your Hand* leads to *From Me To You*, *Michelle*, the picturesque opening of *Lucy In The Sky With Diamonds* and *With A Little Help From My Friends*. Leisurely treatment is given to George Harrison's *Something In The Way She Moves* before we return to Lennon and McCartney for *Lady Madonna*, *Let It Be* and a final burst of *All You Need Is Love*.  
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**Tim Crouter**

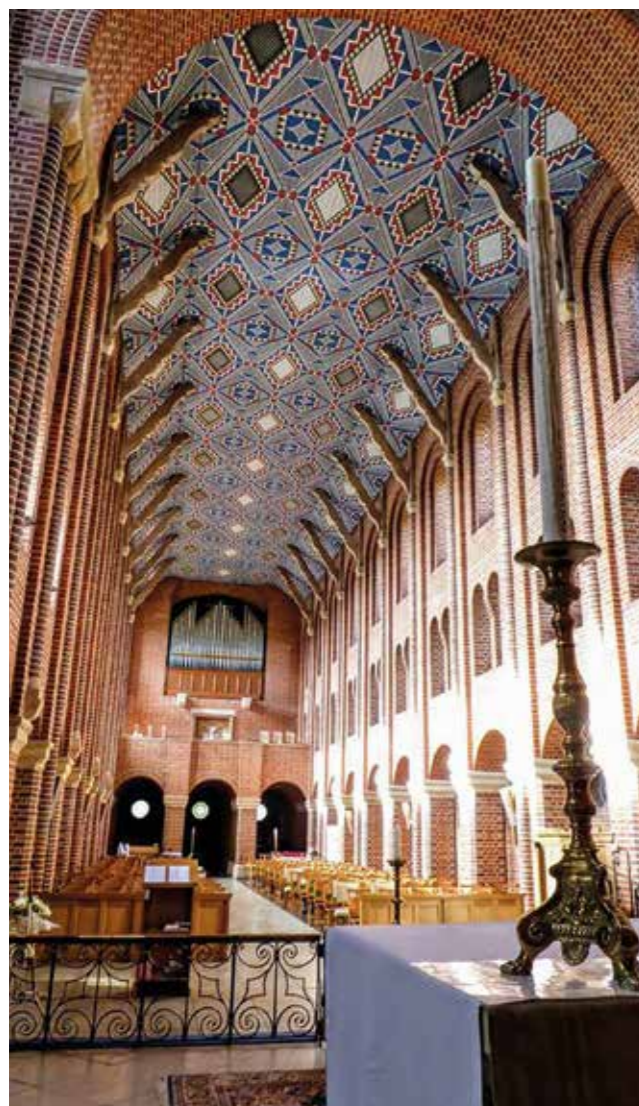
Tim has led East Woodhay Silver Band since 2007. He is a well-known freelance brass and woodwind teacher, and he has been involved with brass bands from childhood.

Tim has played in some of the top brass bands in the southern region.

His conducting experience includes Wantage, Aldbourne and Rogerstone bands and he is also MD of Hungerford Town Band.

## Come and Sing Evensong

Directed by **Janet Coxwell** and **Steve Bowey** • **Christopher Sears** organ



### Janet Coxwell

Since graduating from London's Guildhall School of Music and Drama, Janet has worked professionally as a solo artist and consort singer. Whilst specialising in Early Music and performing with many of the UK's leading ensembles, her musical versatility boasts many other genres and musical styles and she has worked closely with Norfolk-based composer, Patrick Hawes, on many of his original works. Their first album *Blue In Blue* drew critical acclaim with Janet's voice being described as 'melting honey on freshly buttered toast' (BBC Radio 3). Her 'bell-like tones' (Financial Times) are often heard on TV, film and radio as well as on numerous classical and pop CDs. Janet enjoyed 23 wonderful years with the Tallis Scholars and performed in more than 900 concerts world-wide with this world-renowned ensemble. She continues to perform and record but her love of teaching means she spends more time in the UK these days. Janet is Head of Choral Studies at Cheam School and enjoys working with her ever increasing 'family' of students and choristers.

Janet and David Woodcock (Head of Music at Harrow School) are both Directors of the newly formed 'Early Music Academy' which enjoyed a hugely successful inaugural summer season in 2015. Janet and David also ran their first US season of the EMA Summer School in Boston in 2017.

As well as a busy performing schedule, Janet enjoys adjudicating choral competitions, leading singing master classes and running choral workshops, she especially loves working with and training amateur singers. She lives in Highclere (Downton Abbey land) and has enjoyed a long and fruitful association with several Newbury based choirs including 'Newbury Choral Society', where she is Assistant Musical Director.



### Steve Bowey

Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrew's churches in Coulsdon.

After gaining an engineering degree from Salford University he moved to Newbury to work for Vodafone. In 1991 Steve was appointed accompanist of the Cromwell Singers and later became their Musical Director. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington and regularly worked with other local choirs, including the Douai Choral Society, the Downland Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs and Worcester College Oxford.

In 2006 Steve joined the Royal College of Organists and in July the following year took the examination for Associate (ARCO) for which he was awarded the Limpus prize for performance, as well as the Sowerbutts and Samuel Baker prizes. After further study, he was awarded the Fellowship Diploma (FRCO) in January 2011. His current musical commitments include teaching organ, piano, and music theory. He is Director of Music at St Mary's Shaw-cum-Donnington, organist at Cheam School and regularly gives solo organ recitals. Steve is currently the regular accompanist for Newbury Choral Society and The Cecilia Consort but also enjoys working with the other choirs in Newbury and the surrounding area.



### Christopher Sears

Christopher Sears began his musical education as a chorister at the headquarters of the Royal School of Church Music at Addington Palace in Croydon and it was here that his interest in the organ was kindled.

He attended Trinity School, Croydon, before winning an organ scholarship to Oriel College, Oxford, to read Music. A Fellow of the Royal College of Organists, he studied the organ with Michael Fleming at Addington Palace and later, Harry Brama at Southwark Cathedral. After obtaining his Post Graduate Certificate of Education he held teaching posts both in Reading and Windsor before moving to Torquay in 1988.

For nearly 30 years he was Head of Music at Torquay Boys' Grammar School as well as Organist and Choirmaster at All Saints' Church, Babbacombe. He also served as accompanist to the South Devon Choir.

In 2020 he took up the post of Director of Music at St John the Evangelist, Newbury and is Secretary of Newbury and District Organists Association.

# Royal Philharmonic Orchestra

Johan Dalene violin • Martyn Brabbins conductor

Sponsored by Mrs Rosamond Brown and Kilfinan Trust



© Ben Wright and the RPO

Beethoven Overture *Egmont*  
Mendelssohn Violin Concerto  
INTERVAL  
Beethoven Symphony No. 7

**Ludwig van Beethoven (1770-1827)**  
Overture: *Egmont*, Op. 84

Beethoven's career redefined the role of the composer. No longer the craftsman or servant, he became the poet in sound, a visionary writing not for the immediate performance nor to satisfy an employer's taste, but for the world, present and future. And for Beethoven, his freedom to compose as he wished was only part of a much broader philosophy.

The plot of Goethe's play *Egmont* concerns 'a misunderstood but self-reliant hero gloriously struggling with a relentlessly persecuting fate and filled with tragic longing for a pure and ideal love'. This summary of the plot, from Robert Schaufli's 1920 study *Beethoven: The man who freed music*, makes *Egmont* sound, as Schaufli intends, of course, very like Beethoven himself – a genius confident in his powers but often at odds with society, wrestling by this stage with considerably

advanced deafness and still dreaming of his 'immortal beloved'. Beethoven was so enthusiastic about writing incidental music to a production of *Egmont* in 1810 that he even refused payment for it.

A couple of years later, the greatest living composer and greatest living dramatist of their day spent time together in the spa town of Teplitz, north of Prague, at a meeting carefully brokered by Bettina von Arnim, an effusive admirer of both men. Beethoven famously shocked Goethe with his republican manners; for when, during a walk, they met the Empress and her entourage, Goethe stepped aside to let them past and respectfully doffed his hat, whereas Beethoven simply strode between the aristocrats, and lectured Goethe afterwards on his subservience.

Beethoven had been working on a 'heroic' style of instrumental music at least since the 'Eroica' symphony of 1803–4, drawing partly on the model of up-to-date but now-forgotten works by composers such as Cherubini, whose operas were praised by contemporaries in Vienna for their emotional force. The character of Beethoven's style is illustrated immediately by the Overture's slow introduction – tensely rhythmic, achieving a harmonic *frisson* from outwardly quite normal progressions, and melting into plaintive snatches of melody, under which the

opening rhythm maintains its inexorable tread. The bulk of the movement is a stormy sonata-allegro, with a menacing first subject sweeping down the full range of the cellos, and a second subject featuring an 'electrified' version (Schauffli's word again) of the slow introduction. A final *Allegro con brio* glorifies the hero in C major as he meets his tragic fate, with a Rossinian *crescendo*, trumpet fanfares, the glitter of the piccolo and all the culminating bravura that a theatre audience could ask for.

**Felix Mendelssohn (1809-1847)**  
Violin Concerto in E minor Op. 64  
1 *Allegro molto appassionato*  
2 *Andante*  
3 *Allegro molto vivace*

Mendelssohn came from a wealthy, intellectual family – his grandfather was a notable philosopher and his father a successful Berlin banker. His education was wide-ranging, including classics, history, literature and languages as well as music and visual arts, and he went on the customary rich young man's tour of Europe, from Scotland to Italy – an experience that inspired some of his most popular music. Before he was 30 he took 'establishment' posts as conductor of the Leipzig Gewandhaus Orchestra and first Director of the Leipzig conservatoire, and he achieved great popularity in England as the young Queen Victoria's favourite composer – a position that could only encourage the tendency towards smug complacency that some critics find in his later works.

Far from smug or complacent, the violin concerto is an outstanding example of the lightness of touch, clarity of form and deftness of orchestration that characterise Mendelssohn at his best. It was composed for the violinist Ferdinand David, a close friend who was appointed leader of the Gewandhaus Orchestra in 1836. Progress was slow from its inception in 1838 to completion in 1844, when David gave the concerto its first performance. The following year it was performed by one of his most famous pupils, Joseph Joachim – then aged fourteen – who had studied the music, but received only two days' notice of the performance.

The eighteen-twenties and -thirties had seen the rise of the showy virtuoso concerto – typified at its best by the elegant bravura of Hummel and Field and the meteoric brilliance of Paganini, and at its worst by a host of flashy imitators. Mendelssohn does not scorn the virtuoso element, but he is careful to balance it with a substantial symphonic contribution from the orchestra. The first movement introduces the soloist without preamble, riding in on an ardent melody which gives way to sweeping passage-work.

After a forceful tutti, two further themes appear, each now introduced by the orchestra and elaborated by the soloist. There is a special magic in the moment of calm, with the soloist in the highest register, which precedes the gentle second subject. In the development Mendelssohn balances the requirements of virtuosity and musical order, giving the soloist a free rein while referring constantly to the themes of the movement. Mendelssohn wrote his own cadenza, and the marvellous moment at which the opening theme sails in again over the soloist's arpeggios is justly celebrated.

A short linking passage leads to the *Andante*, a sumptuous outpouring of melody set off by the minor key and much less urbane manner of the middle section – with its tremolando, double stopping and sudden forte outbursts. A short *Allegretto* bridges the gap – otherwise too abrupt – between the raptness of the *Andante* and the high spirits of the *Finale*. This is both a brilliant solo display-piece and an orchestral Scherzo, fleet of foot and delicately scored. A tremendous rhythmic vitality is evident in both its main themes, whilst the blend of airy lightness and lively fanfares reminds us that his incidental music to *A Midsummer Night's Dream* was composed only two years earlier.

**Ludwig van Beethoven**  
Symphony No. 7 in A major Op. 92  
1 *Poco sostenuto – Vivace*  
2 *Allegretto*  
3 *Presto – assai meno presto*  
4 *Allegro con brio*

Beethoven's seventh symphony received its première on a famous occasion in December 1813, at a charity concert on behalf of Austrians wounded in the battle against Napoleon at Hanau. All musical Vienna took part, from the ageing Kapellmeister Salieri to the young romantics Hummel and Moscheles. As well as the *Symphony in A major*, the programme included two marches for Mälzel's Mechanical Trumpeter and Beethoven's *Battle Symphony*. The whole concert had been organised by Mälzel, who had commissioned the *Battle Symphony* (subtitled *Wellington's Victory*) for a tour to England with his newly invented mechanical instrument the Panharmonicon, in the expectation of considerable profits. The actual outcome was a long law-suit between Beethoven and Mälzel, but at least the war veterans received a handsome contribution and Beethoven scored perhaps the greatest success of his career; for the general public loved the *Battle Symphony* (Beethoven's worst piece, which both he and his professional colleagues seem to have treated as a joke) whilst the more discerning approved of the *Symphony in A major*. Its *Allegretto* was encored at both the charity performances, and

transcriptions for wind band, string quartet, piano trio, piano duet and piano solo accompanied the publication of the orchestral score. For all that, the young Weber could comment that certain sections showed Beethoven “ripe for the madhouse”.

The scale and variety of the symphony are already apparent in the spacious introduction to the first movement where Beethoven’s modulations (to keys a third, rather than the customary fourth or fifth apart) anticipate a Romantic trait typical of the later nineteenth century. The end of the introduction consists of the note E repeated no fewer than sixty-one times! In a work very much dominated by the energy of its rhythms (Wagner called it “the apotheosis of the dance”) it is strikingly appropriate that this transformation from *sostenuto* to *vivace* is conducted entirely in rhythmic terms.

Hardly a bar of the Vivace does not contain its principal, bounding dotted-note rhythm, and yet the movement is packed with variety and contrast. At the end, after the gruff humour of unison notes flung by wind and strings against each other, comes a strange build-up over an obsessively circling chromatic bass – one of the passages which must have frightened a contemporary audience. The much-loved *Allegretto*, like the slow movements of many of Beethoven’s symphonies, has a unique form. The sombre march with which it opens proves to be only the accompaniment to a rich melody which forms the basis for variations of increasing splendour. The only interruption is a consolatory melody in the major key, beneath which the ominous tread of the march continues to sound.

Unexpected twists and turns and startling contrasts of key and volume abound in the kaleidoscopic Scherzo. The composer was well aware of the traps such a movement lays even for experienced players; in his memoirs, Ignaz von Seyfried recalled that if things went wrong in a rehearsal, Beethoven would ‘shout with laughter and take delight in “unhorsing such excellent riders”’. The double Trio utilises an old Austrian Pilgrim’s Hymn, at first mild and formal on wind instruments, and then bursting out magnificently on the full orchestra. The Finale transforms the long-short-short rhythm of the *Allegretto* into a whirling theme accompanied by aggressive accents from basses and woodwind. It is here that interpretations of the symphony diverge most widely – from ‘boisterous good humour’ through ‘Bacchic frenzy’ to ‘an impact more scaring than Stravinsky’s *Rite of Spring*’. Louis Spohr, who was playing among the violins, described Beethoven’s conducting during that first performance: ‘At a *sforzando* he tore his arms violently apart .... At the crescendo he raised himself by degrees until at the forte he sprang up to his full height, and without knowing it, would often at the

same time shout aloud’. Whatever the interpretation, clearly Beethoven intended something spectacular.

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### Johan Dalene

Winner of the 2019 prestigious Carl Nielsen Competition, Swedish-Norwegian violinist Johan Dalene “is not just a virtuoso like many others, he is a voice. He has a tone, a presence” (Diapason). At the age of 24, he has performed with leading orchestras and in celebrated recital halls both at home and abroad. His ability to “make his Stradivarius sing like a master” (Le Monde), coupled with his refreshingly honest musicality and engagement with musicians and audiences alike, has won him countless admirers. In 2022, he was named Gramophone’s Young Artist of the Year.

After simultaneous residencies with the Royal Liverpool Philharmonic Orchestra and Gavle Symphony, Johan takes on a new collaboration with the Royal Philharmonic Orchestra, working with conductors such as Antonello Manacorda and Robert Trevino. An advocate for new music, he continues to perform the concerto written for him by Tebogo Monnakgotla, notably with the Berlin Radio Symphony and Giedrė Slekyte, having given the world premiere with the Royal Stockholm Philharmonic and John Storgards in April 2023. Johan’s other recent and forthcoming highlights include debut performances with the Minnesota Orchestra and Thomas Sondergaard, Leipzig Gewandhaus Orchestra and Sakari Oramo and San Francisco Symphony and Esa-Pekka Salonen; return appearances with the Bergen Philharmonic, Swedish Radio Symphony, London Philharmonic, and Warsaw Philharmonic.

Johan is equally passionate about chamber music and will be going back to North America to give recitals, notably on the Vancouver Recital Series, San Francisco Performances and at the Gardner Music in Boston, as well as making his debut tour in Australia. He is otherwise making return appearances at the Verbier and Rosendal festivals, as well as London’s Wigmore Hall, where he is now a regular guest.

Recording exclusively for BIS, Johan released his fourth album on the label in October 2023, a recital disc comprising Ravel’s Sonata and Prokofiev’s Second Sonata, alongside short pieces by Arvo Pärt, Lili Boulanger and Grazyna Bacewicz. The Strad hailed this album as ‘interesting by its repertoire and marvellous by its quality’. His previous recording featured the Nielsen and Sibelius Concerti, with the Royal Stockholm Philharmonic with John Storgards, and garnered Johan his third coveted ‘Editor’s Choice’ from Gramophone Magazine, as well as a prestigious Swedish Grammis Award.

Johan began playing the violin at the age of four and made his professional concerto debut three years later. In Summer 2016, he was student-in-residence at Switzerland’s Verbier Festival (where he made his performance debut in 2021) and in 2018 was accepted on to the Norwegian Crescendo programme, where he worked closely with mentors Janine Jansen, Leif Ove Andsnes and Gidon Kremer. Andsnes subsequently invited Johan to play at the Rosendal Chamber Music Festival and they performed together again in May 2019 at the Bergen International Festival. In 2019 he joined Janine Jansen and other members of the Crescendo Programme for a performance at the Wigmore Hall in London and at the International Chamber Music Festival in Utrecht.

Johan studied with Per Enoksson, Professor at the Royal College of Music in Stockholm, as well as with Janine Jansen, and has also participated in masterclasses with several distinguished teachers, including Dora Schwarzberg, Pamela Frank, Gerhard Schulz, and Henning Kraggerud. He has been awarded various scholarships and prizes, notably from the Royal Swedish Academy of Music, The Anders Wall Giresta Scholarship, Queen Ingrid’s Honorary Scholarship, The Håkan Mogren Foundation Prize, Equinor Classical Music Award, Norwegian Soloist Prize, Sixten Gemzëus Stora Musikstipendium, Expressen Cultural Prize Spelmannen and Rolf Wirténs Kulturpris.

Johan plays the 1725 ‘Duke of Cambridge’ Stradivarius, generously on loan from the Anders Sveaas’ Charitable Foundation.



© Ben Lealovega

### Martyn Brabbins

Martyn Brabbins was recently appointed Chief Conductor of the Malmö Symphony and of the Symphony Orchestra of India, both starting in the 2025/26 season. He was Music Director of the English National Opera 2016-2023.

He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994-2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009-2015, Chief Conductor of the Nagoya Philharmonic 2012-2016, and Artistic Director of the Cheltenham International Festival of Music 2005-2007. He is Prince Consort Professor of Conducting at the Royal College of Music, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society.

He guests with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 living composers to write a birthday tribute to him, released in 2024 on the BIS label. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. In 2023 he received the RPS Conductor Award for his “colossal” contribution to UK musical life.

Brabbins has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He opened English National Opera’s 2023/2024 season with David Alden’s production of *Peter Grimes* in what turned out to be his swansong, as well as a musical highpoint of his seven-year tenure. He also led a rare performance of Tippett’s opera *New Year* with the BBC Scottish Symphony, recording it for release on NMC. In 2024/2025 he conducts *The Makropoulos Case* for Scottish Opera and *Mazeppa* for Grange Park Opera.

Amongst his symphonic highlights of 2023/2024: two BBC Proms concerts, including stepping in for the late Sir Andrew Davies, and two successive weeks at the Barbican in repertoire ranging from Mussorgsky to Nono, all with the BBC Symphony. Engagements abroad have included Stravinsky with the Radio Sinfonieorchester Berlin and Elgar with Lahti Sinfonia. In 24/25 he conducts the Tokyo Metropolitan Symphony at Suntory Hall, the BBC Symphony at the Barbican (Boulez), makes his debut with the Danish National Symphony, and returns to the Antwerp Symphony, BBC Scottish and the BBC National Orchestra of Wales.

His discography ranges from romantic to contemporary repertoire, with over 60 recordings for Hyperion Records alone, notably of Elgar, Walton and Tippett. He has received three Gramophone Awards, one for Birtwistle's *Mask of Orpheus* with the BBC Symphony (NMC) and another in 2021 for Pickard chamber works with the Nash Ensemble (BIS) and (in 2023) shared the Concerto Award with viola soloist Tim Ridout for Elgar and Bloch with the BBC Symphony (Harmonia Mundi). He also won the Cannes Opera Award for Korngold's *Die Kathrin* with the BBC Concert Orchestra (CPO), and the Grand Prix du Disque for Jonathan Harvey's Wagner Dream.

Brabbins studied composition in London and conducting with Ilya Musin in Leningrad, subsequently winning first prize at the 1988 Leeds Conductors' Competition which launched his international career.

### Royal Philharmonic Orchestra

The Royal Philharmonic Orchestra's (RPO) mission to enrich lives through orchestral experiences that are uncompromising in their excellence and inclusive in their appeal, places it at the forefront of music-making in the UK and internationally. Typically performing approximately 200 concerts a year and with a worldwide live and online audience of more than 60 million people, the Orchestra is proud to embrace a broad repertoire and reach a diverse audience. Whilst artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks and working with pop stars, as it is touring the world performing the great symphonic repertoire.

Throughout its history, the RPO has attracted and collaborated with the most inspiring artists and in August 2021, the Orchestra was thrilled to welcome Vasily Petrenko as its new Music Director. A landmark appointment in the RPO's history, Vasily's first three seasons with the RPO have been lauded by audiences and critics alike. Highlights included a star-studded gala concert to mark the RPO's 75th Anniversary (with soloists Sheku Kanneh-Mason and Sir Bryn Terfel), all three of Mahler's epic Choral Symphonies at the Royal Albert Hall, music by Elgar and Rachmaninov at the Southbank Centre's Royal Festival Hall, performances at the BBC Proms and Edinburgh International Festival, and major tours to the USA, Japan, Germany, Spain and a host of prestigious European festivals.

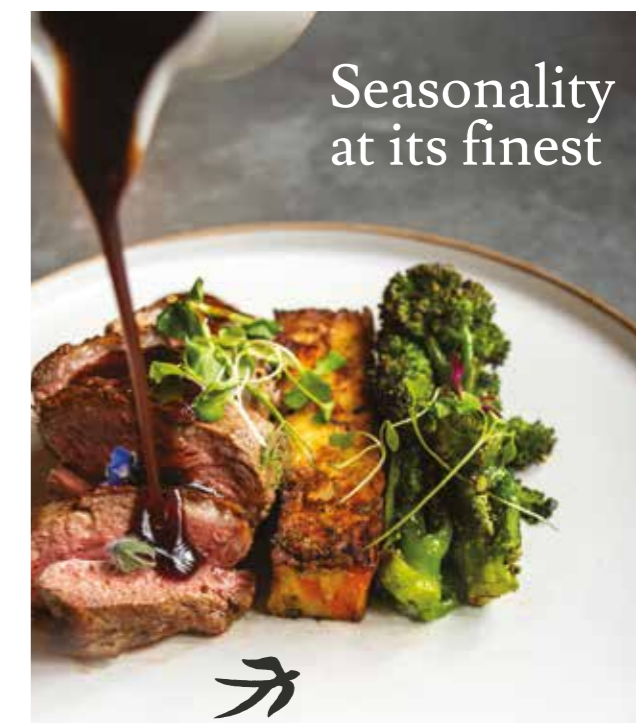
The RPO is recognised as the UK's most in-demand orchestra, an accolade that would have pleased Sir Thomas Beecham, who founded the Orchestra in 1946. As well as a busy schedule of national and international performances, the Orchestra enjoys an annual season of concerts in London's Royal Albert Hall (where the RPO is Associate Orchestra), the Southbank Centre's Royal Festival Hall and Cadogan Hall, where it is celebrating its 20th Season as Resident Orchestra. In the 2024–25 Season, Vasily Petrenko and the Orchestra delve deep into the works of composers who overcame great challenges to produce some of their finest music in *Lights in the Dark*. Celebrating music's power to unite and inspire, the series includes orchestral masterpieces such as Stravinsky's *The Rite of Spring*, Bartók's *Concerto for Orchestra*, Shostakovich's 'Leningrad' Symphony, Tchaikovsky's Fourth Symphony and Strauss' *An Alpine Symphony*. The season will also feature relaxed performances, residencies in venues across the country, a major tour to Germany and Austria, performances in other parts of Europe, and collaborations with artists including Principal Associate Conductor Alexander Shelley, Composer-in-Association Joe Hisaishi, Jeneba Kanneh-Mason, Paul Lewis, Yunchan Lim, Eric Lu, Liya Petrova, Maxim

Vengerov, Roderick Williams, Esther Yoo and Artist-in-Residence Johan Dalene, amongst others.


The Royal Philharmonic Orchestra's mission is to place orchestral music at the heart of contemporary society and, through collaboration with creative partners, foster deeper engagement with communities to ensure that live orchestral music is accessible to as inclusive and diverse an audience as possible. To help achieve this goal, in 1993 the Orchestra launched RPO Resound, which has grown to become the most innovative and respected orchestral community and education programme in the UK and internationally. Early in 2025, the Orchestra will move its headquarters to Wembley Park in the London Borough of Brent; this will be the realisation of its long-held ambition to embed the Orchestra in a community, in line with its mission to be a truly inclusive and contemporary international orchestra for the modern age.

The Orchestra has always been entrepreneurial; in 1986 it was the first UK orchestra to launch its own record label and it has gone on to embrace advances in digital technology, achieving well over 50 million streams of its recorded music each year. The RPO's global online audience engages with it through the website and social media channels, where the Orchestra shares streamed performances, artist interviews, 'behind-the-scenes' insights and more.

Passion, versatility and uncompromising artistic standards are the Orchestra's hallmarks; as it looks forward to an exciting future with the patronage of His Majesty King Charles III and Vasily Petrenko as Music Director, the RPO will continue to be recognised as one of the world's most open-minded, forward-thinking and accessible symphony orchestras.




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Improving Lives In Our Area

## Who We Are

Greenham Trust is a grant funding organisation, that has provided over £85 million to local charities and organisations across West Berkshire and North Hampshire since 1997. Our online platform, The Good Exchange, connects fundraisers with donors and match funding, maximising the impact of donations for positive change.

## What We Do

Greenham Trust is deeply involved in community projects that address food poverty, support local youth provision, back mental health initiatives, and contribute to environmental projects, among many others. Our commitment to funding sustainable solutions enables collaboration among individuals, charities, and organisations to create lasting positive changes in people's lives.



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**Foodbank**  
Together with Trussell



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**Thursday 6 November**

**The Corn Exchange, Newbury**

Join us to celebrate the impactful charities, fundraisers, and volunteers in our community. This annual event highlights inspiring stories and honours their contributions.

## The Northern SoulTrain

**David Jaggs** vocals • **Strang** guitar & backing vocals • **Gary Owen** drums & backing vocals  
**Garry Purse** keyboards & backing vocals • **Gary Ward** bass & backing vocals  
**Rod Wilson** trumpet • **Lee Howson** trumpet • **Tony Marshall** tenor saxophone  
**Steve Derbyshire** baritone saxophone

Sponsored by Greenham Trust



Now in their seventeenth year as the UK's leading Northern Soul band, The Northern SoulTrain arrive in Newbury with their big soul shakedown party promising the hottest soul night around... and this Lancashire-based, nine-piece freight train of a band are showing no signs of slowing down as the group continue to perform at festivals, dancehalls and theatres around the UK.

Fronted by their charismatic and energetic lead singer David John Jaggs, the group also present the sounds of the 'Union Pacific Horns' and one of the tightest and driving rhythms sections currently on the soul scene!

**"We are excited to perform for the first time in Newbury. We hope the audience are up for a good dance as that's what our show is all about!"**  
Garry Purse (Keyboards).

The Northern SoulTrain will be playing the very best soul anthems from Wigan Casino, Twisted Wheel and Blackpool Mecca. Great songs by Dobie Gray, Frank Wilson, Al Wilson, Julien Covay, Billy Butler and many more. Throw in just a pinch of Motown and we have a new look Northern Soul stew served up by Lancashire's very own The Northern SoulTrain! A cabaret show this is not, this is an authentic soul party!

## Sheepdrove Piano Competition Final

Jury

**Rupert Christiansen** • **Mark Eynon** • **Mikhail Kazakevich**  
**Lucy Parham** • **Elena Vorotko** • **David Whelton**

Sponsored by The Sheepdrove Trust



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!

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 Ravel, features four shortlisted finalists and takes place in the tranquil setting of Sheepdrove on the Lambourn Downs. The overall winner will perform a solo recital in the Corn Exchange on Monday 19 May as part of the Festival's popular Young Artists Lunchtime Recital Series (see page 124).

**1st Prize:**

The Kindersley Prize of £3,000 plus a recital on Monday 19 May.

**2nd Prize:**

£1,500 donated by Greenham Trust.

**3rd Prize:**

£750 donated by the Friends of NSF.

**4th Prize:**

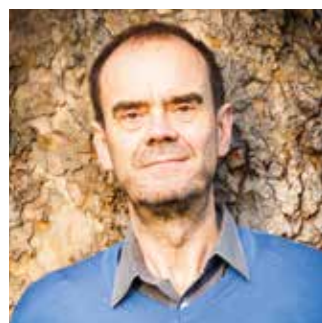
£500 donated by an anonymous donor.

**Audience Prize:**

£250 donated by an anonymous donor.

**Robert Turnbull Memorial Prize:**

£750 to a runner up from either round.



### 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 Collaborating 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 Enthrilled the World*, which was published by Faber in September 2022. He was elected a Fellow of the Royal Society of Literature in 1997.



### 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 festival career 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 Bicentenary Gala, and in 2006 the Mozart 250th Anniversary Gala, both conducted by Sir John Eliot Gardiner. From 2008 to 2018 he was 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.

In 2013 he established and co-directed 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 and Barbican Centre, with Philharmonia, BBC Symphony and London Symphony Orchestras. Mark has been the director of Newbury Spring Festival since 1999 and established the associated Sheepdrove Piano Competition in 2009.



### Mikhail Kazakevich

For biography see page 52.



### Lucy Parham

Acknowledged as one of Britain's finest pianists, Lucy Parham applies her sensitivity and imagination not only to concertos and recitals, but also to portraits in words and music of such composers as Schumann, Chopin, Rachmaninoff, Liszt and Debussy.

Her life-long passion for the music of Schumann inspired the original concept of the words and music evening, *Beloved Clara*. Two further evenings, *Liszt – An Odyssey of Love* and *Nocturne – The Romantic Life of Frédéric Chopin* also premiered in the London Piano Series at the Wigmore Hall. Her fourth programme, *Rêverie – the Life and Loves of Claude Debussy* was also premiered at the Wigmore Hall London Piano Series. This was followed by *Elégie – Rachmaninoff, A Heart in Exile*. Her latest show, *I, Clara* premiered in 2019 and was chosen by BBC Radio 3's Record Review as CD of the Week. The CD recordings of all six her unique Composer Portraits have all been released to critical acclaim. The actors that narrate these concerts include Dame Harriet Walter, Sir Simon Russell Beale, Alex Jennings, Patricia Hodge, Edward Fox, Henry Goodman, Juliet Stevenson and Tim McInnerny.

Lucy has made numerous other CD recordings, including Gershwin's *Rhapsody in Blue* (RPO/EMI Gold), concertos by Ravel, Fauré and Franck (RPO records) and a solo Schumann CD (ASV). Her CD of Clara and Robert Schumann Concertos (BBC CO/Sanctuary) won the BBC Music Magazine Critics' Choice of the Year.

She first came to public attention as the Piano Winner of the 1984 BBC Young Musician of the Year. Since her Royal Festival Hall concerto debut at the age of 16, she has played throughout the UK as concerto soloist with most of the major British orchestras and is a frequent recitalist at the Wigmore Hall. She has also toured the USA with the BBC Concert Orchestra on their 50th anniversary, as well as Mexico and Turkey with Royal Philharmonic Orchestra with whom she has now given over 60 performances. Abroad, she has toured with the Russian State Symphony, Sofia Philharmonic, Bergen Philharmonic, Polish National Radio SO and L'Orchestre National de Lille.

Lucy also appears frequently as a broadcast presenter and guest on BBC Radio 3 and 4 and BBC TV. She was invited to be the Director of the 2006 Schumann Anniversary Festival at Cadogan Hall and the Director of Schumann 200 Festival at King's Place in 2010. She has presented four series of Kings Place Coffee Concerts (Word/Play) and in 2017/18 her second Sheaffer Matinée series (all of her Composer Portraits) took place at St Johns Smith Square.

Lucy is a Professor of Piano at the Guildhall School of Music and Drama, London.



### Elena Vortko

A Russian/Ukrainian child prodigy, Dr Elena Vortko came to London at 16 to study on a full scholarship from The Pilkington Trust at The Purcell School of Music and later The Royal Academy of Music. There she studied piano with Tatiana Sarkissova and Prof Christopher Elton as well as harpsichord with Virginia Black, clavichord with Terence Charlston and composition with Ruth Byrchmore. Other formative influences were Alexander Satz, Malcolm Bilson, Pierre-Laurent Aimard, Catalina Vicens and Noretta Conci. Elena is deeply grateful to have been supported throughout her Academy years by Margaret and Michael Garner and their circle of friends.

Elena has won the Alfred Brendel Award and the Harriet Cohen Bach Prize. In 2005 she was chosen by the Keyboard Trust to give recitals in UK, Germany, Italy, South and North America. In 2006 she won Third Prize at the 15th J. S. Bach International Competition in Leipzig. She has performed in leading concert halls in London, including the Queen Elizabeth Hall, St Martin-in-the-fields and St John's Smith Square. Her debut at the Park Lane New Year Series 2006 at the Purcell Room was broadcast on BBC Radio 3 and won her critical acclaim. Since then Elena made multiple appearances on BBC radio and television as a pianist, historical performer, composer and academic. In 2010 she completed her PhD entitled 'Realising Interpretative Traditions in J.S. Bach's Well-Tempered Clavier' under the direction of Dr Roy Howat and Dr Neil Heyde at the Royal Academy of Music. Now she is in demand as a

Sunday 18 May • 3.00pm  
Sheepdrove, Lambourn  
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demonstrator, performer and educator on historical instruments. She presents public lectures at the RAM Museum as an Honorary Research Fellow and works as an Artistic co-Director and a Trustee of the Keyboard Charitable Trust. Elena is a busy mother and piano teacher living in Beaconsfield with a musical family. In 2019 she founded BeeMusic, a free initiative that provides concert opportunities for musical school children in the area for the benefit of local care homes, churches and hospitals.



#### 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.

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.



## CONFERENCES, TEAM BUILDING, MEETINGS AND EVENTS

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## Foden's Band

Michael Fowles conductor

Sponsored by Greenham Trust



Tom Davoren

*Valaisia Variants*

### CASSIUS – The Rumble in the Jungle

Will Savage

*Ballad for Emmett Till*

Jonathan Bates

*The Greatest*

Bob Dylan, arr. Barber

*Blowin' in the Wind*

Billy Ocean, Wayne Brathwaite, Barry Eastmond,  
Robert Lange, arr. Bates

*When The Going Gets Tough*

Jonathan Bates

*The Rumble in the Jungle*

Alan Smyth, Jon McClure, Ed Cosens

*The Heavyweight Champion of the World*

Edward Gregson

*Variations on Laudate Dominum*

### INTERVAL

Dvořák, arr. Brand

*Overture: Carnival*

Arnold

*Little Suite for Brass*

Philip Sparke

*Harlequin*

Paul Mealor, arr. Owen

*Ubi Caritas*

Respighi, arr. Snell

*March from The Pines of Rome*

To celebrate the relief of Mafeking during the Boer War in 1900, a brass band was established in the village of Elworth, near Sandbach in Cheshire. The band was adopted by local industrialist Edwin Foden and was named The Foden's Motorworks Band. From these humble beginnings few would have thought this band would go on to win twelve British Open titles, sixteen National Championships of Great Britain and an unparalleled double hat-trick in 1932, 33, 34 and in 1936, 37 and 38. The band currently holds the record for the number of Area Contest wins with an unprecedented 26 North West Area titles. Around the world Foden's Band is a trademark that musicians associate with inestimable class and musicianship. This fact is reflected in the wide variety of countries that the band has toured, Italy, Switzerland, America, Ireland, France, Norway, Finland, Denmark and Israel.

The association which Foden's has with the most respected and renowned conductors Bramwell Tovey, Allan Withington, Howard Snell, Nicholas Childs and Michael Fowles has developed the band's ever increasing repertoire and also their standards to unprecedented levels, allowing them to provide audiences with musically aesthetic performances as well as stepping outside the boundaries of the usual brass band concert repertoire. In 2012 Foden's set up a Youth Band to nurture the very best youth musicians in the area to become the future of the brass industry and in 2015 set up a Junior Band to act as a feeder to the Youth Band. The Foden's solo competition (held annually in November and staffed by players of the band) regularly attracts over 170 players from around the World. Foden's also have partnerships with all the various Youth organisations in Cheshire and also run an annual non competitive Youth Festival. In 2012 Foden's cemented themselves as one of the leading Brass Bands in the World winning a rare and exceptional 'Double' being crowned 2012 British Open and National Champions. In doing so the band defeated the very best bands in Britain at the World's two most prestigious competitions. As well as being very successful on the contest front the band have won numerous awards for cd releases, regularly appear on BBC TV and Radio and perform at all the countries leading concert halls. Foden's became the 2018 'National Champions of Great Britain' and reclaimed this title in 2021 and 2022. In September 2023 Foden's were crowned the British Open Champions for the thirteen time as well as Brass in Concert Champions in November 2023.

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## Janie Dee's Beautiful World Cabaret

**Janie Dee** producer, director and performer  
**Ed Zanders** pianist and musical director • **Sarah Harrison** violin • **Igor Outkine** accordion  
**Sophia Priolo** dancer • **Josephina Ortiz-Lewis** dancer  
Sponsored by Mr & Mrs Graham Barker



All the world's a stage, let's protect it. Two-time Olivier Award-winning West End star Janie Dee confronts the climate crisis and celebrates our beautiful world through song and spoken word. Unusual and inspiring: this green twist on classic cabaret asks how we can each make a difference in the fight for our planet. Playful, radical, informative, and ultimately hopeful.

Janie has devised, produced and performed this cabaret celebrating nature and the planet, whilst also bringing attention to the threat posed to them by climate change. Fresh from acclaimed performances at the Edinburgh Fringe, Wenlock Abbey, and London and regional venues, Janie's Beautiful World Cabaret will charm, inform and entertain.

### Janie Dee

Janie Dee is an award-winning British actress, singer and musical theatre performer, characterised by her extraordinary versatility in acclaimed work on stage, film, television and radio. Her career embraces everything from Shakespeare at the Royal Shakespeare Company and Shakespeare's Globe, to revivals of classic plays at the Bath Festival, directed by Sir Peter Hall, acclaimed performances in modern dramas and comedies, and leading roles in classic musicals, both in the West End and major regional theatres. Janie is also a passionate champion of new writing. In addition, she regularly performs her own witty and sophisticated cabaret at leading venues including Crazy Coqs, The Hippodrome, The Pheasantry, the St James Studio, Aldeburgh Festival and the 'Divas at the Donmar' season.

Janie has worked closely with contemporary playwrights, particularly Alan Ayckbourn and Michael Frayn, and the late Harold Pinter in numerous productions and has become a renowned interpreter of their work. In recent years, she has also worked with the next generation of outstanding emerging playwrights, including Lucy Kirkwood, whose acclaimed new play *NSFW* was premiered at The Royal Court in 2012 and for which Janie received her fourth Olivier Award nomination, this time as Best Supporting Actress in a Play, for her performance as glossy womens' magazine editor, Miranda.

Janie is increasingly expanding her work in film and television and has recently completed two feature films; *Dare To Be Wild*, set in Ireland and written and directed by Vivienne de Courcy and *The Trouble With Dot and Harry*, opposite Neil Morrissey, written and directed by Sundance Festival Grand Prize-winner Gary Walkow.

Janie won the three most prestigious awards in British Theatre; the Olivier Award, the Evening Standard Award and Critics Circle Awards for Best Actress in a Play, as well as the Obie and Theatre World Best Newcomer Award in New York, for her hilarious and heartbreaking performance as Jacie Triplethree in Alan Ayckbourn's *Comic Potential*. She also received the Olivier Award for Best Supporting Actress in a Musical for her performance as Carrie Pipperidge in Nicholas Hytner's acclaimed production of Rodgers & Hammerstein's *Carousel* at the National Theatre and the TMA UK Theatre Award 2013 for Best Performance in a Musical for her performance as Dolly Levi in *Hello, Dolly!* at Curve, Leicester.

In 2014 Janie appeared in the London premiere of Stephen Sondheim's *Putting It Together* at the St James Theatre, delighted audiences and critics in the acclaimed West End revival of Noel Coward's classic *Blithe Spirit* at the Gielgud Theatre, starring legendary stage, film and television star, Dame Angela Lansbury and played Titania/Hippolyta in *A Midsummer Night's Dream*, directed by Dominic Dromgoole in the Shakespeare's Globe tour of Asia and Russia. The following year, she played Desiree Armfeldt in a 40th anniversary concert performance of Sondheim's *A Little Night Music* at the Palace Theatre, Helene Hanff in *84 Charing Cross Road* at Salisbury Playhouse, starred in a rare revival of Eugene O'Neill's *Ah Wilderness!* at the Young Vic and as Irina Arkadina in Chekov's *The Seagull* at Regent's Park Open Air Theatre, directed by Matthew Dunster.

In Spring 2016, Janie starred in the West End transfer of Tony-nominated, hit Broadway play *Hand To God* by Robert Askins at the Vaudeville Theatre, alongside Neil Pearson, Harry Melling, Jemima Ropper and Kevin Mains (Olivier Award nomination for Best Comedy) and in September she played Cleopatra and Beatrice with Shakespeare's Globe in two concerts with the Los Angeles Philharmonic at the legendary Hollywood Bowl in Los Angeles, which was reprised at London's Barbican in October with the BBC Symphony Orchestra.

Janie gave a critically acclaimed performance as *Linda* by Penelope Skinner at Manhattan Theater Club, NYC, for which she was nominated for an Outer Critics Circle Award for Outstanding Actress in a Play and has just starred as Phyllis Rogers Stone in Stephen Sondheim and James Goldman's *Follies* at the National Theatre London, opposite Imelda Staunton as Sally Durant Plummer and Philip Quast as Benjamin Stone. Janie has been nominated for the Evening Standard Award for Best Musical Performance and the WhatsOnStage Award for Best Actress in a Musical for her performance in *Follies*.

## Sheepdrove Piano Competition Winner

Sponsored by The Headley Trust

### Young Artists Recital 4

Newbury Spring Festival is delighted to welcome the winner of the 2025 Sheepdrove Piano Competition to the Corn Exchange to perform a recital as part of the Festival's Young Artists Lunchtime Series.

The prestigious competition, now in its 16th Year is open to students from all the major UK conservatoires. The competition was founded in 2009 by the Sheepdrove Trust and is now widely recognised as one of the important national piano competitions.

The winning pianist's programme will include works by Ravel, this year's featured composer to celebrate his 150th anniversary.

Today's recital is an opportunity to hear more of the winning pianist following the competition held at Sheepdrove, Lambourn on Sunday 18 May (see page 115).



## Jazz at The Vineyard

Jamie Safir piano • Kenny Martyn clarinet

Sponsored by Rivar



We are delighted to welcome back to The Vineyard Jamie Safir, one of the country's leading jazz pianists who is joined this evening by renowned clarinet virtuoso Kenny Martyn making his festival debut.

Jamie is a Decca-Recording artist, "...one of the biggest talents of British jazz piano" (Jay Rayner, The Guardian) collaborating with Will Young regularly since 2015 and Kylie Minogue since 2022. Resident at The Ritz, he's also performed alongside the likes of Olly Murs, Tony Hadley, Mica Paris, Claire Martin, Elaine Delmar, Clare Teal, Liane Carroll, Rebecca Ferguson and Tony Christie.

Tonight Jamie will be joined by Kenny Martyn, a talented multi-instrumentalist who regularly performs across the world on alto sax, clarinet, ukulele and as a vocalist.

Together Jamie and Kenny will explore music from New Orleans, the British Trad Jazz era, American swing and ballad standards. The evening will start with a drink on arrival, before a two-course meal prepared by The Vineyard's head chef with seating at tables of 10.

### Jamie Safir

Originally from Manchester, Jamie has been based in London since 2010 when he embarked on a Bachelors Degree in Jazz Music at The Guildhall School of Music & Drama where he is now a member of the faculty. Since graduating in 2014 he has performed in some of the worlds finest venues, concert halls and jazz clubs including The Queen Elizabeth Hall, The Barbican Hyde Park Radio 2 Festival, Ronnie Scott's with the RS All Stars, Minton's in Harlem and Glastonbury Festival.

He has toured across the UK as a member of Will Young's Band from 2015 until present and around Europe with Judi Jackson in 2018. Performance highlights include headlining a private show with Kylie Minogue in 2022, headlining Womad with the Brand New Heavies and a Veevo Live Session in Berlin with Oily Murs.

In 2020, Jamie recorded the album What's New with award-winning stars of the European jazz scene Ian Shaw and Iain Ballamy, which released on Silent Wish Records. He is a long-term collaborator with 2022 Parliamentary Jazz Nominee, Emma Smith and co-arranged and performed on her recent album Meshugga Baby.

Live radio credits include a Steps Reunion performance live on Radio 2 in 2017 and Radio 3's InTune with Ian Shaw in 2014. TV credits include The National Lottery, Radio 2 Hyde Park Festival with Will Young in 2015 and ITV's Christmas Carols with Natalie Williams in 2016.

His debut solo show Piano Talk was premiered at the Crazy Coqs and at Ronnie Scott's in 2022 to sold-out audiences. It was co-written and directed by Radio 2 Jazz Singer of the year, Ian Shaw.

### Kenny Martyn

Kenny Martyn was born in Liverpool and began music lessons on clarinet from the age of six years.

At seventeen years old, Kenny won the Open Cheltenham Music Festival where he performed the Sphor Clarinet concerto and a jazz swing feature accompanied by his father on piano. The adjudicator was Lady Evelyn Barbiroli, and it was her express recommendation to 'Don't ever stop playing jazz'. Kenny began styling Benny Goodman, Sid Phillips and Acker Bilk.

At nineteen years old, Kenny won the BBC television Talent contest (instrumental section) Rising Stars and it was here that Frankie Vaughan invited him to join his management stable. This began a long association with the great showman and especially fortunate for Kenny, as former members of the Goodman orchestra were among his orchestra! This allowed him to study and discuss the finer points of Goodman technique. Kenny was later invited to Washington, USA, to play for the famous Brecker family, who endorsed Kenny and allowed access to Benny's Goodman's music library.

He has performed at many distinguished venues, and has played to critical acclaim in New York, Hong Kong, London Palladium, the Barbican, the Royal Albert Hall, and is a regular headliner aboard the Queen Mary.

Kenny's breathtaking clarinet virtuosity ensures the timeless legacy of Jazz Clarinet lives on for audiences of all ages.

## Opium – Seduction, Greed, Art

Amanda Herries lecturer



We're delighted to be joining with the Arts Society, Newbury again this year for this fascinating lecture looking at the influence of Opium.

The source of the stuff of dreams, the poppy is a beautiful, fragile flower with immense power.

Opium (from the greek 'opion' – poppy juice) is a hypnotic bringer of sleep, delightful lethargy and relief from pain. It is also highly addictive. Greed led to the introduction of this hugely desirable substance first to China, and then to Europe.

The beguiling seduction of its effects led to its use to quieten troubled minds and calm agitated children and babies. Its use – often by those with troubled minds – led to the creation of great works of art in music, art and literature. Social and art history meet as this lecture unfolds.

Amanda read Archaeology and Anthropology at Cambridge. From 1978-1988 she was curator at the Museum of London specialising in decorative arts from 1718 to the present day, responsible for exhibitions, lectures, booklets and broadcasts. From 1988-1995 Amanda lived with her family in Japan, lecturing and writing on Oriental/Western cross-cultural and artistic influences. In 1995 she returned to the UK, fundraising for arts companies, writing, lecturing and guiding tours to Japan. Amanda's most recent publications are on Japanese plant and garden influences in the West.

## James Newby

### The Shipping Forecast

James Newby baritone • Joseph Middleton piano

Sponsored by Fairhurst Estates



© Marco Borggreve

#### Mysteries of the deep

Elgar	<i>Sea Slumber</i>
Schubert	<i>Gruppe aus dem Tartarus</i>
Medtner	<i>Meeres Stille</i>
Bantock	<i>Song to the Seals</i>
Cheryl Frances-Hoad	<i>Rita the Pirate</i>

#### Invitation to voyage

Elgar	<i>In Haven</i>
Duparc	<i>L'invitation au voyage</i>
Schubert	<i>Des Fischers Liebesglück</i>
Ireland	<i>Sea Fever</i>
Ives	<i>The Swimmers</i>

#### Fearless Bark

Elgar	<i>Sabbath Morning at Sea</i>
Schubert	<i>Der Schiffer</i>
Gibbs	<i>Sailing Homeward</i>
Brahms	<i>Verzagen</i>

INTERVAL

#### Exotic isles

Elgar	<i>Where Corals Lie</i>
Chabrier	<i>L'île heureuse</i>
Rachmaninov	<i>This Island</i>
Schubert	<i>Auf dem wasser zu Singen</i>

#### Desert Island Discs

Elgar	<i>The Swimmers</i>
Stanford	<i>Drake's Drum</i>
Britten	<i>O waly, waly</i>
Kurt Weill	<i>My Ship</i>
Eric Coates	<i>Sleepy Lagoon</i>

Particularly for an island nation, the sea provides an inexhaustible source of interest and imagery, and never more so than in late Victorian and Edwardian England – the time when Elgar wrote the five songs of his *Sea Pictures*, which head the various sections of James Newby's recital. The sea is simultaneously familiar and unknown – a source of food and a primary avenue for trade, defence and travel, but one that leads to unpredictable dangers, distant places and unfathomable depths. A quiet cove can be the perfect setting for a family holiday or the haunt of dangerous, glamorous pirates and smugglers. The sea offers both nature's broadest horizons and her greatest threats, with moods – ranging from flat calm to the fiercest storm – that provide metaphors for every kind of experience. Tonight's recital explores the poetry and music of the sea, under the title of a short daily broadcast that provides both essential information for seafarers and, for those on *terra firma*, an imaginative thrill in its distilled picture of maritime life – *The Shipping Forecast*.

#### Mysteries of the Deep

Edward Elgar (1854-1934)  
*Sea Slumber*  
Franz Schubert (1797-1828)  
*Gruppe aus dem Tartarus* D. 583  
Nikolai Medtner (1880-1951)  
*Meeresstille*  
Granville Bantock (1868-1946)  
*Song to the Seals*  
Cheryl Frances-Hoad (1980-)  
*Rita the Pirate*

Elgar's *Sea Pictures* were written just at the time when he was rising to pre-eminence among the British composers of the day. The first performance, at the Norwich Festival of 1899, fell between the premieres of the *Enigma Variations* and *The Dream of Gerontius*. The *Sea Pictures* don't scale the heights of those works, but they were among Elgar's most successful pieces; when the composer observed to his publishers that 'you don't make a fortune out of me,' he added 'apart from the *Sea Pictures*'. The Norwich performance was given by Clara Butt, 27 years old and an imposing figure at six foot two inches. Elgar reported that she was 'dressed like a mermaid' – but he doesn't say whether by chance or by design. The opening song, *Sea Slumber*, in which Kynance Cove near the Lizard in Cornwall is pictured as a mysterious 'elfin land', paints the sea at its gentlest, with a drifting arc of melody as a refrain in the piano, and a flexible, expressive vocal line over undulating chords that dive – when the sea speaks – to become an ostinato from the depths of the piano.

At the other emotional extreme, Schiller's *Gruppe aus dem Tartarus* depicts a group of terrified souls wailing as they are swept down the river Cocytus toward Hades. In the demonic mode of his *Erkönig*, Schubert strains the vocabulary of his day with brutal ostinati and violent chromaticism, telling the story in a commandingly dramatic recitative. Stillness descends again in the setting of Goethe's *Meeresstille* by Russian-born Nikolai Medtner, but this is the sinister stillness of a becalmed ship, drifting through the hazy rhythms and harmonies of the early twentieth century – the song was composed in 1907–8. Sir Harold Boulton, the poet of the 'Song to the Seals' is best known as the writer of the words of the *Skye Boat Song*. *The Song to the Seals* describes a 'sea-maid' whose singing draws the seals to her. Granville Bantock's setting had the same effect: the published version of 1930 includes the note 'The refrain of this song was actually used recently on a Hebridean island by a singer who thereby attracted a quantity of seals to gather round and listen intently to the singing.' Cheryl Frances-Hoad's collection of songs *The Thought Machine* was commissioned by the Oxford Lieder Festival in 2016 and sets ten of Kate Wakeling's portraits of weird and wonderful individuals. 'Rita the Pirate' is scary, comic and irrepressibly energetic.

#### Invitation to Voyage

Edward Elgar  
*In Haven*  
Henri Duparc (1848-1933)  
*L'invitation au voyage*  
Franz Schubert  
*Des Fischers Liebesglück*  
John Ireland (1879-1962)  
*Sea Fever*  
Charles Ives (1874-1954)  
*The Swimmers*

When Elgar first set Alice Elgar's poem 'In Haven' in 1897, it was titled 'Love alone will stay', and made no reference to the sea at all. In order to give it a place in *Sea Pictures*, Alice changed the imagery and the title: as *In Haven (Capri)*, it looks back to an idyllic holiday the Elgars enjoyed together. The trotting accompaniment may suggest a carriage ride rather than a sea trip, but the emphasis in the song is on Alice's references to love, to which Elgar gives special prominence. Henri Duparc's 17 *mélodies* are some of the most beautiful of French songs. Duparc was a pupil of César Franck and enjoyed a promising career until a mental crisis led him to give up composing at the age of 37. *L'invitation au voyage* rocks gently on the waves through the first verse and glitters with sunset colour in the second, in a delightful escapist idyll that Duparc dedicated 'to Mme Henri Duparc'.

Schubert's *Des Fischers Liebesglück* was written ten years later than *Gruppe aus dem Tartarus*, and replaces the vigour and variety of the earlier song with a mesmerising simplicity, as the fisherman evokes the ecstasy of a boat trip with his sweetheart. Leitner's short lines and elaborate, asymmetrical rhymes are gathered into four repeated verses, each gently swinging between major and minor tonalities and climaxing in an octave leap as expressive as it is unexpected. John Masefield's poem *Sea Fever* was published in 1902 and Ireland's song followed in 1913. Stylistically on the cusp between ballad and art song, it has always been a favourite, except, apparently, with the poet, who may well have felt that the measured phrases of the music – reportedly inspired by the composer's love of Jersey – missed the poet's sense of urgency. In Louis Untermeyer's poem *Swimmers*, the narrator's mastery of the sea fills him with an awareness of his own 'miraculous powers', embodied in Charles Ives' song in a vocal line that rides powerfully over the turbulent accompaniment.

#### **Fearless Bark**

**Edward Elgar**  
*Sabbath Morning at Sea*  
**Franz Schubert**  
*Der Schiffer* D. 536(a)  
**Cecil Armstrong Gibbs** (1889-1960)  
*Sailing Homeward*  
**Johannes Brahms** (1833-1897)  
*Verzagen*

The centrepiece of Elgar's *Sea Pictures*, *Sabbath Morning at Sea* is an amalgam of various ingredients. The arc of melody and the 'sea-swell' ostinato from the *Sea Slumber Song* both return (though the scene is very different); there are grandiose gestures in the rising opening phrase (first sketched a decade earlier), the hymn-like melodic phrases and the broad march-rhythms, driven by triplet groups. The sense of exaltation is maybe too self-satisfied for modern tastes but it is easy to see why the music was so popular in its day.

Schubert's boatman in *Der Schiffer*, like Charles Ives' swimmer, relishes his mastery of the elements, defying the unstoppable torrent of broken chords (marked 'feurig', fiery) that pours through the four matching verses. Cecil Armstrong Gibbs had a private income from the Gibbs toothpaste business, but still led a busy professional career as composer, teacher and adjudicator from the 1920s to the 1950s. He is particularly remembered for the sensitivity of his settings of the poetry of Walter de la Mare and other contemporaries – in this case Arthur Waley, who made it his life's work to introduce oriental literature to English readers. *Sailing Homeward* builds up slowly, from the steady flow of passing images to the

creative excitement they inspire in the writer. In Karl Lemke's poem *Verzagen* (Despair) the poet sits beside the crashing waves but he is unable to relate to them in reality; in Brahms' setting, the singer's melody and the seething accompaniment hardly interact, each recurring virtually unchanged through the three verses.

#### **Exotic Isles**

**Edward Elgar**  
*Where Corals Lie*  
**Emmanuel Chabrier** (1841-1894)  
*L'île heureuse*  
**Sergei Rachmaninov** (1873-1943)  
*The Little Island*  
**Franz Schubert**  
*Auf dem Wasser zu singen*

Richard Garnett, the writer of *Where Corals Lie*, was more erudite than this graceful little poem might suggest – a poet, biographer and translator, and keeper of printed books at the British Museum. Elgar's charming setting, which repeatedly drifts from purposeful movement to dreamy reverie, derives from a quadrille written for the band he directed at the Worcester city lunatic asylum 20 years earlier.

Emmanuel Chabrier was admired as an innovator by several generations of French musicians. A native of the Auvergne, he combined a down-to-earth provincialism with Parisian sophistication, and an admiration for Wagner with a natural bent towards comedy. In *L'île heureuse*, the piano sets the scene with its flowing, arch-shaped refrain, before the spotlight switches to the vocal melody, soaring, lingering and swooping in ardent phrases. Rachmaninov's *Ostrovok* – *The Little Island* – sets a Russian translation of Shelley's 'The Isle' to a melody of folk-like simplicity, with an accompaniment based on a single, long descending scale, varied by the rocking rhythm and harmonic inflections of the third strain. Written in 1896, the song was dedicated to his cousin and future sister-in-law Sophia Satina. In Schubert's beguiling *Auf dem Wasser zu singen*, piano and voice dance two independent but complementary lines – a vocal barcarolle over a keyboard impromptu – to create a picture of a boat on rippling water that expands to become a vision of eternity.

#### **Desert Island Discs**

**Edward Elgar**  
*The Swimmers*  
**Charles Villiers Stanford** (1852-1924)  
*Drake's Drum*  
**Benjamin Britten** (1913-1976)  
*O waly, waly*  
**Kurt Weill** (1900-1950)  
*My Ship*  
**Eric Coates** (1886-1957)  
*Sleepy Lagoon*

Adam Lindsay Gordon, the poet of Elgar's *The Swimmers*, is remembered by a statue in Melbourne, Australia, the country where he lived from the age of 20, combining over the years the roles of mounted policeman, daredevil steeple-chaser, member of parliament and poet. The horseman-poet imagines riding the surging waves with their 'high-arched manes', and Elgar responds to the vivid imagery in an exciting dramatic recitative, enclosing in its gentler middle section a reference to the *Sea Slumber Song*, to give unity to the *Sea Pictures*.

Sir Francis Drake took a side drum, decorated with his coat of arms, on his circumnavigation of the globe between 1577 and 1580 and kept it until his death off the coast of Panama in 1596. In accordance with his instructions, the drum was returned to England, to be beaten (he said) to summon his supernatural aid in times of trouble. There are reports of ghostly drum rolls in Plymouth at several critical moments in subsequent history. *Drake's Drum* was originally written by Henry Newbolt in the West-country dialect of one of Drake's Plymouth associates, but Stanford 'eliminated' this (as explained in a note in the score) in his proud, affectionate evocation of the country's naval heritage, with its playful representation of the drum itself.

Benjamin Britten started writing folksong settings as encores for his recitals with tenor Peter Pears in the 1940s; much more than 'arrangements', they are self-contained compositions that unify text, melody and accompaniment as completely as any Schubert song. In *O waly, waly*, the simple accompanying figure, derived from a three-note phrase in the melody, underlines the nuances of the text whilst remaining as persistent and impersonal as the waves lapping on the shore. Kurt Weill's *My Ship*, with its undulating melody and opulent lyrics by Ira Gershwin, plays a central role in the 1941 Broadway musical *Lady in the Dark*, where it haunts the principal character, as a tune heard in childhood but now unrecoverable. The eventual recollection of the complete song brings an emotional breakthrough during a course of psychotherapy. Eric Coates was the best British composer of light music of the twentieth century, discovering a style that so hit

the national mood that it provided signature tunes for numerous radio programmes – including *In Town Tonight*, *Music While you Work* and, of course, *Desert Island Discs*, which it has introduced, since the first broadcast in 1942, in over 3,400 episodes. The words were added, with Coates' approval, by Jack Lawrence in 1940 and two years later the song reached number 1 on the U S Billboard Best Seller chart. For all the exotic associations that it has acquired, the original inspiration for *By the sleepy lagoon* was a view in West Sussex, from the east beach at Selsey towards Bognor Regis, one warm summer evening.

**Edward Elgar**

*Sea Slumber*

Sea birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land;  
'I, the Mother mild,  
Hush thee, oh my child,  
Forget the voices wild!

Isles in elfin light

Dream, the rocks and caves,  
Lulled by whispering waves,  
Veil their marbles bright.  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land;

Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins.  
Ocean's shadowy might  
Breathes good night,  
Good night ...'  
Roden Noel (1834-1894)

**Franz Schubert**

*Gruppe aus dem Tartarus*

Horch – wie Murmeln des empörten Meeres,  
Wie durch hohler Felsen Becken weint ein Bach,  
Stöhnt dort dumpftief ein schweres – leeres,  
Qualerpresstes Ach!

Schmerz verzerret  
Ihr Gesicht – Verzweiflung sperret  
Ihren Rachen fluchend auf.  
Hohl sind ihre Augen – ihre Blicke  
Spähen bang nach des Cocytus Brücke,  
Folgen tränend seinem Trauerlauf.

Fragen sich einander ängstlich leise,  
Ob noch nicht Vollendung sei?  
Ewigkeit schwingt über ihnen Kreise,  
Bricht die Sense des Saturns entzwei.  
Friedrich von Schiller (1759-1805)

*Group from Hades*

Hark! Like the angry murmuring of the sea,  
or a brook sobbing through pools in hollow rocks,  
from the depths arises a muffled groan,  
heavy, empty and tormented!

Pain distorts  
their faces – in despair  
their mouths open wide, cursing.  
Their eyes are hollow – their frightened gaze

strains towards Cocytus' bridge,  
following as they weep that river's mournful course.

Anxiously, softly, they ask one another  
if the end is yet nigh.  
Eternity sweeps in circles above them,  
breaking Saturn's scythe in two.  
†Translation © Richard Wigmore

**Nikolai Medtner**

*Meeresstille*

Tiefe Stille herrscht im Wasser,  
Ohne Regung ruht das Meer,  
Und bekümmert sieht der Schiffer  
Glatte Fläche rings umher.  
Keine Luft von keiner Seite!  
Todesstille fürchterlich!  
In der ungeheuern Weite  
Reget keine Welle sich.  
Johann Wolfgang von Goethe (1749-1832)

*Deep silence weighs on the water*

Deep silence weighs on the water,  
Motionless the sea rests,  
And the fearful boatman sees  
A glassy surface all around.  
No breeze from any quarter!  
Fearful, deadly silence!  
In all that vast expanse  
Not a single ripple stirs.  
\*Translation © Richard Stokes

**Granville Bantock**

*Song to the Seals*

A sea maid sings on yonder reef,  
The spell-bound seals draw near;  
Her lilt that lures beyond belief  
Mortals enchanted hear.

Hoiran, oiran, oiran, oiro,  
Hoiran, oiran, oiran, eero,  
Hoiran, oiran, oiran, eelaleuran,  
Hoiran, oiran, oiran, eero.

The wond'ring ploughman halts his plough,  
The maid her milking stays,  
While sheep on hillside, birds on bough,  
Pause and listen in amaze.

Was it a dream, were all asleep,  
Or did she cease her strain?  
For the seals with a splash dive into the deep  
And the world goes on again,  
But lingers the refrain.  
Sir Harold Boulton (1859-1935)

**Cheryl Frances-Hoad**

*Rita the Pirate*

Let me warn you of Rita, the pirate supreme:  
she'll grab all your gold with an ear-splitting scream.

What she lacks in back teeth she makes up  
in back bone;  
with her horrible stare, she turns grown men  
to stone.

She steers her great boat with her crooked quick wits  
and a cackling crew of rogues, cheats and misfits.

She'll go head-to-head with a hammerhead shark  
for it's clear that her bite's just as bad as her bark.

Yes, Rita's old soul is as cold as they come,  
there's little feared more than the sound of her drum.

And they say Rita won't touch a toe on dry land  
but I'd keep your door closed (and the breadknife  
to hand).

Kate Wakeling  
'Rita the Pirate' from *Moon Juice: Poems for Children*,  
published by The Emma Press, is reproduced by kind  
permission of the author.

**Edward Elgar**

*In Haven*

Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam-flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
'Joy, sea-swept, may fade to-day;  
Love alone will stay.'

Caroline Alice Elgar (1848-1920)

**Henri Duparc**

*L'invitation au Voyage*

Mon enfant, ma sœur,  
Songe à la douceur  
D'aller là-bas vivre ensemble!  
Aimer à loisir,  
Aimer et mourir  
Au pays qui te ressemble!  
Les soleils mouillés  
De ces ciels brouillés  
Pour mon esprit ont les charmes  
Si mystérieux  
De tes traîtres yeux,  
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté!  
Vois sur ces canaux  
Dormir ces vaisseaux  
Dont l'humeur est vagabonde;  
C'est pour assouvir  
Ton moindre désir  
Qu'ils viennent du bout du monde.  
Les soleils couchants  
Revêtent les champs,  
Les canaux, la ville entière,  
D'hyacinthe et d'or;  
Le monde s'endort  
Dans une chaude lumière.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté!  
Charles Baudelaire (1821-1867)

*Invitation to Journey*

My child, my sister,  
Think how sweet  
To journey there and live together!  
To love as we please,  
To love and die  
In the land that is like you!  
The watery suns  
Of those hazy skies  
Hold for my spirit  
The same mysterious charms  
As your treacherous eyes  
Shining through their tears.

There – nothing but order and beauty dwell,  
Abundance, calm, and sensuous delight.

See on those canals  
Those vessels sleeping,  
Vessels with a restless soul;  
To satisfy  
Your slightest desire  
They come from the ends of the earth.  
The setting suns  
Clothe the fields,  
Canals and all the town  
With hyacinth and gold;  
The world falls asleep  
In a warm light.

There – nothing but order and beauty dwell,  
Abundance, calm, and sensuous delight.

\*Translation © Richard Stokes

*Des Fischers Liebesglück*

Dort blinket  
Durch Weiden,  
Und winket  
Ein Schimmer  
Blasstrahlig  
Vom Zimmer  
Der Holden mir zu.

Es gaukelt  
Wie Irrlicht,  
Und schaukelt  
Sich leise  
Sein Abglanz  
Im Kreise  
Des schwankenden Sees.

Ich schaue  
Mit Sehnen  
In's Blaue  
Der Wellen,  
Und grüsse  
Den hellen,  
Gespiegelten Strahl.

Und springe  
Zum Ruder,  
Und schwinge  
Den Nachen  
Dahin auf  
Den flachen,  
Krystallinen Weg.

Fein-Liebchen  
Schleicht traulich  
Vom Stübchen  
Herunter,  
Und sputet  
Sich munter  
Zu mir in das Boot.

Gelinde  
Dann treiben  
Die Winde  
Uns wieder  
See-einwärts  
Vom Flieder  
Des Ufers hindann.

Die blassen  
Nachtnebel  
Umfassen  
Mit Hüllen  
Vor Spähern  
Den stillen,  
Unschuldigen Scherz.

Und tauschen  
Wir Küsse,  
So rauschen

Die Wellen  
Im Sinken  
Und Schwellen,  
Den Horchern zum Trotz.

Nur Sterne  
Belauschen  
Uns ferne,  
Und baden  
Tief unter  
Den Pfaden  
Des gleitenden Kahns.

So schweben  
Wir selig,  
Umgeben  
Vom Dunkel,  
Hoch über'm  
Gefunkel  
Der Sterne einher.

Und weinen  
Und lächeln,  
Und meinen,  
Enthoben  
Der Erde,  
Schon oben,  
Schon drüben zu sein.  
Karl Gottfried von Leitner (1800-1890)

*The Fisherman's Luck in Love*

Yonder light gleams  
through the willows,  
and a pale  
glimmer  
beckons to me  
from the bedroom  
of my sweetheart.

It flickers  
like a will-o'-the-wisp,  
and its reflection  
sways  
gently  
in the circle  
of the undulating lake.

I gaze  
longingly  
into the blue  
of the waves,  
and greet  
the bright  
reflected beam.

And spring  
to the oar,  
and swing  
the boat  
away on

its smooth,  
crystal course.

My sweetheart  
slips lovingly  
down  
from her little room,  
and joyfully  
hastens to me  
in the boat.

Then the breezes  
gently  
blow us  
again  
out into the lake  
from the elder tree  
on the shore.

The pale  
evening mists  
envelop  
and veil  
our silent,  
innocent dallying  
from prying onlookers.

And as we exchange  
kisses,  
the waves  
lap,  
rising  
and falling,  
to foil eavesdroppers.

Only stars  
in the far distance  
overhear us,  
and bathe  
deep down  
below the course  
of the gliding boat.

So we drift on  
blissfully,  
in the midst  
of darkness,  
high above  
the twinkling  
stars.

Weeping,  
smiling,  
we think  
we have soared free  
of the earth,  
and are already up above,  
on another shore.  
†Translation © Richard Wigmore

**John Ireland**

*Sea Fever*

I must go down to the seas again, to the lonely sea  
and the sky,  
And all I ask is a tall ship and a star to steer her by,  
And the wheel's kick and the wind's song and the  
white sail's shaking,  
And a grey mist on the sea's face and a grey dawn  
breaking.

I must go down to the seas again, for the call of the  
running tide  
Is a wild call and a clear call that may not be denied;  
And all I ask is a windy day with the white clouds  
flying,  
And the flung spray and the blown spume and the  
seagulls crying.

I must go down to the seas again, to the vagrant  
gypsy life,  
To the gull's way and the whale's way where the  
wind's like a whetted knife;  
And all I ask is a merry tale from a laughing fellow-  
rover,  
And quiet sleep and a sweet dream when the long  
trick's over.

John Masefield (1878-1967)

**Charles Ives**

*From The Swimmers*

Then the swift plunge into the cool green dark  
The windy waters rushing past me, through me;  
Filled with the sense of some heroic lark  
Exulting in a vigor clean and roomy  
Swiftly I rose to meet the feline sea...  
Pitting against a cold turbulent strife  
The feverish intensity of life...

Out of the foam I lurched and rode the wave  
Swimming hand over hand, over hand, against  
the wind;  
I felt the sea's vain pounding, and I grinned  
Knowing I was its master, not its slave.  
Louis Untermeyer (1885-1977)

**Edward Elgar**

*Sabbath Morning at Sea*

The ship went on with solemn face;  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
For parting tears and present sleep  
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent

Of holding the day glory!

Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll  
Afar the hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire.  
Oft drop their eyelids raised too long  
To the full Godhead's burning.  
Elizabeth Barrett Browning (1806-1861)

*Der Schiffer*  
Im Winde, im Sturme befahr' ich den Fluss,  
Die Kleider durchweicht der Regen im Guss;  
Ich peitsche die Wellen mit mächtigem Schlag,  
Erhoffend mir heiteren Tag.

Die Wellen, sie jagen das ächzende Schiff,  
Es drohet der Strudel, es drohet der Riff,  
Gesteine entkollern den felsigen Höh'n,  
Und Tannen erseufzen wie Geistergestöh'n.

So musste es kommen, ich hab' es gewollt,  
Ich hasse ein Leben behaglich entrollt;  
Und schlängeln die Wellen den ächzenden Kahn,  
Ich priese doch immer die eigene Bahn.

Drum tose des Wassers ohnmächtige Zorn,  
Dem Herzen entquillet ein seliger Born,  
Die Nerven erfrischend, o himmlische Lust,  
Dem Sturme zu trotzen mit männlicher Brust!  
Johann Mayrhofer (1787-1836)

*The Boatman*  
In wind and storm I row on the river,  
my clothes are soaked by the pouring rain;  
I lash the waves with powerful strokes,  
hoping for a fine day.

The waves drive the creaking boat,  
whirlpool and reef threaten:  
rocks roll down from the craggy heights,  
and fir trees sigh like moaning ghosts.

It had to come to this, I wished it so;  
I hate a life that unfolds comfortably.  
And if the waves devoured the creaking boat,

I would still extol my chosen course.

So let the waters roar with impotent rage;  
a fountain of bliss gushes from my heart,  
refreshing my nerves. O celestial joy,  
to defy the storm with a manly heart!  
†Translation © Richard Wigmore

**Cecil Armstrong Gibbs**  
*Sailing Homeward*

Cliffs that rise a thousand feet  
Without a break,  
Lake that stretches a hundred miles  
Without a wave,  
Pine-tree woods, winter and summer  
Ever-green,  
Streams that for ever flow and flow  
Without a pause,  
Trees that for twenty thousand years  
Your vows have kept,  
You have suddenly healed the pain of a traveller's  
heart,  
And moved his brush to write a new song.  
Arthur Waley (1889-1966)  
from the Chinese of Chan Fang-Shen (4th century)

*Verzagen*  
Ich sitz' am Strande der rauschenden See  
Und suche dort nach Ruh',  
Ich schaue dem Treiben der Wogen  
Mit dumpfer Ergebung zu.

Die Wogen rauschen zum Strande hin,  
Sie schäumen und vergeh'n,  
Die Wolken, die Winde darüber,  
Die kommen und verweh'n.

Du ungestümes Herz, sei still  
Und gib dich doch zur Ruh';  
Du sollst mit Winden und Wogen  
Dich trösten,—was weinst du?  
Karl Lemcke (1831-1913)

*Despair*  
I sit by the shore of the raging sea  
Searching there for rest,  
I gaze at the waves' motion  
In numb resignation.

The waves crash on the shore,  
They foam and vanish,  
The clouds, the winds above,  
They come and go.

You, unruly heart, be silent  
And surrender yourself to rest;  
You should find comfort  
In winds and waves — why are you weeping?  
\*Translation © Richard Stokes

**Edward Elgar**  
*Where Corals Lie*  
The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.

By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,  
But far the rapid fancies fly  
To rolling worlds of wave and shell,  
And all the lands where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.  
Richard Garnett (1835-1906)

**Emmanuel Chabrier**  
*L'île heureuse*  
Dans le golfe aux jardins ombreux,  
Des couples blonds d'amants heureux  
Ont fleuri les mâts langoureux  
De ta galère,  
Et, caressé de doux été,  
Notre beau navire enchanté  
Vers des pays de volupté  
Fend l'onde claire!

Vois, nous sommes les souverains  
Des lumineux déserts marins,  
Sur les flots ravis et sereins  
Berçons nos rêves!  
Tes pâles mains ont le pouvoir  
D'embaumer au loin l'air du soir,  
Et dans tes yeux je crois revoir  
Le ciel des grèves!

Mais là-bas, là-bas, au soleil,  
Surgit le cher pays vermeil  
D'où s'élève un chant de réveil  
Et d'allégresse;  
C'est l'île heureuse aux cieux légers  
Où, parmi les lys étrangers,  
Je dormirai dans les vergers,  
Sous ta caresse.  
Éphraïm Mikhaël (1866-1890)

*The Happy Isle*  
In the gulf with shady gardens,  
blond couples of happy lovers  
have placed flowers on the languorous masts  
of your galley,  
and, caressed by gentle summer,

our fine enchanted ship,  
towards countries of charm,  
is cleaving the clear water!

See, we are the sovereigns  
of the luminous marine deserts,  
on the delighted and serene waves  
let us rock our dreams!  
Your pale hands have the power  
to perfume from afar the evening air,  
and in your eyes I imagine I see again  
the sky of the shores!

But over there, over there, in the sun  
appears the dear vermilion country  
from whence a song of awakening  
and joy is rising;  
it is the happy isle with buoyant skies  
where, among the strange lilies,  
I shall sleep in the orchards,  
beneath your caress.

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**Sergei Rachmaninov**  
*Ostrovok*  
Iz morya smotrit ostrovok,  
Ego zeleny'e uklony'  
Ukrasil trav gusty'x venok,  
Fialki, anemony'.  
Nad nim spleyatsya listy',  
Vokrug nego chut` pleshhut volny'.  
Derev`ya grustny', kak mechty',  
Kak statui, bezmolvny'.  
Zdes` ele dy'shit veterok,  
Syuda groza ne doletaet,  
I bezmyatezhny'j ostrovok  
Vsyo dremlet, zasy'paet.  
Konstantin Balmont (1867-1942) after Shelley

*The Little Island*  
There was a little lawny islet  
By anemone and violet,  
Like mosaic paven:  
And its roof was flowers and leaves  
Which the summer's breath enweaves,  
Where nor sun nor showers nor breeze  
Pierce the pines and tallest trees,  
Each a gem engraves; —  
Girt by many an azure wave  
With which the clouds and mountains pave  
A lake's blue chasm.  
Percy Bysshe Shelley (1792-1822)

**Franz Schubert**

*Auf dem Wasser zu singen*

Mitten im Schimmer der spiegelnden Wellen  
Gleitet, wie Schwäne, der wankende Kahn;  
Ach, auf der Freude sanft schimmernden Wellen  
Gleitet die Seele dahin wie der Kahn;  
Denn von dem Himmel herab auf die Wellen  
Tanzet das Abendrot rund um den Kahn.

Über den Wipfeln des westlichen Haines  
Winket uns freundlich der rötliche Schein;  
Unter den Zweigen des östlichen Haines  
Säuselt der Kalmus im rötlichen Schein;  
Freude des Himmels und Ruhe des Haines  
Atmet die Seel' im errötenden Schein.

Ach, es entschwindet mit tauigem Flügel  
Mir auf den wiegenden Wellen die Zeit.  
Morgen entschwinde mit schimmerndem Flügel  
Wieder wie gestern und heute die Zeit,  
Bis ich auf höherem strahlendem Flügel  
Selber entschwinde der wechselnden Zeit.  
Friedrich Leopold Graf zu Stolberg-Stolberg (1750-1819)

*To be sung on the water*

Amid the shimmer of the mirroring waves  
the rocking boat glides, swan-like,  
on gently shimmering waves of joy.  
The soul, too, glides like a boat.  
For from the sky the setting sun  
dances upon the waves around the boat.

Above the tree-tops of the western grove  
the red glow beckons kindly to us;  
beneath the branches of the eastern grove  
the reeds whisper in the red glow.  
The soul breathes the joy of heaven,  
the peace of the grove, in the reddening glow.

Alas, with dewy wings  
time vanishes from me on the rocking waves.  
Tomorrow let time again vanish with shimmering  
wings, as it did yesterday and today,  
until, on higher, more radiant wings,  
I myself vanish from the flux of time.

†Translation © Richard Wigmore

**Edward Elgar**

*The Swimmer*

With short, sharp, violent lights made vivid,  
To southward far as the sight can roam,  
Only the swirl of the surges livid,  
The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
And the rocks receding, and reefs flung forward,  
Waifs wreck'd seaward and reefs flung shoreward,  
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,  
And shores trod seldom by feet of men—  
Where the batter'd hull and the broken mast lie,  
They have lain embedded these long years ten.  
Love! when we wandered here together,  
Hand in hand through the sparkling weather,  
From the heights and hollows of fern and heather.  
God surely loved us a little then.

The skies were fairer and shores were firmer—  
The blue sea over the bright sand roll'd;  
Babble and prattle, and ripple and murmur,  
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder  
And clad with lightning and shod with sleet,  
And strong winds treading the swift waves under  
The flying rollers with frothy feet  
One gleam like a bloodshot sword-blade swims on  
The sky line, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
That strikes through his stormy winding sheet.  
O brave white horses! you gather and gallop,  
The storm sprite loosens the gusty reins;  
Now the stoutest ship were the frailest shallop  
In your hollow backs, on your high-arched manes.  
I would ride as never a man has ridden  
In your sleepy, swirling surges hidden;  
To gulfs foreshadow'd through strifes forbidden,  
Where no light wearies and no love wanes.  
Adam Lindsay Gordon (1833-1870)

**Charles Villiers Stanford**

*Drake's Drum*

Drake he's in his hammock and a thousand  
mile away,  
(Captain, art thou sleeping there below?)  
Slung atween the round shot in Nombre Dios Bay,  
And dreaming all the time of Plymouth Hoe.  
Yonder looms the Island, yonder lie the ships,  
With sailor-lads a-dancing heel-an'-toe,  
And the shore-lights flashing, and the night-tide  
dashing,  
He sees it all so plainly as he saw it long ago.

Drake he was a Devon man, an' ruled the Devon seas,  
(Captain, art thou sleeping there below?)  
Roving tho' his death fell, he went with heart at ease,  
And dreaming all the time of Plymouth Hoe.  
"Take my drum to England, hang it by the shore,  
Strike it when your powder's running low;  
If the Dons sight Devon, I'll quit the port o' Heaven,  
And drum them up the Channel as we drummed  
them long ago."

Drake he's in his hammock till the great  
Armadas come,  
(Captain, art thou sleeping there below?)  
Slung atween the round shot, listening for the drum,

And dreaming all the time of Plymouth Hoe.  
Call him on the deep sea, call him up the Sound,  
Call him when you sail to meet the foe;  
Where the old trade's plying and the old flag flying  
They shall find him ware and waking, as they found  
him long ago!  
Sir Henry Newbolt (1862-1938)

**Benjamin Britten**

*O waly, waly*

The water is wide, I cannot get o'er,  
And neither have I wings to fly.  
Give me a boat that will carry two,  
And both shall row, my love and I.

O, down in the meadows the other day,  
A-gath'ring flowers both fine and gay,  
A-gath'ring flowers both red and blue,  
I little thought what love can do.

I leaned my back up against some oak,  
Thinking that he was a trusty tree;  
But first he bended and then he broke,  
And so did my false love to me.

A ship there is, and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in:  
I know not if I sink or swim.

O, love is handsome and love is fine,  
And love's a jewel while it is new,  
But when it is old, it groweth cold,  
And fades away like morning dew.  
Words: Anon.

**Kurt Weill**

*My Ship*

My ship has sails that are made of silk,  
The decks are trimmed with gold,  
And of jam and spice there's a paradise in the hold.

My ship's aglow with a million pearls  
And rubies fill each bin,  
The sun sits high in a sapphire sky when my ship  
comes in.

I can wait the years  
Till it appears  
One fine day one spring,  
But the pearls and such  
They won't mean much if there's missing just one  
thing.

I do not care if that day arrives  
That dream need never be,  
If the ship I sing doesn't also bring  
My own true love to me,  
Ira Gershwin (1896-1983)

**Eric Coates**

*Sleepy Lagoon*

A sleepy lagoon, a tropical moon, and two on an  
island.  
A sleepy lagoon, and two hearts in tune, in some  
lullaby.  
The firefly's gleam reflects in the stream,  
They sparkle and shimmer.  
A star from on high  
Falls out of the sky  
And slowly grows dimmer.

The leaves from the trees, all dance in the breeze, and  
float on the ripple  
We're deep in the spell, as nightingales tell of roses  
and dew.  
The memory of this moment of love  
Will haunt me forever,  
A tropical moon, a sleepy lagoon, and you.  
Jack Lawrence (1912-2009)

\*Translations © Richard Stokes, author of: *The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber); *A French Song Companion* (Oxford University Press), provided via Oxford International song Festival ([www.oxfordsong.org](http://www.oxfordsong.org)).

†Translations © Richard Wigmore, author of *Schubert: The Complete Song Tests* (Schirmer Books), provided via Oxford International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org)).

### James Newby

James Newby is a former BBC New Generation Artist and Rising Star for the Orchestra of the Age of Enlightenment. He was nominated by the Barbican Hall for the European Concert Hall Organisation Rising Star scheme and will be presented by them in recitals throughout Europe in the 2022-23 season.

A recipient of the Richard Tauber Prize for best interpretation of a Schubert Lied at the 2015 Wigmore Hall/Kohn International Song Competition, James has since enjoyed a close relationship with the Hall, a recent highlight being a performance of *Die schöne Müllerin* with Simon Lepper.

He has been awarded a prestigious Borletti-Buitoni Trust Award, in recognition and support of his emerging status as one of the most outstanding young musicians of his generation, and he took part in their twentieth anniversary celebrations at Wigmore Hall singing Mahler with Mitsuko Uchida.

The release of his debut solo CD *I Wonder as I Wander* on BIS Records in 2020 with pianist Joseph Middleton was the winner of the Diapason d'Or Découverte and described in Gramophone Magazine as "a performance that sets the tone, announcing Newby as an impressive artist".

In September 2019 James joined the Ensemble of the Staatsoper Hannover where in 2021 he garnered particular praise for his debut as Eddy in Mark-Anthony Turnage's *Greek*. Other important role debuts in Hannover include Guglielmo *Così fan tutte* and the title role in *Eugene Onegin*.

In 2023 he made his French opera debut as Der Junker in *Schreker Der Schatzgräber* at Opéra National du Rhin; his debut at the Komische Oper Berlin as Guglielmo; sang Aeneas in Purcell *Dido and Aeneas* at The Grange Festival and further ahead made debuts at Garsington Opera, Theater an der Wien and Gran Teatre del Liceu Barcelona.

Concert performances last season included Haydn *The Creation* with the Slovenian Philharmonic Orchestra conducted by Bart Van Reyn and Handel's *Messiah* with Harry Christophers and The Sixteen. Past concert appearances include Berlioz with the BBC Symphony Orchestra, Mozart with the London Philharmonic Orchestra and Handel with the Britten Sinfonia. He has also appeared in other baroque repertoire with conductors David Bates, Jonathan Cohen and John Butt, toured in Europe with the Orchestra of the Eighteenth Century singing Bach and made his US debut with the Cincinnati Symphony Orchestra and Juanjo Mena.

James studies with Robert Dean.

### Joseph Middleton

Pianist Joseph Middleton specializes in the art of song accompaniment and chamber music and has been internationally acclaimed as one of the finest musicians in this field. Described in Opera Magazine as 'the rightful heir to legendary accompanist Gerald Moore', by BBC Music Magazine as 'one of the brightest stars in the world of song and Lieder', he has also been labelled 'the cream of the new generation' by The Times.

He is a passionate advocate for the transformative power of music, and as well as performing and recording world-wide, he is a festival director and sought-after pedagogue. Named 'the absolute King of programming' by Gramophone Magazine, Joseph frequently devises series for BBC Radio 3, Wigmore Hall and the University of Cambridge. He is Musician in Residence at, and Bye-Fellow of Pembroke College Cambridge where he curates a series of song recitals and directs the University's Lieder Scheme. He is a Fellow of his alma mater, the Royal Academy of Music, where he is also a Professor of Ensemble Piano. For the past 9 years he has also been Director of Leeds Lieder, a Festival recently praised in the Guardian for its 'World-class' programming and lauded in The Times for bringing: 'musical riches to Yorkshire through star performers, engaging new commissions and bold educational projects... a Northern powerhouse of song.'

Joseph is a frequent guest at major music centres including London's Wigmore Hall, Royal Opera House, Barbican and Royal Festival Hall, New York's Alice Tully Hall and Park Avenue Armory, Het Concertgebouw Amsterdam, Konzerthaus and Musikverein Vienna, Zürich Tonhalle, Hamburg Elbphilharmonie, Berlin BoulezSaal and Philharmonic, Kölner Philharmonie, Teatro de la Zarzuela Madrid, Strasbourg, Frankfurt, Lille and Gothenburg Opera Houses, Baden-Baden Festspielhaus, Philharmonie Luxembourg, Musée d'Orsay Paris, Oji Hall Tokyo and Festivals in Aix-en-Provence, Aldeburgh, Barcelona, Schloss Elmau, Edinburgh, Heidelberger Frühling, Munich, Ravinia, San Francisco, Schubertiade Hohenems and Schwarzenberg, deSingel, Seoul, Stuttgart, Toronto and Vancouver. He made his BBC Proms debut in 2016 alongside Iestyn Davies and Carolyn Sampson and returned in 2018 alongside Dame Sarah Connolly where they premiered recently discovered songs by Benjamin Britten.

Joseph enjoys recitals with internationally established singers including Sir Thomas Allen, Louise Alder, Mary Bevan, Ian Bostridge, Allan Clayton, Dame Sarah Connolly, Marianne Crebassa, Iestyn Davies, Fatma Said, Samuel Hasselhorn, Christiane Karg, Sir Simon Keenlyside, Angelika Kirchschrager, Katharina Konradi, Dame Felicity Lott,

Christopher Maltman, John Mark Ainsley, Ann Murray DBE, James Newby, Mark Padmore, Mauro Peter, Miah Persson, Sophie Rennert, Ashley Riches, Dorothea Röschmann, Kate Royal, Carolyn Sampson, Nicky Spence and Roderick Williams.

He has a special relationship with BBC Radio 3, frequently curating his own series and performing alongside the BBC Radio 3 New Generation Artists. His critically acclaimed and fast-growing discography has seen him awarded a Diapason D'or, Edison Award and Priz Caecilia as well as receiving numerous nominations for ECHO, Opus-Klassik, Gramophone, BBC Music Magazines and International Classical Music Awards. His interest in the furthering of the song repertoire has led him to commission and give the premieres of major new works by important voices including: Thomas Adès, Nico Muhly, Hannah Kendall, Cheryl Frances Hoad, Daniel Kidane, Mark Anthony Turnage, Errollyn Wallen, Helen Grime, Huw Watkins, Brian Elias, Judith Bingham, Ed Nesbitt, Deborah Pritchard, Kate Whitley, Robin Holloway, Michael Berkeley and Sally Beamish among others.

Joseph Middleton was the first, and to date only accompanist to win the Royal Philharmonic Society's Young Artist Award, the UK's most prestigious award to be bestowed upon a musician.

  
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## Metronomes Steel Orchestra

Eversley 'Breeze' Mills band leader



Metronomes Steel Orchestra are a long running London based group who teach and perform steelpan music. They run weekly classes at their panyard based at Meanwhile Gardens, teach in schools and give regular public performances. The highlight of their year is Notting Hill Carnival when it takes part in Panorama, the annual steel band competition, and have a float in the Carnival procession. With both traditional styles and contemporary approaches to their shows, the group are equally at home playing Caribbean classics, modern covers or recording with Grime artists.

Although the band existed previously under different names, Metronomes Steel Orchestra was officially

formed in 1973 by Phil Dubique and Irvin Corridan. Metronomes perform at various events all over the UK, from festivals to award ceremonies, including the 2009 Calabash Awards. They have previously completed international tours in Leipzig, Germany on an invitation from the Trinidad and Tobago High Commission in September 2005 and the Paléo Festival in Nyon, Switzerland in 2011. In 2019 they recorded with UK Grime artist Kano for a Spotify Live Session for his song *Pan Fried*, and performed with him at the Royal Albert Hall. More recently they have been involved in numerous community initiatives such as supporting victims of the Grenfell Fire, and "Inclusive Pan", working with disenfranchised young people within the local community.

## Daniel Shao

Daniel Shao flute • Joseph Havlat piano

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### Young Artists Recital 5

JS Bach Flute sonata in B minor BWV 1030  
Mel Bonis Flute Sonata in C Sharp minor Op. 64  
Prokofiev *Romeo and Juliet* Fantasy Suite

Daniel Shao is a British-Chinese flautist who studied at the Purcell School, Oxford University, and Royal Academy of Music with teachers including Samuel Coles, graduating from both universities with first class honours and a DipRAM. He was a finalist in the 2024 Royal Over-Seas League Annual Music Competition.

He now enjoys a varied career, performing and recording as an orchestral musician with ensembles including Philharmonia Orchestra (having been Associate Member 2019-2021), London Symphony Orchestra, London Philharmonic Orchestra, Chamber Orchestra of Europe, Royal Concertgebouw Orchestra, as well as having been a member of the European Union Youth Orchestra and an adjudicator for the National Youth Orchestra.

He'll be accompanied by Joseph Havlat for today's lunchtime recital including works by Bach, Prokofiev and Bonis.

Johann Sebastian Bach (1685-1750)

Flute sonata in B minor BWV 1030

- 1 Andante
- 2 Largo e dolce
- 3 Presto – Allegro

From 1729 to 1737, Bach directed the Leipzig Collegium Musicum, an association of musicians – mainly students from the university – who met to play on Friday evenings at Zimmerman's coffee house. Non-members were admitted as audience – an early stage in the evolution towards formal public concerts. In addition to Bach's commitment to provide music at Leipzig's two principal churches, the meetings of the Collegium Musicum called for a regular supply of instrumental music, for which he often drew on a large repertoire built up during his previous employment with Prince Leopold of Anhalt-Cöthen.

The earliest sources of this B minor flute sonata date from the Collegium Musicum years, but there is an earlier copy of the keyboard part in G minor. This suggests the original work, perhaps from Bach's Cöthen days, may have been written for a different instrument, and later transposed into a key more suited to the flute – possibly for his son Johann Gottfried, who was a skilled flautist, to play at the coffee house one Friday evening.

At a time when sonatas were commonly written for solo instrument and bass line only (with a chordal instrument improvising additional harmony), Bach writes a complete keyboard part, ringing the changes on its relationship with the solo: the keyboard may provide an independent accompaniment, or its right hand part may intertwine with the solo instrument like a 'trio sonata', or both right and left hand may join in completely contrapuntal textures.

The first movement opens in a 'concerto' style with a theme that will recur throughout the movement (the *ritornello*) followed by a more florid solo over a lighter accompaniment. When the keyboard sets off with its own version of the florid solo it becomes clear that the instruments are partners, sharing and discussing all the musical ideas, some of which are gracefully melodic while others are surprisingly angular or take off in undulating scales. Bach emphasises the expressive quality of the second movement with his instruction *dolce* – sweetly. With its delicacy of mood, ornamented, sighing melody and comparatively simple accompaniment, the movement looks forward to the expressive style (*Empfindsamer Stil*) that would come to the fore in the works of Bach's son Emanuel. The final movement opens with a fleet-footed fugue for three voices, followed by a Gigue full of dancing syncopations, in which flute and keyboard right hand share the honours over a lightly treading bass line.

Mel Bonis (1858-1937)

Flute Sonata in C Sharp minor Op. 64

- 1 Andantino con moto
- 2 Scherzo. Vivace
- 3 Adagio – Allegretto ma non troppo – Adagio
- 4 Finale. Moderato

At the age of 18, Mélanie Hélène Bonis was well aware of the obstacles to young female composers in late nineteenth-century France, so she signed her opus 1 of 1876 with the unisex and surprisingly modern-sounding 'Mel. Bonis'. She had initially taught herself the piano, before receiving lessons from César Franck and sitting next to Debussy in Albert Guiraud's composition class at the Paris Conservatoire, where her parents had reluctantly allowed her to enrol. When she fell in love with a fellow student, Amédée Hettich, however, they withdrew her from music study and a few years later arranged her marriage to Albert Domange, twenty-five years her senior and no music-lover, with whom she had three sons. Renewed contact with Hettich encouraged her musical ambitions, introduced her to publishers and, when their continuing love overcame her scruples, led to the birth of an illegitimate daughter who was sent away, to be brought up by her chambermaid. Years later, the daughter joined Bonis's household as an orphaned 'goddaughter' and a romantic relationship with one of her half-brothers was only prevented by revealing the truth, under an oath of strictest secrecy. Amidst this turbulent emotional life, Mel Bonis, the strong-willed, gifted composer, worked in parallel with the pious, respectable Madame Domange, rising to become the first female secretary of the Société Nationale de Musique and composing over 300 works in a sensuous, late romantic style that has been described by Étienne Jardin as 'steering a course between an idealised past and a fantasised elsewhere'.

The Sonata for Flute and Piano was written in 1904 and performed by its dedicatee, the great French flautist Louis Fleury, but disappeared from the repertoire until the 1980s. The first movement is dominated by its wistful, ornamented opening melody, lightened by delicate wisps of colour and answered by a broader rising theme. The brief second movement has the fairy lightness of Mendelssohn's scherzos, interspersed with broader melodic lines over lush harmonies and rippling piano arpeggios. The Adagio, the heart of the work, illustrates both the 'idealised past' and the 'fantasy' identified by Jardin. It opens like a grave eighteenth-century 'air', with a formal melody over a falling bass line, and modal harmonies. Soon, however, the music drifts off into mysterious territories, and then into an emotional outpouring from the piano, *appassionato*. The faster middle section sets off with a mysterious, syncopated version of the original theme, developing through shifting, misty harmonies. The finale mingles

a variety of elements – a touch of the oriental in the opening theme (which turns the sonata's opening on its head), a suggestion of Spain in a lively melody with flute and piano flying a third apart, impressionistic whole-tone scales and decorative arabesques that finally accelerate to a showy ending.

**Sergei Prokofiev** (1891-1953)  
arr. Lidia Baich, Matthias Fletzberger  
and Daniel Shao  
*Romeo and Juliet: Fantasy Suite*

In the years before World War I, Prokofiev made a name for himself as an *enfant terrible* with his solo piano pieces and first two piano concertos. In the wake of the Russian revolution, together with many other artists, he left Russia, moving to the USA in 1918 and then to Paris in 1922. During fourteen years based in France, he maintained his contact with Russia, and eventually the pull of his homeland proved decisive; in 1936 he returned permanently to the precarious life of an artist in Stalin's Soviet Union. By then his style had already mellowed; he had rejected the 'contrivances and complexities' of twentieth-century music in favour of what he called a 'new simplicity'. The works of his Soviet period include patriotic odes, film scores, the opera *War and Peace* and accessible works such as *Peter and the Wolf* and *Lieutenant Kijé*, in spite of which he still found himself denounced in 1948, alongside Shostakovich and others, under the notorious 'Zhdanov Doctrine' that required all music to serve the purposes of the socialist state.

The proposal for a full-length score based on Shakespeare's *Romeo and Juliet* had already arrived from the Kirov Ballet in Leningrad in 1934, when Prokofiev was still based in Paris. The progress of the work was fraught with problems, and the first production, of a shortened version, took place in Brno, Czechoslovakia in 1938. Meanwhile Prokofiev had drawn two suites from the score, which quickly gained popularity and whetted appetites for a complete staging. Eventually, the premiere was given by the Kirov Ballet in 1940, with enough success to earn the Stalin Prize. In Moscow later that year, a production by the Bolshoi Ballet (who had previously declared the music 'undanceable') gave the final seal of approval to the staged version. The orchestral suites have enjoyed continuing popularity, with the macho swagger of the *Knights' Dance* now indelibly associated with *The Apprentice*.

This Suite from the ballet does not attempt to tell the story, but arranges musical highlights from it in a series of contrasting sections, starting with the Introduction – a sensitive 'once upon a time' piece of scene-setting. A portrait of Juliet follows, skipping about with effervescent excitement, but also with a tender, expressive side revealed in a slower interlude. The muscular posturing of the Knight's Dance is briefly interrupted by graceful phrases associated with Juliet. Slow, mysterious cadences open a magic door to the Balcony Scene, which rises in impassioned waves before slowing to a final cadence and disappearing in a tracery of scales. *The Dance of the Five Couples* is a vigorous set piece from Act 2 of the ballet, followed by Prokofiev's portrait of Mercutio, Romeo's fiery witty, companion. This runs straight into the dramatic final section, the *Fight and Tybalt's Death* – at first a furious scramble and then, after the fatal blow, a lament, *fortissimo*, over the persistent drumbeat of a grim procession.

### Daniel Shao

Daniel Shao is a British-Chinese flautist who studied at the Purcell School, Oxford University, and Royal Academy of Music with teachers including Samuel Coles, graduating from both universities with first class honours and a DipRAM. He now enjoys a varied career, performing and recording as an orchestral musician with ensembles including the Philharmonia (having been Associate Member 2019-2021), London Symphony Orchestra, London Philharmonic, Chamber Orchestra of Europe, Royal Concertgebouw Orchestra, as well as having been a member of the European Union Youth Orchestra and adjudicator for the National Youth Orchestra.

He has performed as a concerto soloist with the Royal Scottish National Orchestra, Oxford Philharmonic and Czech National Symphony Orchestra, and his solo performances have been described as presenting 'virtuosity, charm, and charisma in abundance' (Ivan Hewitt for the Telegraph). Always eager to explore new creations, he has recently worked on solo/chamber premieres with composers Ben Nobuto, Mark Simpson and Nico Muhly, and the film score for *The End We Start From* with Anna Meredith.

He has won awards including the Royal Over-Seas League Wind and Brass Final, and British Flute Society Young Artist Competition. As a founding member of Tangram, he works with other Chinese-associated artists to explore issues of diasporic identity, and the group has created interdisciplinary productions with choreographer Julia Cheng and artist Echo Morgan as part of their Association at LSO St Luke's.

### Joseph Havlat

Joseph Havlat is an Australian pianist and composer from Hobart, who is based in London. He works frequently as a soloist, having given recitals at Wigmore Hall, Queen Elizabeth Hall and King's Place, and also chamber musician, having performed with artists such as James Ehnes and Steven Isserlis. He has released CDs on the LSO Live label (the premiere recording of John Adams' two-piano work *Roll Over Beethoven*), *Métier* (music by Michael Finnissy) and Delphian Records (Schubert violin and piano works) amongst others. Passionate about modern and contemporary music, he has collaborated with such composers as Thomas Adès, Sir Harrison Birtwistle, Gerald Barry and Hans Abrahamsen. As a composer, his music often explores the sounds of the natural world, imbued with the harsher shapes of human modernity. He has written music spanning from solo voice to large ensemble, including for his own Ensemble x.y, of which he was a founding member.



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## Michael Collins

Michael Collins clarinet • Michael McHale piano

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Weber	<i>Grand Duo Concertante</i>
Ferguson	Four Short Pieces
Brahms	Clarinet Sonata No. 1
INTERVAL	
Debussy	Première Rhapsodie
Muczynski	Time Pieces Op. 43
Poulenc	Clarinet Sonata

### Carl Maria von Weber (1786-1826)

#### *Grand Duo Concertant*

- 1 Allegro con fuoco
- 2 Andante con moto
- 3 Rondo (Allegro)

Weber stands with one foot in the world of the Viennese classics and the other in the very different world of nineteenth-century German romanticism. A pupil of Michael Haydn and relation by marriage of Mozart, he had a hectic career as composer, conductor, piano virtuoso and writer, creating in his operas a model that was to be a principal influence on Wagner. Like many romantic composers, he was not at home with the abstract world of sonata form or with the intellectual density that Haydn, Mozart and Beethoven had brought to chamber music. Weber's chamber music is founded in the more accessible and popular salon style of the early nineteenth century, coloured with his eye for theatrical gesture and his delight in virtuoso effects. In a work such as the Grand Duo he treats his two instruments much like opera singers – they are personalities involved in a dramatic situation and at the same time performers out to dazzle and impress.

Nonetheless, Weber still looked over his shoulder at the classical tradition. The Grand Duo, whose final title so aptly advertises its showy quality, started life as a sober-sounding Sonata for Clarinet and Piano and uses sonata form for its first movement. As usual, this movement caused Weber the greatest trouble, and was not completed until 1816, the year after the other two movements.

The opening neatly summarises Weber's conjunction of romantic and classical. A bold piano flourish leads to the dramatic entrance of the clarinet, in a high register and at a tense point in the harmony. After a few bars and a pause we start again. This time the piano flourish is revealed as an accompaniment to a simple descending arpeggio theme of a typically classical kind. This theme is to feature in the development section, combined with a Mozartian theme of an upward leaping octave and downward scale, that appears later in the exposition.

The slow movement opens in an atmosphere of delicious melancholy, dominated by the operatic line of the clarinet. This is balanced by a sonorous interlude for the piano. The music proceeds rhapsodically, returning by way of a shared version of the piano interlude to a hushed version of the opening.

The brief, rhythmic themes of the Rondo are pegs on which Weber hangs a delightful variety of figurations in which both instruments swirl and leap across their full range. After a reprise of the opening, a piano cadenza leads to an episode of eloquent operatic

phrases for the clarinet, supported by quasi-orchestral tremolando in which the main theme becomes a sinister disturbance in the bass. As the theme rises through the texture we return from the stage to the concert hall for a coda. Winding up through exhilarating runs calling for hair-raisingly precise ensemble, the music culminates in a joint cadenza, fulfilling all we expect of the title 'concertant'.

### Howard Ferguson (1908-1999)

#### *Four Short Pieces Op. 6*

- 1 Prelude
- 2 Scherzo
- 3 Pastoral
- 4 Burlesque

Howard Ferguson belongs to a distinctive generation of British composers whose early lives were deeply affected by the First World War, and who went on to write in a recognisably national (but not nationalist) style of twentieth-century romanticism, technically accomplished, emotionally restrained and often evoking British landscapes and cultural heritage. Ferguson was talent-spotted in his home city of Belfast at the age of 13 by the distinguished pianist Harold Samuel, who arranged for him to move to London for intensive music tuition. He studied with R O Morris and Vaughan Williams at the Royal College of Music where he also taught from 1948 to 1963. An intensely self-critical composer, he published only around 20 works, mainly for various chamber ensembles but culminating in two notable choral works for the Three Choirs Festival. He withdrew from composing in 1960, continuing his career as a leading musicologist and editor.

The Four Short Pieces were drafted in 1932 and completed in 1936. Each succinctly captures a characteristic mood, and each is set entirely in one of the old 'modes', equivalent to the 'white note' scales based on the notes A, E, D and F respectively. Clarinet and piano lines intertwine in the flowing Prelude; the fast and furious Scherzo is over in a matter of seconds, but more time is given to the Pastoral, with its typical 'siciliano' rhythm. The bouncing rhythms of the Burlesque suggest echoes of the folk song 'The Keel Row'.

**Johannes Brahms (1833-1897)**

Sonata no. 1 for clarinet and piano Op. 120

- 1 Allegro appassionato
- 2 Andante un poco adagio
- 3 Allegretto grazioso
- 4 Vivace

Johannes Brahms was approaching the age of 60 and beginning to think his composing career was over, when he encountered the clarinet playing of Richard Mühlfeld, principal clarinetist in the celebrated court orchestra of the 'Theatre Duke' George II of Saxe-Meiningen. In the background, as he listened to Mühlfeld playing the solo clarinet works by Mozart and Weber, were the ghosts of the two great clarinetists who had inspired their works – Anton Stadler and Carl Baermann; Brahms, in turn, was to be inspired by Mühlfeld to a late burst of creativity that included the clarinet trio and quintet and two sonatas with piano. Writing to Duke George's wife, Baroness Hélène von Heldburg (herself a pianist and actress) he described Mühlfeld as 'simply the best master of his instrument' and teasingly drew a picture of the Baroness sitting beside him 'to turn the pages, and employ the rests I grant him for the most intimate conversation'.

The opening of the first movement seems at odds with Brahms' direction 'appassionato', with a measured theme in austere piano octaves, followed by a clearly structured clarinet melody shaped in an expressive rise and fall. The atmosphere is spacious but the writing is economical, with little repetition; thematic ideas typically return overlaid with decorative arpeggios or bold rhythmic features. A clear-cut cadence and a couple of bars 'treading water' signpost the start of the development section, which explores some of the themes, first wistfully and then vigorously, and dovetails seamlessly into the recapitulation. An extended coda, marked 'sostenuto', gives a long farewell to the movement.

The second movement, in the key of A flat major, opens with a melody that curiously anticipates a much later and more famous clarinet melody – 'Stranger on the Shore'. The middle section introduces a more flowing rhythm and drifts away into distant keys, returning via some surprising, twisted phrases to several more statements of the original theme.

A rhythm from the first movement returns in the waltz-like melody of the third movement, where the regular phrasing, repeated sections and major tonality combine to create a relaxed atmosphere. The middle section brings contrasting colour and mystery, in a brief return to F minor, with trickling syncopations in the piano part above the clarinet in its low register.

The mood has been easing from movement to movement, and the final Rondo keeps up the trend, abandoning the original F minor in favour of bright F major, announced with three repeated, bell-like strokes and a sweeping clarinet melody that breaks into dancing quavers, marked *leggiero*. The rhythm slips into swaying triplets but vigorous rhythms soon reassert themselves. A second subsidiary episode features brief phrases in dotted rhythm and the simplest of piano textures, before the triplet theme and original melody return and (with the briefest coda, and none of Weber's concluding spectacle) bring the movement to its close.

**Claude Debussy (1862-1918)**  
**Première Rapsodie**

Claude Debussy was a rebellious student at the Paris Conservatoire, treading his own path rather than observing accepted academic 'rules'. When, as winner of the Prix de Rome, he sent his work *Printemps* back to the assessors at the Conservatoire in 1887, they slated it for its 'vague impressionism, which is one of the most dangerous enemies of truth in works of art'. For the next two decades or so, he explored new musical directions, without the encouragement either of the academic establishment or of the aristocratic and wealthy patrons who liked to support fashionable composers.

By 1909, however, the tables were turning. Gabriel Fauré, as Director of the Conservatoire, was making an attempt at modernisation, and Debussy had proved his point, with successes including productions of his opera *Pelléas et Mélisande* across Europe and in New York. And so, in 1909 – to the astonishment of the newspaper *Le Figaro*, among others – he accepted an invitation to join the Conseil Supérieur at the Conservatoire, the panel of senior judges of the most advanced students. One of his duties was to write a test piece for clarinetists, the annual 'Morceau de Concours'.

As befits a test piece, Debussy packs his work with technical and expressive challenges for the clarinetist, exploring the full range of pitch (nearly four octaves) and dynamics, both in long-breathed lines and sudden, impulsive flourishes. Less obvious demands involve gymnastic fingering, a variety of trills, and the smooth negotiation of the notorious 'break', the notes between the instrument's lower and upper registers, where great control is needed. The music alternates between two moods – one slow and dreamy and the other playful and mercurial, with every expressive nuance clearly marked by the composer. Debussy called it one of his 'most amiable' works, and was pleased enough with it to publish it (as *Première Rapsodie*, though it had no sequel) with both piano and orchestral accompaniment.

**Robert Muczynski (1929-2010)**

Time Pieces Op. 43

- 1 Allegro risoluto
  - 2 Andante espressivo
  - 3 Allegro moderato
  - 4 Introduction. Andante molto – Allegro energico
- Robert Muczynski was born in Chicago to Polish and Slovak immigrant parents, and studied composition with Alexander Tcherepnin at DePaul University, Chicago before crossing the United States to Tucson, Arizona, to spend most of his career as composer-in-residence and chairman of the composition department at the University of Arizona. His output of about 50 published compositions includes film scores and orchestral music, but he is known primarily as a composer of chamber and piano music.

An obituary in 2010 described Muczynski's music as speaking 'the language of mid-20th-century American neoclassicism, tempered by a romantic sense of mood and affect . . . The result is a friendly modernism—tonal but not reactionary, peppered with light dissonance and energetic asymmetries of rhythm—always expertly tailored to highlight the artistry of the performer in a manner idiomatic to the featured instrument.' These qualities have kept Muczynski's compositions for solo instruments in the repertoire – often performed, and highly valued by players and teachers.

Time Pieces was written in 1983 for the renowned clarinetist Mitchell Lurie, former principal clarinet of the Chicago and Pittsburgh symphony orchestras. Muczynski explained that the title 'has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness that everything exists in time: history, our lives and... in a special way... music.' The four pieces effectively form a miniature concerto, starting with an exuberantly rhythmic first movement. The second movement breathes an air of hushed mystery, with a melancholy line unfolding over oscillating chords. The brief third movement harks back to the traditional Minuet and Trio, interpreted here as a dance starting in asymmetric, swaying rhythm, with a more vigorous central section featuring Latin-style cross-rhythms. The solo clarinet bookends the galloping *Allegro energico*, with its constantly swerving 2- and 3-beat bars, first with a substantial solo introduction, and finally with a showy cadenza, before the piano joins in to close the work with a final flourish.

**Francis Poulenc (1899-1963)**

Sonata for clarinet and piano

- 1 Allegro tristamente
- 2 Romanza
- 3 Allegro con fuoco

Francis Poulenc has been described as a blend of 'street urchin and monk'. He grew up in a wealthy Parisian family. His father, a staunch Catholic, came from the south of France and brought a good income from his family's thriving pharmaceutical business; his more free-thinking mother, from a Parisian family of artists and craftsmen, was an accomplished amateur pianist and held musical soirées at home. Francis' talent was recognised when he was a boy, and although his father insisted on a general education rather than the specialism of the conservatoire, his piano lessons with Ricardo Viñes – friend and interpreter of Debussy and Ravel – gave him not only a formidable technique, but an entrée into the bubbling 1920s Parisian world of artists, writers and musicians – particularly the group of composer-friends dubbed 'Les Six'. Witty, wacky and anti-romantic, Poulenc and the other members of the group looked to the music of the circus and dance hall as an alternative to the self-conscious refinement of the previous generation. In 1938, a visit to the shrine of the Black Virgin of Rocamadour, not far from his father's home region of Aveyron in central southern France, led him, in his own words, 'back to the faith of his childhood', and to the composition of some of the twentieth century's most beautiful sacred music.

The clarinet sonata was among Poulenc's last works, written in 1962 to a commission by Benny Goodman, and premiered in Carnegie Hall after the composer's death, by Goodman and Leonard Bernstein. It is dedicated to Poulenc's friend and fellow-member of 'Les Six', Arthur Honegger, who had died in 1955. The ambiguities of the music are already apparent in the heading for the first movement – 'lively' and 'sad'. After an abrupt start, huge arching phrases sit side by side with brief, snappy interjections and a contrasting middle section that drifts along in melancholy calm. Poulenc doesn't try to integrate his contrasts musically, but leaves them to speak for themselves, just as he accepted, with no sense of contradiction, his love for both 'café tunes and Couperin suites'.

The Romanza starts, like the first movement, with several dislocated phrases, before settling into a gentle lament, the melody shared between clarinet and piano and enriched with lush harmonies. The Finale blows away the cobwebs in a burst of high spirits, with the clarinet piping away cheekily in its highest register, perhaps recalling the early days of 'Les Six'. Before long, Poulenc's lyrical side asserts itself in sweeping melodic lines and warm broken chords, but it is the ironic wit that has the last word.



### Michael Collins

Michael Collins is one of the most complete musicians of his generation. With a continuing, distinguished career as a soloist, he has in recent years also become highly regarded as a conductor. From 2010 – 2018 he was the Principal Conductor of the City of London Sinfonia and has recently been Artistic Director of London Mozart Players. Recent guest conducting and play-directing highlights have included engagements with the Melbourne Symphony Orchestra, BBC Symphony Orchestra and the Zurich Chamber Orchestra.

Recent highlights include a return to the Philharmonia Orchestra, performances worldwide with orchestras including Minnesota Orchestra, Swedish Chamber Orchestra, the Rheinische Philharmonie, Kyoto Symphony Orchestra, BBC Concert Orchestra and Kuopio Symphony Orchestra and tours in South Africa, Australia (with the Melbourne Symphony Orchestra), Japan and Mexico (with the Orquesta Sinfónica Nacional).

Michael celebrated his 60th Birthday in 2022 and gave commemorative concerts at Wigmore Hall and Queen Elizabeth Hall with the London Mozart Players. He was also interviewed for a double page spread in Gramophone Magazine. In January 2021 Michael gave the debut performance of new ensemble Wigmore Soloists, a new Associate Ensemble funded by the Wigmore Hall and led by Michael Collins and violinist Isabelle van Keulen. Wigmore Soloists sees leading international instrumentalists coming together to perform a wide range of chamber music repertoire, from duets to works for up to 13 musicians. The ensemble released the Schubert Octet on disc in 2021 to great acclaim (BIS Records). More recently, they have released a trios disc and recordings of Beethoven and Berwald septets.

Michael has been committed to expanding the repertoire of the clarinet for many years. He has given premières of works such as John Adams' Gnarly Buttons, Elliott Carter's Clarinet Concerto – for which he won a Gramophone award for his recording on Deutsche Grammophon – and Brett Dean's Ariel's Music and Turnage's Riffs and Refrains, which was commissioned by the Hallé Orchestra. Collins has gone on to perform Turnage's work with the Residentie Orkest, Royal Flanders and Helsinki Philharmonics, as well as the London Philharmonic Orchestra. Collins has received the Royal Philharmonic Society's Instrumentalist of the Year Award in 2007 in recognition of his pivotal role in premiering repertoire by some of today's most highly regarded composers.

In great demand as a chamber musician, Collins performs regularly with the Borodin, Heath and Belcea quartets, András Schiff, Martha Argerich, Stephen Hough, Mikhail Pletnev, Joshua Bell and Steven Isserlis. His ensemble, London Winds, celebrated its thirtieth anniversary in 2018 and the group maintains a busy diary with high calibre engagements such as the BBC Proms, Aldeburgh Festival, Edinburgh Festival, City of London Festival, Cheltenham International Festival and Bath Mozartfest. During the 2019-20 season he was an Artist in Residence at the Wigmore Hall which included concerts with Stephen Hough, the Vienna Piano Trio, Leonard Elschenbroich, Michael McHale and the Borodin Quartet.

Michael records for BIS, and in his prolific recording career he has covered an extraordinarily wide range of solo repertoire, which also includes releases on Chandos, Deutsche Grammophon, Decca, EMI and Sony. He is one of the world's most recorded clarinetists, having made no fewer than twenty discs for Chandos alone. His most recent release is of the Mozart Clarinet Quintet and Concerto and Birchall Clarinet Concerto, performed with Philharmonia Orchestra and Wigmore Soloists, which received a five-star review from BBC Music Magazine. Prior to this, he released a disc of Brahms Sonatas with Stephen Hough, and in July 2020, released a disc featuring Vaughan Williams' *Symphony No. 5* and Finzi's *Concerto for Clarinet and Strings* with Philharmonia Orchestra, directed by Michael. This disc received multiple five-star reviews in Gramophone and BBC Music Magazine ("This rather unusual coupling owes its existence to a world-class clarinetist") alongside rave reviews on BBC Radio 3 and an exclusive interview in Presto Magazine. Other recent releases include a disc of Crusell Clarinet Concertos with the Swedish Chamber Orchestra, which was Gramophone Magazine's 'Recording of the Month' in June 2018 and was nominated for BBC Music Magazine Award; and a disc of British Clarinet Concertos with the BBC Symphony Orchestra which features Collins as soloist and conductor. In 2017 he was awarded a Grammy for his disc 'Shakespeare Songs' with Ian Bostridge and Antonio Pappano ('Best Classical Solo Vocal Album').

In the Queen's Birthday Honours of 2015, Michael Collins was awarded an MBE for his services to music. He plays on Yamaha clarinets.

### Michael McHale

Belfast-born Michael McHale has established himself as one of Ireland's leading pianists and has developed a busy international career as a solo recitalist, concerto soloist and chamber musician.

He has performed and recorded as a soloist with the Minnesota and Hallé Orchestras, the Moscow, Bournemouth, Jacksonville, Fort Smith, BBC and London Symphony Orchestras, City of London Sinfonia, London Mozart Players and all five of the major Irish orchestras. He has performed at the Tanglewood, BBC Proms and Tokyo Spring Festivals, Barbican, Cadogan Hall and Southbank Centre, London, Berlin Konzerthaus, Lincoln Center, New York, Symphony Hall, Boston, Concertgebouw, Amsterdam and regular appearances at Wigmore Hall, London as a founding member of the Wigmore Soloists.

Michael's début solo album *The Irish Piano* was released in 2012 by RTÉ lyric fm and selected as 'CD of the Week' by the critic Norman Lebrecht. More recent solo releases include Schubert: Four Impromptus on Ergodos, Irish Piano Concertos on RTÉ lyric fm, Miniatures and Modulations on Grand Piano and the Strauss 'Burleske' on Chandos. His discography of over thirty albums includes releases on Delos, Nimbus Alliance, Champs Hill, and eight duo recital albums on Chandos with Michael Collins. The début album of the McGill/McHale Trio *Portraits* on Cedille featuring special narrations by Oscar-winner Mahershala Ali was released in 2017 and immediately entered the Top 25 US Billboard Classical Chart. Recent releases include a recording of Richard Rodney Bennett's Piano Concerto with the BBC Scottish Symphony Orchestra and conductor John Wilson for Chandos and Clarinet Trios for BIS.

A commitment to new music has seen Michael give first performances and recordings of music by composers including Valentin Silvestrov, Valerie Coleman, John Tavener, Arvo Pärt, Tyshawn Sorey, Chris Rogerson, Abbie Betinis, Bill Whelan, Siobhán Cleary, Edward Gregson, Jennifer Walshe, Cliff Eidelman, Luke Bedford and Linda Buckley, as well as concerto world premières by Irish composers Garrett Sholdice (with Gábor Takács-Nagy and the Irish Chamber Orchestra) and Philip Hammond (with Nicholas Collon and the Ulster Orchestra for BBC Radio 3).

Winner of the Terence Judd/Hallé Award in 2009, Michael was also awarded the Brennan and Field Prizes at the 2006 AXA Dublin International Piano Competition, the 2005 Camerata Ireland/Accenture Award, and in 2016 a Major Individual Award from the Arts Council of Northern Ireland. He studied at the Royal Irish Academy of Music, Cambridge University and the Royal Academy of Music, and his teachers and mentors include John O'Connor, Réamonn Keary, Christopher Elton, Ronan O'Hora and Barry Douglas.

In 2017 Michael was invited to become a Patron of the Ulster Youth Orchestra, and in 2018 he was appointed lecturer in piano for undergraduate and postgraduate students at the MTU Cork School of Music in Ireland in addition to which he regularly gives masterclasses and adjudicates competitions in the USA, Ireland and the UK. In 2023 he was appointed an Associate of the Royal Academy of Music.



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## The Music of Leonard Bernstein Tonight

**Rob Barron** piano • **Jeremy Brown** double bass • **Matt Skelton** drums  
**Emma Smith** guest vocalist

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Leonard Bernstein was one of the titans of music-making in the 20th century. His timeless compositions for choirs, soloists and orchestras remain essential parts of the musical canon along with the many great songs he wrote that have now become jazz standards. Among his most memorable creations are his extensive musical theatre compositions, of which *West Side Story* is the most famous.

Giving voice to this wide collection, in his original and most creative manner comes Rob Barron with his trio, a creative jazz pianist, who recognises that Bernstein's imaginative creations give themselves generously to an updated and improvised interpretation.

Rob devotes the first half to *West Side Story*, whilst the second half captures a wide range of music from Bernstein's *Candide*, *On The Town*, *Wonderful Town*, *A Quiet Place* and more

### Rob Barron

Rob Barron is a mainstay of the London jazz and studio scene. Constantly in demand, he is a first call pianist highly regarded for his improvisational flair, innate musicality and deft touch and highly regarded original arranger of popular songs. This has led him to work with Claire Martin on her latest release as pianist and arranger and also many visiting American artists such as Al Jarreau, Marlena Shaw and Grant Stewart. Rob also spends his time as professor of jazz piano at The Guildhall School of Music and Drama.



### Emma Smith

Emma Smith is one of the most established jazz vocalists in the UK. For 15 years her genre spanning, accessible performance style has enthralled existing jazz audiences and introduced myriad concert goers to the iconic jazz repertoire that has influenced contemporary music for generations. One third of vocal harmony group *The Puppini Sisters*, she has sung with Michael Bublé, Robbie Williams, Bobby McFerrin, Goldie and Seal. Emma is a proud member of the *Ronnie Scott's All Stars* and a band leader in her own right, performing at iconic jazz clubs and festivals across the globe for the last decade,

doing much to bring jazz music into the mainstream whilst maintaining tradition and artistic integrity. Emma won the Worshipful Company of Musicians Young Jazz Musicians Of The Year in 2013, the Rising Star Award at the London Music Awards in 2023 was a finalist in the Sarah Vaughn International Jazz Vocal competition.



Each year, Newbury Spring Festival runs a Young Festival Critic Competition in which children can write a review of a Festival event and win a series of prizes.

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This year, St Gabriel's school and Good Vibes Music Academy have been working to support the Festival with the Young Festival Critic Competition and have created a suite of resources to use in school that will enable school age children to become music critics!

The resources are completely FREE and support student's literacy and music by linking directly to the National Curriculum. The resources encourage persuasive and reflective writing as well as exploring and understanding their feelings in response to a musical performance.

#### Included in the resources:

- Lessons plans for student in KS1, Lower KS2, Upper KS2 and KS3+
- Set of video resources
- Complete set of worksheets for students to guide them in their reviews

Children can create their reviews in lots of different mediums, from written text to podcasts, vlogs, news reviews, or even drawings! While the resources are designed with schools in mind, they can also be used individually at home.

You can download the resources and find out more about the Young Festival Critic Competition at [www.newburyspringfestival.org.uk/about-us/yfc/](http://www.newburyspringfestival.org.uk/about-us/yfc/)

## Paul Nicholas talks to Edward Seckerson

By kind permission of Lord & Lady Lloyd Webber



### Paul Nicholas

Paul Nicholas became a household favourite in the role of Vince Pinner in the celebrated British sitcom *Just Good Friends* which won the BAFTA award for Best Comedy Series.

Paul has continued to star in many TV series including the evil Gavin Sullivan in *EastEnders* and can be seen as himself in the BAFTA nominated series *The Real Marigold Hotel* and *Marigold On Tour*.

His film credits include *Tommy*, *The Jazz Singer*, *Stardust*, *Lisztomania*, *Sergeant Pepper's Lonely Hearts Club Band*, *The World Is Full of Married*, *What Became of Jack and Jill*, *See No Evil*, *Yesterday's Hero* and more recently Neville Chamberlain in *Masaryk*.

On stage Paul's theatrical success began in 1968 when he originated the role of Claude in the London premiere of *Hair*. Following this, in 1972, he originated the role of Jesus in *Jesus Christ Superstar*. He starred as Danny Zuko in the original West End production of *Grease* with Elaine Page and as the Rum Tum Tugger in the original production of *Cats*. His other leading role musical credits include *The Exorcist* (UK Tour), *Quartet* (Cheltenham Theatre and UK tour), *Jekyll & Hyde*, *Barnum*, *42nd Street*, *Singin' In The Rain*, *Dr Doolittle*, *A Christmas Carol*, *Pirates of Penzance*, *Tale of Two Cities*, *Fiddler On The Roof* and Jerry Herman's *Dear World*.

His venture into pop singing in 1976 resulted in four top ten UK hits including the USA two million best seller *Heaven On The Seventh Floor*. Paul has since received a further four gold albums and presented his own pop series on Granada TV called *Paul*.

His numerous television appearances also include four Royal Variety Performances. At the end of 1991 Paul was the subject of *This Is Your Life*. For his service to show business and charity, Paul was awarded a Silver Heart from the Variety Club of Great Britain.

Paul has also co-produced numerous shows including *Grease*, *Singin' in the Rain*, *Evita*, *Pirates of Penzance*, *Chess* and *Saturday Night Fever*. Paul's autobiography *Musicals, Marigolds & Me* is available on Amazon, as is his three CD boxset *Paul Nicholas Gold* featuring his pop and musical career including *Jesus Christ Superstar*, *Cats*, *Hair* and *Grease*.

### Edward Seckerson

Formerly Chief Classical Music Critic of *The Independent*, Edward Seckerson is a writer, broadcaster, podcaster, and musical theatre aficionado. 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 commentated 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. He is currently Editorial Consultant and contributor to *MUSICALS* magazine.

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Gluck	<i>Dance of the Furies</i> (from Orpheus and Euridice)
Mozart	Horn Concerto No. 4
INTERVAL	
Haydn	Symphony No. 49 in F minor <i>La Passione</i>
Mozart	Symphony No. 29 in A major

#### Christoph Willibald Gluck (1714-1787) *Dance of the Furies from Orpheus ed Euridice*

Christoph Willibald Gluck, the son of a Bohemian forester, liked to style himself 'Ritter von Gluck' or, when in France, 'Chevalier de Gluck', after he was awarded the knightly Papal Order of the Golden Spur in 1756. Musical gifts had by then led him from provincial life to aristocratic courts and international standing as a composer. He already had 20 operas to his name, some now lost and the others forgotten, and had lived and worked in Prague, Milan, London, Copenhagen and Vienna. The series of great 'reform operas' that keeps his name alive only begins in 1764, with *Orfeo ed Euridice*. In these works he turned his back on the artificial musical conventions,

stereotyped situations and self-indulgent virtuoso singers of the old opera seria, in favour of dramatic truth and 'beautiful simplicity' – immortalised far beyond its original operatic context in Orpheus's famous aria 'Che faro senza Euridice?'

In Vienna, Gluck gave lessons to Marie Antoinette, daughter of the Holy Roman Emperor and future wife of Louis XVI of France – a link that would in due course give him an entrée to the Paris opera, where *Orfeo* was produced in 1774 with additional ballets, in keeping with French taste. This 'Dance of the Furies' is one of those additions, forming part of the scene where Orpheus is persuading the underworld spirits to admit him in his search for Eurydice. It had originally been written as the last number in Gluck's 1761 ballet *Don Juan* – a forerunner of Mozart's *Don Giovanni*. In its minor key, angular, leaping unison opening, rushing scales, sinister accents from horns and oboes, repeated use of the 'diminished seventh' discord and general sense of pell-mell action, it throws all the resources allowed by the classical style at the dramatic depiction of demonic spirits.

#### Wolfgang Amadeus Mozart (1756-1791) Horn Concerto No. 4 in E flat major K. 495

- 1 Allegro moderato
- 2 Romanza. Andante
- 3 Rondo. Allegro vivace

When Gluck died in 1787, it was Mozart who succeeded him in the honorific position of 'chamber composer' to the Emperor Joseph II (albeit at a much lower stipend than Gluck's). Although they were separated by more than a generation, Gluck's slow development and Mozart's meteoric rise meant that for a while they were contemporaries, both working in the field of opera – an international arena where competition was brutal. In Vienna in Mozart's youth, his father suspected Gluck of intrigues against the young upstart. As a visitor to Paris during Gluck's years there, Mozart kept his distance, as he did from other composers; later in Vienna Mozart reported Gluck's compliments (and a dinner invitation), though without returning the favour. But if Mozart was cool with other composers, he relaxed in the sociable company of instrumentalists, whose talents he could admire without fear of competition. Notable among these was the pre-eminent horn virtuoso Joseph Leutgeb, who worked briefly with Haydn, knew Mozart as a boy in Salzburg and borrowed money from Mozart's father to set himself up in Vienna. In spite of the age difference – Leutgeb was twenty-four years Mozart's senior – they were close, life-long friends; Leutgeb was often the subject of Mozart's boyish banter, and was at his house in Vienna (as mentioned in Mozart's last known letter) a few weeks before his death. The score of this concerto is written in four different coloured inks, perhaps as a joke or private code.

Written in 1786, the fourth concerto is the last in the series of solo works that Mozart wrote for Leutgeb. Horns at that time had no valves and could play only a limited range of notes with ease; many of the intermediate notes could only be produced by 'hand-stopping' in the bell of the instrument – a difficult technique for which Leutgeb was famous. Horn concertos from this period are comparative rarities, and Mozart would have had few models but – as in all his concerto writing – he shows an immediate grasp of the potential of the solo instrument. Alongside displays of agility, and without forgetting the horn's outdoor and hunting connections, he exploits Leutgeb's expressive playing – a Paris reviewer said he could 'sing an adagio as perfectly as the most mellow, interesting and accurate voice'. In the orchestra, the oboes are prominent, their more plangent tone colour setting off the warmth of the solo instrument. There are two more horns in the orchestra, and Mozart uses them discreetly, reserving them for tutti sections where their sound seems to answer the soloist from a distance.

As befits music written for a friend, the prevailing tone of the concerto is genial and tuneful. After the orchestral exposition of the first movement, the soloist enters with a leisurely reconsideration of the material, briefly adopting a more emotional tone for the minor keys of the development section. The main theme of the Romanza is a swaying melody with a particularly individual rhythm, which contrasts with the equally singable tunes that follow. The Finale takes us back to the hunt – and to Flanders and Swann's vocal arrangement, 'Ill wind', whose joke with the movement Mozart – and Leutgeb – would surely have appreciated.

#### Joseph Haydn (1736-1809) Symphony No. 49 in F minor ('La Passione')

- 1 Adagio
- 2 Allegro di molto
- 3 Menuetto
- 4 Finale. Presto

Of Haydn's 104 symphonies, 70 or more were composed for the court of Prince Nicholas Esterhazy, in whose employment he served for most of his life. These symphonies were therefore not 'concert music' in the modern sense; they were part of the daily social and domestic life of the court, and their nature tells us about the court, just as it tells us about Haydn himself. If Haydn developed the symphony from its early beginnings as an introductory flourish before an theatrical performance to the most substantial and serious genre of instrumental music in his day, it was partly because music of this complexity was what the Prince enjoyed, and wanted his family and his guests to hear.

Symphony No. 49, written in 1768, is one of a number of Haydn's symphonies that have characteristics in common with the literary movement known as *Sturm und Drang*, in which intense emotions were depicted. Links between the literary and musical aspects are disputed, but the musical character is instantly recognisable – minor keys, syncopated and driving rhythms, wide leaps, dissonant chords, sudden dynamic changes, a strenuous use of counterpoint, aggressive unison writing and tough orchestral colouring, favouring the penetrating oboe over the more pastoral flute. In the nineteenth century all this was to become the romantic vocabulary of personal feeling in the hands of composers who were first and foremost expressing themselves – and who often aroused considerable controversy among the listening public. Haydn, however, still speaks on behalf of his community; his vocabulary may be new, and it may also express his private feelings, but it belongs to the milieu in which he lived.

Listeners responding to the symphony's nickname, with its reference to the Crucifixion, have read religious meaning and emotional significance into the music, but it appears that the name 'La Passione' originated more than 20 years after the work was composed, used as a label for a performance during Holy Week. As a surprising alternative, an earlier Viennese source links the symphony to the theatre: a copy carries the heading *Il Quakuo di bel' humore* – The good-humoured Quaker – probably referring to a popular comedy first produced in 1764. In this context, both the solemnity and the energy of the symphony take on a different meaning.

This is the last symphony where Haydn adopts the old form of the 'church sonata', in which a slow, serious movement opens the work. By turning the melody in one direction or another, breaking a line with rests or adding the atmospheric colours of oboes and horns to a change of chord, Haydn subtly shifts the mood from moment to moment. One phrase may be melancholy, the next ominous, the next questioning.

The quiet, broken phrases that conclude this movement are swept aside by the jagged lines and turbulent rhythms of the Allegro, a complete encyclopaedia of the *Sturm und Drang* vocabulary. The music is almost more tense when it is *piano* than when it is *forte*. Quick-fire imitation between the instrumental parts and little rhythmic bursts of even shorter notes heighten the atmosphere, interspersed occasionally with graceful snatches of melody.

Haydn wrote that he would like someone 'to write a truly new minuet', He certainly did so himself. This Minuet still has the pace and poise of an aristocratic dance, but the atmosphere is far removed from the

ballroom; the dance is pulled into the style of the rest of the symphony by its spare textures, twisting melodic phrases and little quiet repetitions, as if the music is checking what it has just said. The Trio is the only section of the symphony set in a major key, and takes on an unearthly colour from the unexpectedly high horn part, glinting through the texture.

The brief, headlong finale presents us with the world of the second movement in even faster and more concentrated form, but where the Allegro ended assertively, this movement simply whirls away into silence.

**W A Mozart**  
**Symphony No. 29 in A major K. 201**  
1 **Allegro moderato**  
2 **Andante**  
3 **Minuetto**  
4 **Allegro con spirito**

Wherever he went during the travels of his youth, Mozart absorbed the current styles of composition. In London, aged nine, he picked up the *galant* symphonic style from Johann Christian Bach. In three visits to Italy he heard the latest trends in opera, as well as receiving counterpoint lessons from the famous Padre Martini in Bologna. During a visit to Vienna in the summer of 1773, he encountered the symphonies and string quartets of Haydn, with their balance of symmetry and surprise, their rhythmic energy and seriousness of purpose. Back in Salzburg, in the spring of 1774, he was ready to synthesise all his experience of the symphony into a new and personal style.

Throughout this A major symphony, the compositional energy is intense. Although written for small forces – strings with pairs of oboes and horns – the part-writing is active and detailed, and the textures constantly changing. In a quiet but rhythmically and harmonically charged opening phrase, a melody of sharply-defined motives expands over sinuous lower parts. Already in the third bar, the bass line is pressing the harmony upwards in semitone steps. After a link that itself re-plays the shape of the opening, the theme bursts out forte and the lower parts spring into contrapuntal imitation whilst a sustained note on oboes and horns holds the music together. Later, in the short development section a sequence of changing harmonies recalls and enlarges the opening phrase. After the recapitulation. Just when the movement appears to have run its course, the closing coda brings another surprise, when the music suspends its animation for a moment before launching into a showy, climactic version of the theme, now in three imitative parts.

The easy grace of the Andante, coloured by muted violins, conceals another coherent structure.

The first and second themes – very different in their immediate effect – are so closely related that the second could be played as a counterpoint to the first. Oboes and horns underline the structure and colour transitional moments. In the second half, Mozart takes the opportunity afforded by longer stiches in the home key to give his natural (valveless) horns more of the action.

The Minuet opens with an edgy upbeat and keeps up a nervous energy, neither courtly nor folksy, persisting with a restless 'dotted' figure that is reduced at the cadences to its bare bones – a rhythm on barking oboes and horns. In the Trio, it is the harmony that provides disturbance, its chromatic lurches emphasised with accents.

The falling octave of the opening movement returns in the main theme of the vigorous Finale. Here it is answered by a rushing scale which often recurs – shooting up even further as a dramatic punctuation mark. The swaying second subject provides moments of lyrical contrast, but the driving energy of the theme dominates the development section. As in both the first and second movements, the energy spills over into a concluding coda – this time bringing the movement, and the symphony, to an end with a brief, exuberant flourish and an impetuous close.

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### Zoë Tweed

Zoë Tweed grew up in Wells, Somerset and began playing Euphonium aged six before switching to the trombone, then finally landing on the French Horn at age 9. She was taught by Simon de Souza at Wells Cathedral School before moving to London in 2017 to study at the Royal Academy of Music for both her undergraduate and postgraduate degrees, where she was supported by the Elton John Scholarship.

Zoë was awarded her first trial at 20 years old with the Scottish Chamber Orchestra for their Principal Horn position, and won subsequent Principal trials with the Bournemouth Symphony Orchestra and BBC Scottish Symphony Orchestra. She continued to freelance with various orchestras throughout the UK during and after finishing her studies, including

the Philharmonia Orchestra, London Symphony Orchestra, Sinfonia of London, BBC Concert Orchestra, London Sinfonietta, and the Royal Scottish National Orchestra. She accepted the position of 3rd Horn with the Royal Philharmonic Orchestra a year after finishing her studies, in December 2023, becoming the youngest member of the orchestra.

As a soloist, Zoë has performed concertos with the Hereford Symphony Orchestra, Oxford Sinfonia and Surrey Philharmonic Orchestra, and as a Countess of Munster Recital Scheme Artist she performs solo recitals across the UK.

Zoë has recorded music for film and TV, and performed instrumentals on albums by artists such as Alison Sudol and Cody Fry. She enjoys a wide variety of musical genres and this is reflected in the music she writes and arranges for solo horn and piano, wind quintet, brass quartet and quintet. In 2024, Zoë joined the brass faculty at the Royal College of Music as a Horn professor.



### Tom Fetherstonhaugh

Tom Fetherstonhaugh is Artistic Director of Fantasia Orchestra, with whom he made his BBC Proms debut in August 2024 conducting two performances at the Royal Albert Hall. As the Assistant Conductor of the Bournemouth Symphony Orchestra between 2022-2024, Tom conducted 70 performances including five weeks in the BSO's main season series.

This year Tom returns to the Bournemouth Symphony Orchestra, Britten Sinfonia, Ulster Orchestra, and Orchestra of Opera North, and makes debuts with the BBC Philharmonic and Manchester Camerata. Other recent projects include a joint concert with Royal Philharmonic Orchestra and Antigua and Barbuda Youth Symphony Orchestra, and a concert for peace in the Korean Demilitarised Zone.

Tom started his musical journey with the Suzuki method of violin playing, and was a chorister of Westminster Abbey. He read Music at Merton College Oxford where he held organ and academic scholarships, and studied conducting with Roland Melia and later with Sian Edwards at the Royal Academy of Music.

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### Fantasia Orchestra

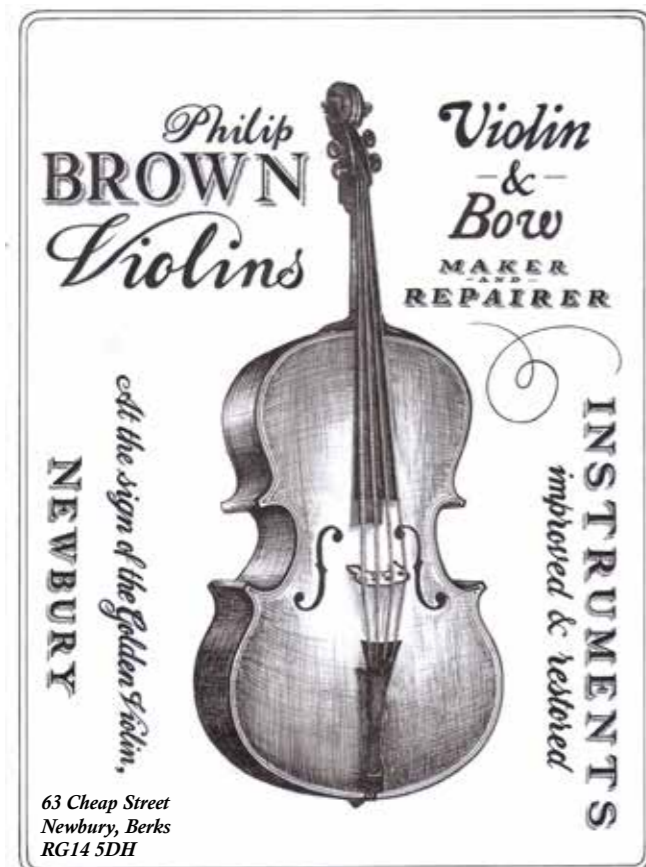
Fantasia Orchestra was founded in 2016 by conductor Tom Fetherstonhaugh and is home to some of the best of young British classical music talent today.

In 2024 Fantasia made its debut at the BBC Proms with two concerts at the Royal Albert Hall, broadcast on BBC Radio 3 and BBC 4. With repertoire ranging from Bartok, Brahms and Dvorak to Laura Mvula, Piazzolla and Chic, the debut won Fantasia a host of new admirers and is still available to watch on BBC iPlayer.

The Orchestra has a busy schedule at festivals and venues across the country, with recent and forthcoming engagements including Deal Music and Arts Festival, Guiting Music Festival, Northern Aldborough Festival, Proms at St Jude's and Ryedale Festival.

Fantasia regularly collaborates with eminent soloists, recently including Martin James Bartlett, Alim Beisembayev, Jess Gillam, Isata Kanneh-Mason, Sheku Kanneh-Mason, Vadym Kholodenko, Jennifer Pike, Laura van der Heijden and Steven Osborne. This season the Orchestra welcomes Dame Evelyn Glennie, Ben Goldscheider and Toby Spence amongst others.

Fantasia is a charity, and part of its mission is to broaden the reach and accessibility of music. Education is central to our ethos, and the Orchestra enjoys a partnership with the music education charity DaCapo Music Foundation. As DaCapo's Orchestra-in-Residence, Fantasia works closely with students from across London and beyond on a range of initiatives, including a new resource for the primary classroom, *DaCapo Online*.



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Experience the magic of live ballet, right on your doorstep as the Ballet Central tour performs at Newbury Spring Festival in Summer 2025. This exciting mixed bill is performed by dance talents from the world-renowned Central School of Ballet and features much-loved classical ballet alongside

exciting contemporary pieces and some brand-new work, created especially for you. Each year the Ballet Central tour brings the joys of dance to theatres across the country, inviting audiences to an evening of excitement, inspiration, and entertainment.

### Kate Coyne

Born in London, Kate trained at the Royal Ballet School. She joined London Contemporary Dance School for a post-graduate year and joined London Contemporary Dance Theatre under the directorship of Sir Robert Cohan. Later she joined Rambert Dance Company with the appointment of Christopher Bruce as Artistic Director. In these repertory companies she worked on new and restaged pieces with a variety of choreographers. Pursuing a freelance dance career she worked as a long-standing member of Michael Clark Company, with DV8, Mark Baldwin Dance Company, Jeremy James and Dancers, Martha Clarke, Michael Keegan-Dolan, Arthur Pita and Aletta Collins.

Kate has been the recipient of the Critics' Circle national Dance Award for 'Best Female Artist', and a joint recipient with colleagues of the Olivier Award for Outstanding Achievement in Dance with London Contemporary Dance Theatre for their season at Sadlers Wells.

Kate retired from performing in 2012 and took up a post as Producer, Frieze Projects, followed by two years as Programme Director at Siobhan Davies Dance, and five years as Associate Director at Michael Clark Company. She is currently Artistic Director and Professional Training Lead at Central School of Ballet in London.

Kate is a trustee of The Dance Professionals fund.

### Ben Warbis

Ben is a contemporary dancer who has spent the most of part of his career as part of Michael Clark Company, with whom he has performed extensively across Europe, Australia, and America, as well as at London's Barbican (2009-2020). For stage, Ben has also worked with choreographers including Robert Cohan, Hubert Essakow, and Yolande Yorke-Edgell, as well as with Sidi Larbi Cherkaoui, Lea Anderson, and Alex Reynolds within the realms of film. Ben has also worked with fashion photographers Nick Knight, Jake Walters, Cecilie Harris, Sarah Brimley, Philip Riches and Elliot Kennedy. In 2017, as a solo performer, Ben collaborated with artist Wolfgang Tillmans in an immersive residency at Tate Modern. In 2019, he performed on the Barbican stage for the Merce Cunningham Trust's *Night Of 100 Solos*, staged by Daniel Squire. He was also recently employed to dance in a new screen adaptation of Kenneth MacMillan's *Sea of Troubles* which premiered in cinemas around the UK in 2024.

Ben graduated from London Studio Centre in 2009 with a BA Hons in Theatre Dance, achieved a Level 6 Diploma in Dance Teaching with bbodance (formerly the BBO) in 2016, and completed an MA in Dance Technique Pedagogy at Middlesex University in 2022. Ben arrives at Ballet Central after having taught on the Contemporary Technique faculty at Trinity Laban Conservatoire since 2018 (he is now a Fellow of the Higher Education Academy) and he continues his role as a lead tutor on bbodance's teaching qualifications programme.

### Philip Feeney

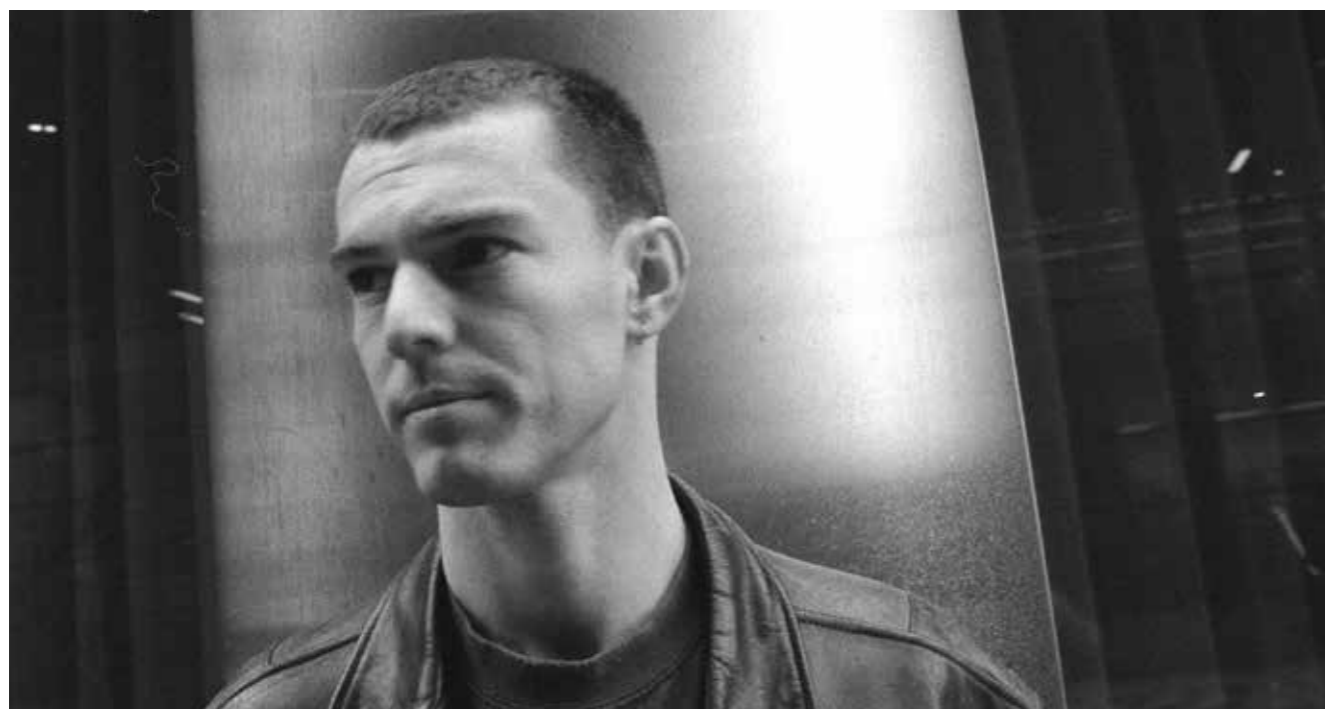
Philip Feeney studied composition at Cambridge, and at the Accademia di Santa Cecilia in Rome. He has composed extensively for dance, collaborating with many different and varied choreographers including Cathy Marston, Michael Pink, Didy Veldman, David Nixon, Sharon Watson, Alexei Ratmansky and Dani Rowe for companies as diverse as Northern Ballet, Rambert, Ballet Black, Cullberg Ballet, San Francisco Ballet, The Joffrey Ballet, Fabulous Beast, Scottish Dance Theatre, Milwaukee Ballet and Les Grands Ballets Canadiens de Montréal. Feeney's compositions range from full-length orchestral ballet scores to electro-acoustic soundscapes, jazz and hip hop scores. An enduring collaboration with choreographer Michael Keegan-Dolan for Fabulous Beast resulted in *Giselle* and the award winning *The Bull*, and a long-standing association with Northern Ballet has produced eight full-length ballets, including two versions of *Cinderella*. With choreographer Michael Pink, he has assembled an impressive back catalogue of full-length narrative ballets, leading from the celebrated *Dracula* (originally created for Northern Ballet Theatre) to landmark works conceived for Milwaukee Ballet, including *Peter Pan* and *Mirror Mirror*. The Cellist for the Royal Ballet is the latest ballet in a series of rewarding collaborations with choreographer Cathy Marston, a portfolio that comprises the critically acclaimed ballets, *Jane Eyre* and *Victoria* for Northern Ballet, together with *The Suit* for Ballet Black, *Snowblind* (San Francisco Ballet), and *Lady Chatterley's Lover* (Les Grands Ballets Canadiens). His recent work includes *Of Love and Rage* for choreographer Alexei Ratmansky for American Ballet Theater. He continues to work as composer in residence with Ballet Central, having composed up to fifty scores for the company.

Friday 23 May • 12.30pm  
Corn Exchange, Newbury  
RG14 5BD

## Finn Carter Quartet

**Finn Carter** piano • **Kaidi Akinnibi** tenor saxophone  
**Joe MacLaren** double bass • **Blake Cascoe** drums

Sponsored by The Headley Trust



### Young Artists Recital 6

Original music composed by Finn Carter

The Finn Carter Quartet comprises some of the most important up and coming London musicians. Led by pianist and composer Finn Carter, the members of this group all approach improvising from the same perspective: trying to serve the music and remove the ego from improvising. With credits including Loyle Carner, Rex Orange County, Sampha and Tom Misch, these in-demand players are all technically virtuosic, but the music they create together is more than that; it is sensitive, emotive and synergistic.

The quartet members' shared approach to improvising is also supported by their diverse range of influences which, combined with a deep knowledge of the jazz tradition, allow the music to explore new territories each time they play together. Compositionally, Carter's tunes showcase a blending of his love of jazz, soul, hip-hop and free music, which allows his music to feel both deeply personal and widely accessible.

Playing their first show quartet in late 2021, the Finn Carter Quartet have had a string of successful, sold-out shows, including a main show at Ronnie Scott's in May 2024 and closing out Brick Lane Jazz festival 2022, as well as headlining Jern og Metall festival in Norway in August 2024.

In late 2022 they went to Arda Recorders in Porto to record Carter's debut album, entitled 'Hymn For My Dad', which was released in September 2024 to wide critical acclaim, alongside a sold-out UK album release tour.

**"I have seen many established and renowned acts perform at Ronnie Scott's since 1990 and never have I been so impressed"**  
DJ Fitzroy, Soul Survivors Magazine

**"Beautiful group improvisation and a gorgeous composition from the artist Finn Carter"**  
Jamie Cullum, BBC Radio 2

Friday 23 May • 7.30pm  
Douai Abbey, Woolhampton  
RG7 5TQ

## Ex Cathedra Rachmaninov Vespers

**Jeffrey Skidmore** conductor • **Martha McLorinan** mezzo soprano  
**James Robinson** tenor • **Simone Rebello** bells

Sponsored by The Greenwood Family Trust, Mr & Mrs David Bruce and Mr & Mrs Roderick Chamberlain



Rachmaninov All-Night Vigil Vespers

### 1. Priidite poklonimsya O Come, let us worship

Come, let us worship God, our King.  
Come, let us worship and fall down  
before Christ, our King and our God.  
Come, let us worship and fall down  
before the very Christ, our King and our God.  
Come, let us worship and fall down before Him.

### 2. Blagoslovi dushe moya Bless the Lord, O my soul

Bless the Lord O my soul,  
blessed art thou, O Lord.  
O Lord my God, thou art very great.

Blessed art thou, O Lord.  
Thou art clothed with honour and majesty.  
Blessed art thou, O Lord.  
The waters stand upon the mountains.  
Marvellous are thy works, O Lord.  
The waters flow between the hills.  
Marvellous are thy works, O Lord.  
In wisdom hast thou made all things,  
Glory to thee, O Lord, who hast created all!

### 3. Blazhen muzh Blessed is the man

Blessed is the man, who walks not in the counsel  
of the wicked. Alleluia...  
For the Lord knows the way of the righteous,  
But the way of the wicked will perish. Alleluia...  
Serve the Lord with fear  
and rejoice in Him with trembling. Alleluia...  
Blessed are all who take refuge in Him. Alleluia...

Arise, O Lord; save me, O my God. Alleluia...  
Salvation is of the Lord;  
And thy blessing is upon thy people. Alleluia...  
Glory to the Father, and the Son, and the Holy Spirit,  
both now and ever and unto the ages of ages. Amen.  
Alleluia. Glory to thee, O God!

#### 4. Svete tikhyy Gladsome light

O gladsome light of the holy glory of the  
Immortal One –  
the Heavenly Father, holy and blessed –  
O Jesus Christ!  
Now that we have come to the setting of the sun,  
and behold the light of the evening light,  
we praise the Father, Son, and Holy Spirit – God.  
Thou art worthy at every moment  
to be praised in hymns by reverent voices.  
O Son of God, thou art the Giver of Life;  
Therefore all the world glorifies thee.

#### 5. Nyne otpushchayeshi Lord, now lettest thou thy servant

Lord, now lettest thou thy servant  
depart in peace, according to thy word.  
For mine eyes have seen thy salvation,  
which thou hast prepared before the face of all people  
to be a light to lighten the Gentiles,  
and to be the glory of thy people Israel.

#### 6. Bogoroditse devo, raduisya Rejoice O Virgin

Rejoice O Virgin Theotokos,  
Mary full of Grace, the Lord is with thee.  
Blessed art thou among women,  
and blessed is the Fruit of thy womb,  
for thou hast borne the Saviour of our souls.

#### 7. Shestopalmive The Lesser Doxology

Glory to God in the Highest,  
and on earth peace, goodwill toward men.  
O Lord, open thou my lips,  
and my mouth shall proclaim thy praise.

#### 8. Khvalite imya Gospodne Praise the name of the Lord

Praise the name of the Lord. Alleluia.  
Praise the Lord, O you His servants. Alleluia.  
Blessed be the Lord from Zion,

He who dwells in Jerusalem. Alleluia.  
O give thanks unto the Lord, for He is good.  
Alleluia. Alleluia.  
For His mercy endures forever. Alleluia.  
O give thanks unto the God of Heaven,  
For His mercy endures forever. Alleluia.

#### INTERVAL (20 minutes)

#### 9. Blagosloven yesi, Ghospodi Blessed art thou O Lord

Blessed art thou O Lord, teach me thy statutes.  
The angelic host was filled with awe,  
When it saw thee among the dead.  
By destroying the power of death, O Saviour,  
Thou didst raise Adam, and save all men from Hell!

Blessed art thou, O Lord, teach me thy statutes.

“Why do you mingle myrrh with your tears of  
compassion,  
O ye women disciples?” cried the radiant angel in the  
tomb  
to the myrrhbearers.  
“Behold the tomb and understand:  
the Saviour is risen from the dead!”

Blessed art thou, O Lord, teach me thy statutes.

Very early in the morning  
The Myrrh-bearers ran with sorrow to Thy tomb,  
But an angel came to them and said:  
“The time for sorrow has come to an end!  
Do not weep, but announce the resurrection to the  
apostles!”

Blessed art thou, O Lord, teach me thy statutes.

The Myrrh-bearers were sorrowful  
as they neared thy tomb,  
but the angel said unto them:  
“why do you number the living among the dead?  
Since He is God, He is risen from the tomb!”

Glory to the Father and to the Son and to the Holy  
Spirit.

We worship the Father, and His Son, and the Holy  
Spirit:  
the Holy Trinity, one in essence!  
We cry with the Seraphim,  
“Holy, Holy, Holy art thou, O Lord!”

Since thou didst give birth to the Giver of Life, O  
Virgin,  
Thou didst redeem Adam from sin!  
Thou gavest joy to Eve instead of sadness!  
The God-man who was born of thee  
has restored to life those who had fallen from it!

Alleluia, alleluia, alleluia! Glory to thee, O God!

#### 10. Voskreseniye Khristovo videyshe Having beheld the resurrection of Christ

Having beheld the resurrection of Christ,  
let us worship the holy Lord Jesus  
the only Sinless One  
We venerate thy cross, O Christ,  
and hymn and glorify thy holy resurrection,  
for thou art our God, and we know no other than  
thee;  
we call on thy name.  
Come all you faithful,  
let us venerate Christ’s holy resurrection.  
For, behold, through the cross  
joy has come into the world. Ever blessing the Lord,  
let us praise His resurrection,  
for by enduring the cross for us  
He has destroyed death by death.

#### 11. Velichit dusha moya Gospoda My soul magnifies the Lord

My soul magnifies the Lord,  
and my spirit rejoices in God my Saviour.

Refrain: More honourable than the Cherubim  
and more glorious beyond compare than the  
Seraphim,  
without defilement thou gavest birth  
to God the Word,  
true Theotokos of God, we magnify thee.

For He has regarded the low estate of His  
handmaiden  
For behold, henceforth all generations will call me  
blessed.

For He that is mighty hath done great things for me,  
and Holy is His name; and His mercy is on those who  
fear Him from generation to generation.  
He has put down the mighty from their thrones and  
has exalted those of low degree;  
He has filled the hungry with  
good things and the rich He has sent empty away.

He has helped His servant Israel,  
in remembrance of His mercy,  
as He spoke to our fathers,  
to Abraham and to his posterity forever.

Refrain: More honourable than the Cherubim  
and more glorious beyond compare than the  
Seraphim,  
without defilement thou gavest birth  
to God the Word,  
true Theotokos of God, we magnify thee.

#### 12. Slabosloviye velikoye The Great Doxology

Glory to God in the highest and on earth peace,  
goodwill toward men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee.  
We give thanks to thee for thy great glory.  
O Lord, Heavenly King, God the Father almighty.  
O Lord, thou only begotten Son, Jesus Christ,  
and the Holy Spirit.  
O Lord God, Lamb of God, Son of the Father,  
who takest away the sin of the world, have mercy on  
us.  
Thou who takest away the sin of the world,  
receive our prayer.  
Thou who sittest at the right hand of the Father,  
have mercy on us.  
For thou alone art holy,  
Thou alone art the Lord, Jesus Christ,  
to the glory of God the Father. Amen.  
Every day will I bless thee  
and praise thy name forever, and ever.  
Vouchsafe, O Lord, to keep us this day without sin.  
Blessed art thou, O Lord, God of our fathers,  
and praised and glorified is thy name forever. Amen.

Let thy mercy, O Lord, be upon us,  
as we have set our hope on thee.  
Blessed art thou, O Lord, teach me thy statutes.  
Lord, thou has been our refuge  
from generation to generation.  
I said: Lord, have mercy on me;  
heal my soul, for I have sinned against thee.  
O Lord, I flee to thee,  
teach me to do thy will, for thou art my God;  
for with thee is the fountain of life;  
and in thy light shall we see light. Continue thy mercy  
unto those who know thee.

O Holy God, Holy Mighty, Holy Immortal, have mercy  
on us.  
Glory to the Father, and to the Son, and to the Holy  
Spirit, now and ever and unto ages of ages. Amen.  
Holy Immortal, have mercy on us.  
Holy God, Holy Mighty, Holy Immortal,  
have mercy on us.

#### 13. Dnes spaseniye miru Troparion: Today salvation has come to the world

Today salvation has come to the world.  
Let us sing to Him who rose from the dead,  
The Author of our life.  
Having destroyed death by death,  
He has given us the victory and great mercy.

#### 14. Voskres iz groba

Troparion: Thou didst rise from the tomb

Thou didst rise from the tomb and burst the bonds of Hades!,  
Thou didst destroy the condemnation of death,  
O Lord,  
Releasing all mankind from the snares of the enemy!  
Thou didst show thyself to thine Apostles,  
And didst send them forth to proclaim thee;  
And through them thou hast granted thy peace to the world,  
O thou who are plenteous in mercy!

#### 15. Vzbrannoy voyevode

To thee, the victorious leader

To thee, the victorious leader of triumphant hosts,  
We thy servants, delivered from evil,  
offer hymns of thanksgiving, O Theotokos!  
Since thou dost possess invincible might,  
set us free from all calamities,  
so that we may cry to thee:  
"Rejoice, O unwedded Bride!"

#### Jeffrey Skidmore writes:

"Powerful, passionate, hypnotic – in a time of turmoil and amid the shock of war, Rachmaninov turned to the choral heritage he held dear, and created one of the most awe-inspiring vocal masterpieces.

Immerse yourself in its luminous choral tapestry, mesmeric melodies and some of the lowest notes you'll ever hear sung. No wonder it is beloved by audiences and singers alike.

Recent discoveries from the original 1915 poster inform the performance of this powerful work, and bells, so dear to Rachmaninoff, will sound the chants between the movements – chants drawn from the Znamenny tradition, Greece and, poignantly, from the Ukrainian capital Kyiv.

Rachmaninov's *Vespers* is one of the great, iconic choral works which Ex Cathedra has performed many times and which has taken on a special significance in our development.

Our very first performance was on May 16th 1986 in St Francis Church, Bournville. It was in English using an American edition sanctioned by Rachmaninov. John Joubert (the work was one of his favourites) was an enthusiastic member of the audience and Jim Clulee sang the tenor solo. Jim was a founder member of Ex Cathedra and we were both choristers together at St Francis, Bournville, a long time ago! Shortly after this performance Ex Cathedra performed the *Magnificat* and *Nunc Dimittis* in

a BBC Radio Three Choral Evensong, broadcast live from St Paul's Church in Birmingham's famous Jewellery Quarter. In a telephone conversation afterwards, John Rutter commended the boldness of our exciting programming.

Finding a usable Russian edition proved difficult. In 1978 Boosey & Hawkes had published a transliterated edition by Bill Tamblin, which confessed to not being 'scholarly' and unfortunately raised as many issues as it solved. We struggled with this edition through several performances. In 1989, during the period of perestroika and glasnost, Irina Artamonova (Walters), a first-class graduate of choral conducting at the Tchaikovsky Conservatoire in Moscow, came to Birmingham to briefly work with me, Ex Cathedra and Birmingham Schools' Chorale. I learnt much from her and she gave me a newly published Cyrillic edition of the *All-Night-Vigil*. This was extremely valuable and interesting but of little practical use, because it was not transliterated. It was not until 1992 that Musica Russica, based in the USA, published a wonderful new edition which puts the work in the reach of good 'western' choirs.

We have performed *Vespers* as a late night concert in Symphony Hall and Lichfield Cathedral, throughout the region and in Ireland. It was the work I chose for our first Summer *Vespers by Candlelight* in Birmingham Oratory in 1993.

In 2015 Ex Cathedra celebrated the 100th anniversary of the composition of this wonderful work with a series of five performances beginning in Birmingham and visiting Southwell (a BBC Radio Three live broadcast), Oswestry, Ryedale and London, where we were joined for a second time by the renowned pianist Steven Osborne playing a selection of Rachmaninov's *Preludes* and *Etudes-Tableaux* interspersed in the liturgical gaps.

In July 2019 Ex Cathedra performed *Vespers* to a packed Gloucester Cathedral as part of the Three Choirs Festival and subsequently started our 50th anniversary season with the work.

Why is it such a special piece? It is challenging technically, linguistically, emotionally and interpretively. It requires great stamina and each performance gives the performer and listener something new. We have never looked back and now we look forward, with great anticipation, to sharing our most recent thinking and research with new audiences.

#### Orthodox chant and bells

Written within two years of each other in 1913 and 1915, *The Bells* Op. 35 and *All-Night Vigil* Op. 37 were Rachmaninov's two favourite pieces. They capture the Russian spirit found in the ubiquitous use of

Orthodox chant (comparable to the use of chorales in Bach's *Cantatas* and *Passions*, or plainchant in Monteverdi's 1610 *Vespers*) and the sound of bells, which from his childhood in Novgorod and throughout his life were an essential, ever-present part of his sound world and whose sonorities can be found in his piano works, choral pieces, symphonies and concertos. In fact bells permeate all Russian music and there are many well-known examples in the works of Glinka, Mussorgsky, Rimsky-Korsakov, Tchaikovsky, Stravinsky and Shostakovich.

Having performed *Vespers* with many different interpolations - poems, translations read out loud, Rachmaninov piano works and singing the ancient chant on which almost all the movements are based - it seemed like an interesting proposition to incorporate 'bell' preludes into the liturgical gaps. This idea was much inspired by my association with Michael Pushkin who enthusiastically introduced me to Andrei Tarkovsky's powerful film *Andrei Rublev* (1966) with its mesmerising final sequence showing the recasting of a huge medieval bell. Bells were banned in Russia from 1918 because they 'disturbed public order' and represented spiritual authority. The ban was lifted in 1991.

My 'bell preludes' make reference to the Orthodox chants and Rachmaninov's piano and orchestral works and are scored in three parts for a sustained, fundamental note, here played by a tubular bell, a set of chromatic tubular bells and an octave of chromatic crotales, small antique cymbals.

#### The All-Night Vigil – the first performance

There have always been several important questions, until recently mostly unanswered, related to the first performance of *All-Night Vigil*. It was known that it took place in a secular venue in Moscow but were there any other pieces in the concert? And with its unusual sequence of keys and stamina sapping segues the work did not seem to flow as a continuous piece. What was the size of the hall? What was the size of the choir and its make up? It is very exciting that this performance introduces some new information which has come to my attention with the help of Michael Pushkin. Michael is a friend and colleague at the Royal Birmingham Conservatoire; he taught Russian Language and Literature at the University of Birmingham for 35 years and at the RBC he teaches beginners' and continuers' classes in Russian pronunciation for singing. The students love working with him and he continues to achieve remarkable results. On several occasions in the past he has helped Ex Cathedra with pronunciation, most notably in our involvement in the Stravinsky project with CBSO and our recent performances of *Vespers*. As he modestly commented 'I came across a copy of the original

printed programme for the premiere!'. It shows that the performance took place in the Great Hall of the Russian Noble Assembly. This spectacular late 18th century hall with its 28 internal Corinthian columns had been the scene of many illustrious concerts since 1860. The concert started at 8pm and it categorically states APPLAUSE IS NOT PERMITTED. The programme lists 12 movements (15 were published) in two clearly marked sections, interestingly not following the liturgical division of Vespers and Matins. The two short hymns (troparia), published as movements 13 and 14 were performed together with published movement 9 which begins the second section of the original programme. Published movement 1 - the stunning invitation and welcome to worship - was not listed, but begins our performance. We could not miss it out! This original order makes sense tonally and in terms of balance and stamina.

Another result of Michael's 'digging', as he calls it, was the size of the choir. In 1915 the Synodal Choir performed the *All-Night* with a full complement – 90 people: 30 adults and 60 boys. One day I should like to recreate this choir for a performance.

#### The liturgy

The Orthodox liturgy known as the *All-Night Vigil* combines elements of Vespers and Matins. It sets texts from the Russian Orthodox which in its purest monastic form could last 12 hours (from sunset to sunrise) and include bell-ringing, processions, prayers, readings, meditation, chanting and polyphony. It began on the eve of major feasts. Rachmaninov's setting lasts just over an hour and was first performed in a concert hall! In the West, Rachmaninov's setting of this service is usually, slightly misleadingly, abbreviated to Vespers. Written in under two months and published in 1915 the *All-Night Vigil* was given its first performance in Moscow at a charity concert for the war-wounded later in the same year.

The performance was given by the chorus of the Synodal Institute, a very distinguished and influential establishment which had been responsible for extensive research into traditional Russian chant. The setting is for mixed-voice unaccompanied choir in accordance with the accepted practices of the Orthodox Church. Although Rachmaninov was only a nominal member of the Church, he was clearly influenced by its music and his setting was accepted by the Patriarchs and Metropolitan of the Orthodox Church as being within their rules and traditions.

The work is published in fifteen sections, the first eight of which are for Vespers and the remainder are for a Festival Matins and Prime. In the Orthodox monastic tradition, the first part would have been sung at night-fall and a long period of meditation

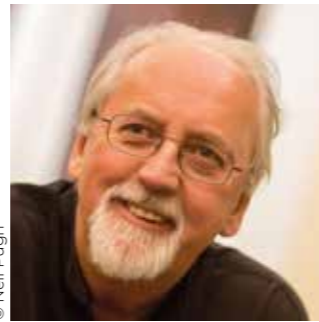
would have followed before the second part began at first light on the following morning. Ten of the sections are based on traditional Orthodox chant, including several which make use of Znamenny, which was the first Russian music ever to be written down, Greek and Kievan chants. These chants were an essential part of Rachmaninov's Russian soul and his first audiences would also have had a profound familiarity with the texts and melodies.

### The music

Rachmaninov demands a great deal from the singers. The vocal range of the choir is extremely wide with bottom basses being required to sing low B flat on a number of occasions. The texture varies from four parts to as many as eleven and, at different times, each voice divides into three parts. Rachmaninov also indicates tempo and dynamics in meticulous detail and there are frequent changes from triple forte to triple piano! The choral orchestration is amongst the most imaginative in the repertoire and there are many moments of exquisite and almost unbearable beauty. The spiritual dimension is irresistible.

In many respects, *Vespers* may be said to be the high point of Russian Orthodox church music. After the Revolution in 1917 sacred music was not encouraged by the new regime. Rachmaninov himself left Russia that year and later, in 1931, his music was banned in the USSR. The *All-Night Vigil* was again published in Russia in 1989.

This evening's performance will be sung in the original Church Slavonic."



© Neil Pugh

### Jeffrey Skidmore

Jeffrey Skidmore's reputation as one of the UK's leading choral directors and an ardent advocate of the importance of singing in people's lives today is rooted in his work with Ex Cathedra, the ensemble he founded in 1969 in his home city of Birmingham.

Jeffrey's driving passion has been to refresh and reinvigorate the choral repertoire and to make it accessible to as many people as possible. He and Ex Cathedra have long been known for exciting and innovative but always attractive programming, underpinned by research. Under his direction, Ex Cathedra has also shown an enduring commitment to vocal education from its groundbreaking children's singing programme, Singing Playgrounds, to the nurturing of professional singers at the start of their careers.

As director of Ex Cathedra and its associated Consort and Baroque Orchestra, Jeffrey has appeared in concert halls and festivals across the UK and overseas. He has made a number of highly-acclaimed recordings ranging from Renaissance polyphony to Latin American and French Baroque. He has also worked with other ensembles including the City of Birmingham Symphony Orchestra, the Orchestra of the Age of Enlightenment, Aalborg Sinfoniorkester, the Irish Baroque Orchestra and the BBC Singers.

In the field of opera he has worked with Birmingham Opera Company; Welsh National Opera; Marc Minkowski and David McVicker at the Théâtre des Champs-Élysées; and has given the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully. Jeffrey is a pioneer in the field of research and performance of choral works of the 16th, 17th and 18th centuries, both in the old and new worlds. He is also a champion of contemporary choral music and has commissioned more than a dozen new works in recent years.

Jeffrey is a Research Fellow at the University of Birmingham and Artistic Director of the Early Music programme at the Royal Birmingham Conservatoire. He is a regular contributor to the choral programme

at Dartington International Summer School and to a wide range of choral workshops and summer schools at home and abroad. Jeffrey has been recognised with an OBE for services to choral music, and an honorary doctorate from the University of Birmingham. Most recently (2022) he was shortlisted for the prestigious RPS Conductor Award, the first choral conductor.



### Martha McLorinan

British mezzo-soprano Martha McLorinan trained at the Royal Welsh College of Music and Drama where she held a scholarship with the BBC, won the Margaret Tann Williams Prize and graduated with first class honours. She has been the recipient of numerous prizes including the Thelma King Award and the ensemble prize at the Royal Over-Seas League. She is a versatile singer and enjoys a varied career of oratorio, opera, consort work, session work and recitals.

Martha has extensive experience on the concert platform across both the UK and Europe. Solo highlights include Bach's Passions at Birmingham Symphony Hall (Ex Cathedra/Jeffrey Skidmore), *St. Matthew Passion* at St. John's Cathedral, Malta (Orchestra of the Age of Enlightenment/John Butt), Handel's *Messiah* at Birmingham Symphony Hall (City of Birmingham Symphony Orchestra/Simon Halsey), at Cadogan Hall (English Chamber Orchestra/Nigel Short) and the Mormon Tabernacle, Utah (Tenebrae/Nigel Short), Vivaldi's *Gloria* at St. Stephen's Walbrook (The Gabrieli Players/Paul McCreesh), Bach's *Magnificat* at St. John's Cathedral, Malta (Orchestra of the Age of Enlightenment/James Burton) and at the Nikolaikirche, Leipzig (Solomon's Knot), Bach's B Minor Mass (The Gabrieli Consort and Players/Paul McCreesh) at Kloster Eberbach as part of the Rheingau Musik Festival, Rachmaninov's *Vespers* at Gloucester Cathedral for the Three Choirs Festival (Ex Cathedra/Jeffrey Skidmore), Brahms' *Liebesslieder Waltzes* at Kings Place (The Sixteen/Harry Christophers), and Handel's *Jephtha* (Storge) in Maynooth, Ireland (US Berkshire International Choral Festival/Joseph Cullen). She has toured Holland singing Haydn's *Harmoniemesse* (The Sixteen and the Orchestra of the Eighteenth Century/Harry

Christophers), toured Russia singing Bach's *St. John Passion* (The Taverner Consort and Players/Andrew Parrott), and toured Luxembourg and Spain singing Bach's *Christmas Oratorio* (Le Concert Lorrain/Andrew Parrott). At the Aldeburgh Festival, she has performed Bach's *Magnificat* (Les Siecles and London Voices/Francois Xavier-Roth) at Snape Maltings Concert Hall, and at the Barbican Festival she has performed Copland's *In The Beginning* and MacMillan's *Seven Angels* (Ex Cathedra/Jeffrey Skidmore) at St. Giles', Cripplegate. She is also a regular soloist with the Feinstein Ensemble singing Bach cantatas at Kings Place and St. Martin-in-the-Fields.

Martha has been broadcast on BBC Radio 3 from York Minster singing lute songs from Anne Boleyn's Songbook with Jacob Heringman and Kirsty Whatley at the York Early Music Festival. She recently recorded songs by William Byrd with Fretwork and Alamire, and looks forward to putting together a programme of Byrd with The Rose Consort in 2023. She is a keen recitalist, and her repertoire spans from the renaissance to the contemporary. She has performed at the Bristol Song Recital series, and has given a recital of Russian song at the Pheasantry with Will Vann. She regularly appears as a soloist with choral societies across the country singing repertoire such as Elgar's *The Dream of Gerontius*, Verdi's *Requiem* and Rossini's *Petite Messe Solennelle*. She also enjoys singing new music, and was the mezzo soloist in the premier of Alec Roth's *Beginnings and Endings* (Ex Cathedra/Jeffrey Skidmore) at the Brammell concert hall.

Martha enjoys chamber music, and is in demand as a consort singer. Her work with Tenebrae has taken her to The Royal Opera House, Covent Garden, where she sang in a quartet of female voices for Joby Talbot's ballet *Alice in Wonderland*. She has also toured *Betrayal: A Polyphonic Crime Drama* (a fully staged show of Gesualdo with six singers and six dancers) and *How Like an Angel* (a show with seven acrobats and nine singers) with i Fagiolini. She also regularly sings with Ensemble Plus Ultra and Alamire.



### Simone Rebello

Simone graduated with Distinction from the Royal Northern College of Music to embark on a solo career that has seen her record several solo CDs, tour extensively nationally and internationally, appear on UK and international television and radio, and win a collection of awards and prizes, including the Cosmopolitan Woman of the Year in Performing Arts.

As a concerto soloist Simone works frequently with wind orchestras and brass bands at venues throughout the world. She has appeared as a concerto soloist at the Lincoln Centre in New York, has worked across Europe, and has premiered several new works for solo percussion.

Simone is a founding member of the highly successful BackBeat Percussion Quartet, which frequently tours and records internationally and has won a number of chamber music competitions in the UK (Royal Over-Seas League and Park Lane Group), Japan (International Chamber Music Festival) and the USA (Concert Artists Guild). These prizes have led to concerts in prestigious venues around the world including the Weill Hall at Carnegie Hall.

Additionally, Simone also works with The Equivox Trio (with Rob Buckland, saxes, and Peter Lawson, piano), Ex Cathedra, The BBC Singers, Young Voices in Concert, The Tony Hadley Band and jazz pianist Jason Rebello. Alongside performing, Simone is an experienced adjudicator of percussion events, brass and wind band contests and general music competitions. She has been invited to judge at the highest level including for the Royal Academy of Music, BBC Young Musician of the Year, National Concert Band Finals and National Brass Championships for New Zealand, Australia, USA and Switzerland.

Simone is frequently asked to present concerts and talks/lectures featuring all aspects of playing percussion and she works as a presenter at numerous events including the European Brass Band Championships, National Brass Band Championships of Great Britain and RNCM Festival of Brass. Simone is a solo artist and endorsee for Yamaha Music, Sabian Cymbals and Mike Balter Mallets.



### James Robinson

James Robinson graduated with distinction from the Guildhall School of Music and Drama, having done his undergraduate degree in music at Gonville and Caius College, Cambridge. A versatile artist, he works extensively both as an ensemble singer and a soloist. James was named one of Tenebrae's Associate Artists for 2016/17 and has subsequently worked with many of the country's top ensembles.

Recent projects include work with English Voices, Solomon's Knot, Ex Cathedra, Tenebrae, Siglo de Oro, The OAE, The Hannover Band and The Gabrieli Consort. Upcoming projects include further work with Solomon's Knot and with the BBC Singers. He has worked in Europe with Le Concert D'Astree and Morgens Dahl Kammerkor.

His solo work has included Britten's *St Nicolas*, Bach's B Minor Mass at the St Endellion Easter Festival, Handel's *Israel in Egypt* at the Southwell Music Festival, Monteverdi's *Vespers* in Llandaff and Winchester Cathedrals and Bach's *Christmas Oratorio* at Birmingham Town Hall. He recently evangelised for the first time in Bach's *St Matthew Passion* at the Hampstead Music Festival.

Upcoming solo engagements include Bach's *St John Passion* at Birmingham Symphony Hall for Ex Cathedra, Evangelist in Bach's *St John Passion* for Hampstead Music Festival and Eastbourne Choral Society, and Handel's *Israel in Egypt* in London. His operatic roles include both Damon and Acis in Handel's *Acis and Galatea*, Schoolmaster in Janáček's *Cunning Little Vixen*, Male Chorus in Britten's *Rape of Lucretia*, and The Madwoman in Britten's *Curlow River*. Other recent solo projects include work with the Kreuzer Quartet, recording and performing a new piece by David Matthews, and a recording of Robin Holloway's music for the Delphian label to celebrate the composer's 75th birthday. He has also recently performed Brahms' *Ziegeunerlieder* with The Prince Consort at the Wigmore Hall, and premiered a new arrangement of Schumann's *Dichterliebe* for string orchestra with the Echo Ensemble.

### Ex Cathedra

Hailed by the *New York Times* as "one of Britain's very best choirs", Ex Cathedra is a world-class vocal ensemble which leads the choral sector in the fields of performance, learning and wellbeing.

For 55 years Ex Cathedra has been delighting audiences with their concerts, has pioneered education projects that inspire and train future generations, and has delivered projects that enable people of all ages to access the many wellbeing benefits of singing from hospitals to communities.

"Concerts given by Ex Cathedra are never just concerts" (*Bachtrack*). Whether in their home region of the West Midlands or on the road, they aim to share memorable experiences with you as Jeffrey Skidmore's innovative programming brings the music you know and love together with new commissions, ground-breaking research, and a sprinkling of the unexpected. Their 2024-25 season crosses musical boundaries – from the Renaissance Rome of Allegri and Palestrina to Bach, Bruckner, and modern Icelandic repertoire, via the Latin American Baroque.

A charity about singing, they believe everyone should have access to the remarkable physical, mental and emotional health benefits of singing together, and have opportunities to be inspired by extraordinary choral music. Ex Cathedra's team of awarding-winning Vocal Tutors work extensively in local and national music education and community engagement, building transformative projects that boost wellbeing, confidence, and empathy through music. Their weekly *Singing Medicine* visits to Birmingham Children's Hospital are one element, for which one of our singers – Sally Spencer – has just been recognised as the inaugural Sky Arts Hero.

Inspiring young people in schools is more vital than ever, as fewer children opt to study music at GCSE and A level. Having worked in over 1,000 schools across the UK, Ex Cathedra lead the singing strategy for Birmingham's local authority schools and has created an immersive online programme of accessible music education resources available to pupils and teachers worldwide. Alongside this, their Academy of Vocal Music youth training choirs (toddlers to aged 18) and choral Scholar schemes offer a unique development pathway for the young singers of the future.



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## Seth Lakeman

Accompanied by Benji Kirkpatrick and Alex Hart

Sponsored by Friends of Newbury Spring Festival



West Country folk singer and multi-instrumentalist Seth Lakeman will be accompanied by folk singer and musician Benji Kirkpatrick and Devon singer-songwriter Alex Hart.

Seth was nominated for the Mercury Music Prize in 2005 for *Kitty Jay*. Multiple albums, tours and high-profile collaborations later, the acclaimed folk artist released his latest studio effort *The Granite Way*, on 14th February on his own label, Honour Oak Records. This is a collection of songs recorded alongside a group of longtime collaborators of Seth's, staying true to his roots and referring to ancient stories that inspired early West Country storytelling.

Seth Lakeman: *'Each song feels strongly connected through history to the moors and the sea. I had written the stories and songs beforehand and had the melodic tunes ready for us all to explore when we recorded in the room, and the musical interplay between this lineup really displays their appetite for sounds and subjects within the folk tradition.'*

In recent years Seth was delighted to be asked to record on Van Morrison's album *Moving On Skiffle* and he collaborated with Public Service Broadcasting. Seth has previously worked and toured extensively with Robert Plant (Led Zeppelin) with his band the Sensational Space Shifters.

## Britain's Secret WW2 Atom Bomb Project

What they didn't tell you in *Oppenheimer*

Professor Tim Palmer CBE FRS



Tim Palmer lives in the Newbury area and is a Royal Society Research Professor Emeritus at the University of Oxford. Tim's professional interests span a number of areas including climate change, the foundations of quantum physics and the notions of consciousness, free will and human creativity. He is a Fellow of the Royal Society and an International Member of the US National Academy of Sciences. He has won gold medals from the Institute of Physics and the Royal Astronomical Society, amongst others, and was officially recognised as having contributed to the Intergovernmental Panel on Climate Change's Nobel Peace Prize. He was made a Commander of the British Empire for services to science.



## Bournemouth Symphony Orchestra

### Beethoven *Missa Solemnis*

**Sophie Bevan** soprano • **Katie Bray** mezzo soprano • **Elgan Llŷr Thomas** tenor  
**William Thomas** bass • **Bournemouth Symphony Orchestra**  
**Newbury Spring Festival Chorus** • **Tom Primrose** conductor

Sponsored by Greenham Trust



**Ludwig van Beethoven** (1770-1827)  
*Missa Solemnis*, Op. 123

- 1 Kyrie eleison
  - 2 Gloria
- INTERVAL
- 3 Credo
  - 4 Sanctus
  - 5 Agnus Dei

To grasp the immensity of Beethoven's vision in the *Missa solemnis* has always been a great intellectual and emotional challenge, a task no less demanding than the patient study required of anyone anxious to immerse themselves in the complexity of his business dealings. Because the work had come to mean so much to him during the years that he was working on it, he set great store on its presentation to the public in print and in performance. Beethoven engaged in a vast correspondence with publishers, crowned heads and their representatives, and patrons of various kinds, in order to ensure a worthy destiny for his Grand Mass.

He regarded it as his greatest work. At the head of the score he wrote: 'Von Herzen – möge es wieder zu Herzen gehen!' (From the heart: may it go to the heart). If any work from his last years reveals Beethoven's complicated view of existence, it is the *Missa solemnis*, more than the Ninth Symphony, which is a vigorous paean for human brotherhood and aspiration, and more than the late string quartets, which are too far removed from the certainties of language to be lightly interpreted with any human reference.

Having spent the winter of 1817-18 composing the huge "Hammerklavier" Piano Sonata, op. 106, Beethoven chose as its dedicatee the Archduke Rudolph, the Emperor's half-brother, who had studied composition with Beethoven and been one of his most devoted patrons. In 1819 the Archduke was created a cardinal and appointed Archbishop of Olmütz (now Olomouc) in Moravia. In congratulating him, Beethoven offered to provide a Mass for his installation; in fact, he seems to have already started work on such a piece. The ceremony was scheduled for March 1820, but in the event the Mass was not

ready, having taken on dimensions that Beethoven himself had not foreseen. It had grown far beyond being suitable for any liturgical occasion. In between work on his last three piano sonatas, he worked steadily on the Mass throughout 1821 and 1822, and as soon as it was done he embarked on another huge composition, the Ninth Symphony.

The first performance of the Mass, arranged by another of Beethoven's noble patrons, the Russian Prince Galitsin, took place in St. Petersburg in April 1824. A month later Beethoven gave the first performance of the Ninth Symphony in Vienna, with three movements of the Mass included in the same concert. He never 'heard' the work complete in his lifetime. Much of his energy in the last few years of his life was consumed with concern about the many handwritten copies of the Mass that he had offered on subscription in the hope of being handsomely paid for each. Eventually he assigned the work to the publisher Schott, in Mainz, but it did not appear until shortly after his death.

An earlier Mass by Beethoven, the Mass in C, composed in 1807, was modelled on Haydn's Masses. Unlike many of his middle-period works, it does not expand the conventions of the form or reveal any of the Herculean strength that Beethoven was already displaying in his symphonies. So the *Missa solemnis* is a document that tells us much about Beethoven's faith and his concept of the divine.

Although brought up a Catholic, Beethoven was a son of the Enlightenment who thought deeply about religion and preferred to fashion his own faith rather than accept any rigid dogma from the Catholic church or any other. He felt deep humility before a divine power inconceivably greater than himself, and his turning in his last years towards a contemplative vision after the self-asserting extroversion of the middle years has a decidedly religious ring. Deafness forced him to regard himself as the most wretched of God's creatures, but God was not cursed. God was the embodiment of all that was divine in humanity and in nature and, for Beethoven, a personal, omnipotent father of the brotherhood of mankind. The worship of Christ played no part in his religious universe.

The grandeur of the *Missa solemnis* is Beethoven's way of representing God's majesty. Rather than hearing it as a declaration of faith (as most obviously expressed in the words of the Credo) we should look beyond the words to the music's invocation of a numinous God beyond our understanding. To achieve this, the music had also to reach out beyond conventional musical language to sounds that themselves defy our understanding: we can no more easily grasp the inner nature of this music than we can define the divinity of God himself.

Certain features of the music stand out. The chorus is kept busily occupied throughout, often being required to sing across a wide range, with angular, leaping figures, or at an uncomfortable pitch. Violent contrasts of loud and soft are common. The independence of the voices and the stamina required of all singers are exceptional. In his late works Beethoven had an obsessive interest in fugue, so that those portions of the Mass conventionally treated as fugues (the concluding sections of both the Gloria and the Credo) reveal a determination to outdo a long tradition of fugal writing, leaving Bach and Handel in the dust. 'Pleni sunt caeli' (in the Sanctus) and 'Dona nobis pacem' (in the Agnus Dei) are also set as fugues, and when not concerned with elaborate fugal processes Beethoven prefers a freely imitative style which brings out each voice in turn.

The orchestra is the big virtuoso instrument that Beethoven had himself developed in the process of writing eight symphonies, sometimes overpowering in its force, often used with the utmost delicacy. The solo singers are not provided with solo arias and duets, as they might be in a Mozart Mass, but intertwine with the chorus often on equal terms. Two movements stand out in terms of style: the Benedictus is prefaced with a beautifully rich passage for divided lower strings supported by flutes and bassoon. Into this calm scene high flutes and solo violin descend like a dove from heaven, and the basses announce the Benedictus itself. At first this is an extended languorous violin solo with occasional pianissimo interventions from the brass. Then the solo voices take up the melody, and finally the chorus joins the texture, never hurried, lost in contemplation.

The final movement, the Agnus Dei, indulges in some direct pictorialism when trumpets and drums remind us of the military culture without which it would not be necessary to offer a prayer for peace. Beethoven, like Haydn, could not escape the presence of military men in his midst or the real threat of war, as Napoleon left no corner of Europe untouched by his campaigns. When the *Missa solemnis* was written, peace had returned to the world they knew, although Beethoven was looking far beyond the immediate present to an ideal world in which freedom, brotherhood, and love would prevail under the beneficent gaze of the Almighty.  
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Hugh Macdonald is Emeritus Professor of Music at Washington University in Saint Louis, Missouri. He was born in Newbury and currently lives in Norwich.

Beethoven  
Missa Solemnis

**1 KYRIE**

*Kyrie eleison, Christe eleison, Kyrie eleison.*

**2 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.*

**3 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 vero, genitum, non factum, consubstantialem  
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 baptismum in remissionem  
peccatorum. Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.*

**4 SANCTUS, BENEDICTUS**

*Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.*

*Hosanna in excelsis.*

*Benedictus qui venit in nomine Domini.  
Hosanna in excelsis*

**5 AGNUS DEI**

*Agnus dei, qui tollis peccata mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, dona nobis  
pacem. Amen.*

**1 KYRIE**

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

**2 GLORIA**

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 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 of God the Father. Amen.

**3 CREDO**

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.

**4 SANCTUS, BENEDICTUS**

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.

**5 AGNUS DEI**

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. Amen.

English translations of the Mass text from the 1662 Book of Common Prayer



### Sophie Bevan

Sophie Bevan is recognised as one of the leading lyric sopranos of her generation. She was made an MBE for services to music in 2019.

She works regularly with leading orchestras including the LPO, Bergen Philharmonic, BBC Philharmonic, Finnish Radio Symphony, English Concert, the SCO, Concertgebouw, OAE and Swedish Radio Orchestras and has appeared regularly at both the Edinburgh and the BBC Proms Festivals. An acclaimed recitalist she performs at venues including the Concertgebouw and Wigmore Hall.

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*, Pamina *Die Zauberflöte* at the Royal Opera House, Fiordiligi / *Così fan tutte* for Welsh National Opera, Ellen Orford *Peter Grimes* for the Teatro dell'Opera in Rome, Hermione in Ryan Wigglesworth's *The Winter's Tale*, Tèlaïre *Castor and Pollux* and one of the lead sopranos in *The Seven Deaths of Maria Callas* for ENO, Melisande *Pelleas et Melisande* for Dresden Semperoper, Asteria *Tamerlano* for The Grange Festival, Freia *Das Rheingold* at Teatro Real, Madrid and Governess *The Turn of the Screw* in the acclaimed production for Garsington Opera.

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



### Katie Bray

Winner of the Dame Joan Sutherland Audience Prize at Cardiff Singer of the World, British mezzo-soprano Katie Bray has become known for her magnetic stage presence and gleaming, expressive tone.

"Katie Bray's Rosina, who sets off sparks at the top and bottom of her voice and plays classic the role as a deliciously skittish "live wire", a screen goddess" Richard Fairman, Financial Times

In the opera house her roles have included Hansel (*Hansel and Gretel*), Rosina (*Il Barbiere di Siviglia*), Varvara (*Katya Kabanova*), Nancy (*Albert Herring*), Zerlina (*Don Giovanni*), Juno (*Semele*), Zenobia (*Radamisto*), Minerva (*Il ritorno d'Ulisse in patria*), Zaida (*Il turco in Italia*), Isolier (*Le Comte Ory*) and Vivaldi's *Griselda* (title role) for companies including English National Opera, Irish National Opera, Welsh National Opera, Scottish Opera, Garsington Opera, Grange Park Opera and Opera Holland Park.

Her interest in the music of Weill and cabaret has led to staged productions of this music, including *Effigies of Wickedness*, based on songs banned by the Nazis, at the Gate Theatre Notting Hill. Her debut Weill album will be recorded with Chandos Records in early 2025. On the concert platform she has appeared with orchestras including London Philharmonic Orchestra, Halle, BBC National Orchestra of Wales, Aalborg Symphony, Britten Sinfonia, Scottish Chamber Orchestra and Orchestre de Chambre de Paris in repertoire ranging from *Messiah* and Beethoven's *Ninth Symphony* to Verdi *Requiem*, *Elijah* and *The Dream of Gerontius*, as well as mixed programmes of classical and baroque arias.



### William Thomas

A graduate of the Opera Course at the Guildhall School of Music and Drama and recipient of number of major awards, British bass William Thomas is fast making a name for himself as one of today's most promising young singers.

Highlights in his 2024/25 season include his debut at the Bayerische Staatsoper, Munich as Colline *La bohème*, Sparafucile *Rigoletto* in a return to the English National Opera and his Carnegie Hall debut in Bach's *Johannes-Passion* with the Orchestra of St Luke's/Bernard Labadie.

Recent appearances have included roles for the Wiener Staatsoper; the Opéra national de Paris; La Scala, Milan; the Glyndebourne and Seiji Ozawa Matsumoto Festivals and, in concert, the Salzburg Festival with Camerata Salzburg/Manfred Honeck and the Monteverdi Choir and Orchestra/Dinis Sousa, the BBC Proms with the Britten Sinfonia/David Bates, the Edinburgh Festival with The English Concert/John Butt and with the London Symphony Orchestra/François-Xavier Roth.

She recently gave the premiere of *Spell Book* by Freya Waley-Cohen with the Manchester Collective. Noted for her interpretations of baroque repertoire she has received regular invitations from early music groups including Academy of Ancient Music, Irish Baroque Orchestra, The English Concert, Barokksolistene, Monteverdi Choir, Wroclaw Baroque, La Nuova Musica and Spira Mirabilis with conductors including Harry Bicket, Laurence Cummings, Bjarte Eike, Peter Whelan and John Eliot Gardiner. A keen recitalist she has performed Schumann and Schubert with Sholto Kynoch for Oxford International Song Festival, Britten, Berlioz and Barber with Michael Pandya at Glenarm Festival, music by Pauline Viadot in Dorset, Kurt Weill in Deal and a semi-staged *Italienisches Liederbuch* by Hugo Wolf with Christopher Glynn and Roderick Williams at Milton Court Concert Hall and Ryedale Festival.

Upcoming highlights include concerts with Academy of Ancient Music, The English Concert, Ulster Orchestra, Scottish Chamber Orchestra and Haydn's *Seven Last Words* with RIAS Kammerchor at Konzerhaus Berlin, as well as productions with English National Opera and Grange Park Opera. Katie graduated as a Karaviotis Scholar from the opera course at the Royal Academy of Music, was awarded the Principal's Prize and won First Prize in the Richard Lewis Singing Competition



### Elgan Llŷr Thomas

Born in Llandudno, Elgan Llŷr Thomas is a former English National Opera Harewood Artist and Scottish Opera Emerging Artist.

His engagements have included First Noble of Brabant (*Lohengrin*, Royal Opera, London), Dr Richardson (*Breaking the Waves*, Opéra Comique), Don José (*La Tragédie de Carmen*, Buxton International Festival), Lysander (*A Midsummer Night's Dream*), Nemorino (*L'elisir d'amore*) and Rinuccio (*Gianni Schicchi* – all Scottish Opera), Prologue/Peter Quint (*The Turn of the Screw*) and Ralph Rackstraw (*HMS Pinafore*, both English National Opera), Gérald (*Lakmé*, Chelsea Opera Group), Prunier (*La rondine*, Opera North), Almaviva (*Il barbiere di Siviglia*, Opéra national de Bordeaux, Théâtre des Champs-Élysées), Tom Rakewell (*The Rake's Progress*, Swedish Chamber Orchestra), Duke of Mantua (*Rigoletto*, Opera Holland Park) and Cassio (*Otello*) and Steuermann (*Der fliegende Holländer*, both Grange Park Opera).

His recordings include Elgar's *Caractacus* on Hyperion and his debut solo recital album *Unveiled* with Iain Burnside on Delphian CD.

Engagements during 2024 / 2025 include François (*A Quiet Place*) for The Royal Ballet and Opera, London; Don José (*La Tragédie de Carmen*) for Buxton International Festival; the première of Conor Mitchell's *Bwystfilod Afln / Unclean Beasts* for Music Theatre Wales; Gérald (*Lakmé*) for Chelsea Opera Group; Count Almaviva (*Il barbiere di Siviglia*) for Opera Holland Park; Tom Rakewell (*The Rake's Progress*) on tour with Swedish Chamber Orchestra conducted by Barbara Hannigan), *A Child of Our Time* in King's College, Cambridge; and recitals for Ludlow English Song and Winchelsea Arts Festival. He also sings Beethoven's *Symphony No. 9* with both Barcelona Symphony Orchestra and Boston Symphony Orchestra (his North American debut),

Britten's *War Requiem* with Bournemouth Symphony Chorus; Coleridge-Taylor's *Hiawatha's Wedding Feast* with Outcry Ensemble, Haydn's Nelson Mass with Singapore Symphony Orchestra, Mahler's *Das klagende Lied* with Royal Stockholm Philharmonic Orchestra and Daniel Kildane's *Cradle Song* and *Pulsing* with Birmingham Contemporary Music Group at the Wigmore Hall. For Raymond Gubbay Ltd he sings Beethoven *Symphony No. 9* at London's Barbican Hall, as well as appearing in *Classical Spectacular* at Symphony Hall, Birmingham, and New Year's Day Gala at Philharmonic Hall, Liverpool.

Elgan is delighted to be making his debut at Newbury Spring Festival.



### Tom Primrose

Tom Primrose is a British conductor, accompanist, and coach, celebrated for performances marked by discipline, grace, and imagination. Critics have praised his conducting for its "rhythmic verve," "unostentatious authority," and "fine control", as well as his ability to elicit "incisive playing" and "witty and engaging" performances with "challenging extremes of expression."

His recent conducting engagements include Antony McDonald's acclaimed production of Stravinsky's *The Rake's Progress* at the Grange Festival, Strauss's *Die Fledermaus* in Lucerne, and Elgar's *The Dream of Gerontius* in Cambridge. As a freelance conductor, he has worked with esteemed companies worldwide, including Opéra National de Paris (Palais Garnier and Bastille), Opéra de Monte-Carlo, Theater an der Wien, Royal Danish Opera, Polish National Opera, Korea National Opera, Norwegian Opera in Oslo, and Mariinsky Hall in St. Petersburg. In the UK, he has worked in the music departments at the Royal Opera House, English National Opera, The Grange Festival, Shadwell Opera, and Opera Holland Park. He has collaborated with distinguished conductors such as Alexander Soddy, Susanna Mälkki, David Parry, Paul Daniel, Richard Egarr, Finnegan Downie Dear, Yan-Pascal Tortelier, and Stephen Barlow.

In addition to his extensive knowledge of the standard operatic repertoire, Tom is sought after for his work in 20th-century opera. Recent engagements include Janáček's *The Makropulos Case*, Britten's *Peter Grimes*, Berg's *Wozzeck*, Bartók's *Bluebeard's Castle*, and Knussen's *Where the Wild Things Are*. He is equally at home on the concert podium, having recently conducted works such as Elgar's *Enigma Variations*, Ravel's *Mother Goose*, Britten's *Les Illuminations*, as well as various classical concertos. He has a comprehensive knowledge of the large-scale choral repertoire, and performances range from the Bach passions and Handel's *Messiah* to Mendelssohn's *Elijah* and Verdi's *Requiem*, and an array of 20th-century works and several new commissions.

With long-standing ties to East Anglia, Tom is the Artistic Co-Director of the Southrepps Music Festival, an annual event he co-founded in 2010 to bring together leading artists from around the world to North Norfolk. He maintains ongoing relationships with the music department at the University of East Anglia, and with the Cambridge Philharmonic. Previously, he served as Assistant Organist and Director of the Girls' Choir at Norwich Cathedral.

An award-winning piano accompanist, Tom has performed in many of the UK's principal concert halls and festivals, appeared on BBC television and radio, and collaborated with leading singers and instrumentalists. He studied at the University of Oxford under Robert Saxton and at the Royal Academy of Music with Michael Dussek and Malcolm Martineau.

Newbury BID (Business Improvement District) is a not-for-profit organisation formed in 2012 by local businesses, for local businesses.

It is a fully independent, business-led and business-funded Community Interest Company, which exists to allow the 500+ businesses of Newbury Town Centre to work together collaboratively towards a shared vision and purpose.

## WHAT DOES NEWBURY BID DO?

### EXPERIENCE

- Town centre events and specialised markets
- Christmas in Newbury, which includes the tree in Market Place, lights and the Christmas Lights Switch On event
- Brought Paddington to Newbury (and back again!)
- Krazy Races, Newbury's first soapbox derby
- Visitor information services and signposting



### DISCOVER

- Running the Visit Newbury destination marketing brand, including the website, events calendar and social channels
- Promoting Newbury as a place to visit
- Championing BID businesses, activities and local events



### PARTNER

- Business Crime Reduction schemes and CCTV management
- Business forums and networking
- Fostering strong relationships with key partners (local authority, Thames Valley Police) to benefit BID businesses
- Helping to shape the future of Newbury town centre



## O Moon of Alabama

### A Kurt Weill Cabaret

**Mary Carewe** actor / singer • **Walter van Dyk** actor / singer • **Anthony Marwood** violin  
**John Myerscough** 'cello • **James Crabb** accordion • **Michael Haslam** piano

Sponsored by Mr & Mrs Graham Barker



*O Moon of Alabama: A Kurt Weill Cabaret* gets under the skin of Weill's creations, bringing you a bewitching compilation of songs from some of his most popular works. It encompasses not only the Brecht-Weill era of 1920s Berlin, but also the more upbeat and nostalgic songs from his Broadway period. Actor/Singers Mary Carewe and Walter van Dyk are joined by a quartet of musicians led by international soloist Anthony Marwood.

Joanna Lumley comments:

*"O Moon of Alabama is an entrancing show, the evening was an unmitigated triumph. The songs are performed with beauty and skill, heartbreaking, scary, funny in turn. I was bewitched throughout. This is what cabaret should be!"*

To set the mood, tonight's show will begin with a 20 minute programme of instrumental music chosen by the ensemble.

O Moon of Alabama: A Kurt Weill Cabaret  
(arr. Michael Haslam)

from *The Threepenny Opera*  
(Kurt Weill and Berthold Brecht)  
*Overture*  
*Mack the Knife*  
*Barbara Song*  
*Liebeslied*  
*Tango Ballad*  
*Alabama Song*, from *The Rise and Fall of the City of Mahagonny* (Weill and Brecht)  
*Pirate Jenny*, from *The Threepenny Opera*

To many people, Kurt Weill (1900-1950) 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. But *The Threepenny Opera* is just the tip of the iceberg in a long and many-sided career that began with intensive study in classical composition amidst the artistic controversies of the early twentieth century. In his politically charged collaborations with Berthold Brecht, Weill achieved European fame with an edgy, sardonic style that applied sophisticated compositional skills to popular idioms. In America in the 1940s he worked on Broadway and in Hollywood, tailoring his style to the requirements of American musical theatre.

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. By his early twenties he was composing symphonic, choral and chamber music in a modernist style, and promised to rival his slightly older contemporary Paul Hindemith as the leading young German composer of concert music. In 1926 (and again in 1937, after a divorce in 1933) he married the singer Lotte Lenya, who created the role of Jenny in *The Threepenny Opera*, and went on to perform and record many of his works.

Weill's association with Berthold Brecht was not exactly a meeting of minds – Weill's interest was artistic, as opposed to Brecht's deliberately Marxist political agenda. It lasted only a few years, but it produced, in *The Threepenny Opera*, one of the greatest theatrical coups of the twentieth century. Their first contact was in 1927, with the *Mahagonny Songspiel* a one-act theatrical presentation based on five Brecht poems, given a provocative staging that was met with a mixture of cheers and rotten apples. Eventually, this would lead to the full-length *Rise and Fall of the City of Mahagonny*. In the meantime

Brecht's associate, Elisabeth Hauptmann, introduced him to John Gay's *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 from traditional and popular songs of the day.

*The Threepenny Opera* updated Gay's 1728 work, setting the story in Victorian London and turning the highwayman Macheath into the low-life anti-hero Mack the Knife. Similarly, Weill updated the popular reference of the music in 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 huge hit in the very society that it satirised; in the words of writer Elias Canetti, 'everybody felt as happy as a pig rolling in the mud'. Opening in August 1928, the bicentenary year of *The Beggar's Opera*, it was translated into eighteen languages, filmed in both French and German, and by 1933, when performances were banned by the Nazi party and Weill and Brecht left the country, had played more than 10,000 times across Europe.

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), was a late addition to the score, added to introduce the audience to the leading character. With the violence implied by the lyrics clashing with the monotonous simplicity of the tune, it makes its sinister impact from such basic materials that it's hard to imagine it being 'composed'. In the *Barbara Song*, Polly Peachum explains to her parents how she has fallen for the ruffian Macheath rather than the smart, wealthy men she has refused in the past. Polly and Macheath share the parody Love song, a waltz marked 'Boston – Tempo'; in the Tango (*the Ballad of Immoral Earnings*), Macheath and his former lover Jenny look back nostalgically at the sex and violence of their past life.

*The Rise and Fall of the City of Mahagonny* is a political satire where a group of fugitives found a 'pleasure-city' where all is fun and indulgence – until it ends in chaos and flames. The 1930 premiere in Leipzig was famously disrupted by a riot, and many of the planned productions were abandoned. *The Alabama Song* is sung by Jenny and a group of fellow prostitutes as they leave their Alabama home in search of what Mahagonny has to offer – drink, boys and money. Jog-trot verses alternate with the mock-sentimental farewell of the refrain.

*Pirate Jenny* is a set piece in *The Threepenny Opera*, sung by Polly Peachum to the assembled company at her wedding to Macheath. 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.

*My Ship*, from *Lady in the Dark*  
(Weill and Ira Gershwin)  
*September Song*, from *Knickerbocker Holiday*  
(Weill and Maxwell Anderson)  
*That's Him*, from *One Touch of Venus*  
(Weill and Ogden Nash)  
*Tchaikovsky (and Other Russians)*,  
from *Lady in the Dark*  
*Moon-Faced, Starry Eyed*, from *Street Scene*  
(Weill and Langston Hughes)

Weill arrived in the United States in 1935 and set about an intensive study of the styles of American popular music. By the time he came to write *Lady in the Dark*, first performed in 1941, he had shed the irony of his Berlin days, replacing it with a complete command of the glamour, wit and popular romanticism of Broadway and Hollywood. The book for *Lady in the Dark* was written by Moss Hart, who by then had collaborated with some of the biggest names in American musicals, including Irving Berlin, Cole Porter and Richard Rodgers. The song lyrics were by Ira Gershwin – his first work since the death of his brother George in 1937. In a highly original structure that drew on Hart's own experience with psychoanalysis, the music in the show is limited to three extended dream sequences, in which the principal character, Liza Elliot, explores her fantasies and memories on the psychiatrist's couch. *My Ship* is crucial to the action, as a song heard as a child but forgotten, until it reappears complete when Liza realises the truth about her feelings. *Tchaikovsky and other Russians* is a virtuoso patter song listing 50 composers with Russian names, sung during a dream sequence set in a circus. It stopped the show and made the name of the young Danny Kaye in the role of the Ringmaster.

The earlier 1938 show *Knickerbocker Holiday* put Weill's American career on the road. It was the first musical venture of the librettist, James Maxwell Anderson, one of the leading playwrights of the inter-war years, with a reputation for tackling controversial issues. The plot is taken from Washington Irving's *Knickerbocker History of New York*, a satirical comedy set in 1647 that could also be read as a critique of Roosevelt's 'New Deal'. Like *Mack the Knife*, *September Song* was a late addition to the score. The star, Walter Huston, insisted on the inclusion of a sentimental song for his otherwise bullying character; Anderson wrote the lyrics in an hour and Weill completed the song the same evening.

Ogden Nash was mid-twentieth-century America's favourite humorous poet, and the perfect lyricist for the romantic comedy *One Touch of Venus*, a hit that ran for 567 performances. In a plot based on a Victorian novella by F Anstey, a statue of Venus comes to life when Rodney Hatch jocularly slips a ring onto her finger; the hot pursuit that follows is more than he bargained for. (Marlene Dietrich turned down the role of Venus as 'too sexy and profane'). 'That's him' is Venus's tribute to Rodney's sex appeal, in a catalogue of witty similes that Weill sets to an easy-going beat and seductive vocal lines.

Weill was not complacent about his Broadway success, but continued to search for an ideal musical drama. He described *Street Scene* as an 'American opera', writing that 'Not until *Street Scene* did I achieve a real blending of drama and music.' Elmer Rice's original Pulitzer Prize-winning play of 1929 – a story of love, passion, greed and death in a city apartment block – was complemented by the lyrics of the Harlem Renaissance poet Langston Hughes to 'lift the everyday language of the people into a simple, unsophisticated poetry'. Weill received the inaugural Tony Award for Best Original Score in 1947. *Moon-faced, Starry-eyed* expresses the joy of a pair of young lovers in a show-stopping song and jitterbug dance routine.

*Surabaya-Johnny*, from *Happy End*  
(Weill and Brecht)  
*Lonely House*, from *Street Scene*  
*The Saga of Jenny*, from *Lady in the Dark*  
*Bilbao Song*, from *Happy End*

*Happy End* was written quickly, under pressure from the theatre manager, to capitalise on the success of *The Threepenny Opera*, and opened in Berlin in September 1929. Much of the libretto was written by Brecht's collaborator Elisabeth Hauptmann, and originally credited to the fictional author 'Dorothy Lane'. The story line, in which a young woman from the Salvation Army becomes involved with a criminal gang, looks back to Shaw's *Major Barbara* and forwards to *Guys and Dolls*. Salvation Army Major Lillian Holiday is thrown out of her mission on account of her interest in Bill, the boss of the gang whom she had hoped to reform. In *Surabaya-Johnny* she is furious at his behaviour, but still tied to him by her feelings; the music see-saws between angry accusation and lingering sentiment. The imaginary scenario parallels their relationship and the song reduces Bill to tears – though not for long.

At the other end of the musical spectrum from his Berlin days, *Lonely House*, from *Street Scene*, is a sustained, atmospheric operatic aria reminiscent of Puccini. In a complex story involving six families and a dozen more characters, it is sung by Sam, a sensitive nineteen-year-old Jewish boy out of his depth in the urban community, longing for better things and in love with Rose, who in the end goes away without him.

*The Saga of Jenny* is the climactic song in the circus sequence in *Lady in the Dark*. It follows immediately after Tchaikovsky, and on the opening night the theatre managers feared that Danny Kaye would steal the thunder from the official star of the show, Gertrude Lawrence. In the event, they needn't have worried. Ira Gershwin's brilliant lyrics, Weill's jazz-influenced music – he called it 'a sort of blues bordello' – and Lawrence's inimitable delivery brought the house down. On the psychiatrist's couch, Liza Elliot's problem is choosing between the men in her life; in this song she defends her indecision in a recital of the regrettable consequences of decisiveness.

Bilbao Song opens and closes *Happy End* with a celebration of Bill's Beer Hall, the base of the criminal gang at the centre of the story. It will, says a gang member, be the 'greatest place since the original Bill's Beer Hall in Bilbao' – cue for a nostalgic song about mayhem in a Spanish bar, with strutting verses and a tango-flavoured chorus. The first production of *Happy End* did not, itself, have a happy end. In the last act, the anti-capitalist message, with lines such as "robbing a bank's no crime compared to owning one" underlined with communist slogans and placards, became too much for the audience. The critics panned the show and it was taken off after only seven performances. It has had infrequent stage revivals, but the best numbers have remained among Weill's most-performed songs.

### Mary Carewe

Mary Carewe is one of the most accomplished and versatile concert and recording artists in the UK.

A dynamic stage performer, Mary has been invited to sing around the world, including at New York's Carnegie Hall, London's The Royal Albert and Royal Festival Halls, Théâtre du Châtelet in Paris, the Berlin Philharmonie and Amsterdam's Concertgebouw with conductors Simon Rattle, Kurt Masur, Carl Davis and John Wilson. Her repertoire ranges from James Bond themes and Broadway showstoppers to the glamour of classic Hollywood and Berlin cabaret and her eclectic recital programmes delve into the world of theatre, art songs, pop music and jazz.

She recorded Life Story by Thomas Adès with the composer at the piano for EMI and features on the classical chart-topping CDs *Adiemus: Songs of Sanctuary* and *Cantata Mundi* by composer Karl Jenkins. Other CD releases include a collaboration of Gershwin songs (*A Crush on You*) arranged for string orchestra and piano by Australian pianist/arranger Philip Mayers with whom she has also released two solo CDs of cabaret material. Additionally, she appears on a variety of recordings for Naxos, Chandos, Silva Screen, NMC and Universal of contemporary classical material, film, pop and theatre songs.

As a studio singer she regularly records movie soundtracks, including *Beetlejuice 2*, *The Little Mermaid*, *The Boogeyman* and *Cruella*, TV shows and theme tunes including *Big Mouth*, *French and Saunders*, *Benidorm* and *Vera*, CD backing vocals for artists such as STEPS, Eric Clapton and Bing Crosby as well as multiple radio broadcasts for BBC Radio and TV jingles.

Mary trained in musical theatre at London's Arts Ed and was in the original West End casts of *Starlight Express*, *Grease* (revival 1993) and *Saturday Night Fever* as well as Cole Porter's *A Swell Party* and revues of Stephen Sondheim and Rodgers and Hart at London's Cadogan Hall.

### Walter van Dyk

Walter van Dyk was recently seen as Mr. Croiset in the BBC1 series *Steeltown Murders*, and in *The Gold* on BBC1 starring Hugh Bonneville. He played opposite Jodie Foster in *The Mauritanian*, and *A Banquet* with Lindsay Duncan. Other film and TV includes: *Incognito*, *The Eagle*, *The Carrier*, *Around the World in 80 Days*, *The Detectives*, *The Professionals*, *Birds of a Feather*, *Framed*, *London's Burning*, *Love Hurts*, *Harley and the Davidsons* and *Can't Stop Me Dreaming*.

Theatre in the UK includes: *A Flea in Her Ear* (Old Vic), *Enter the Guardsman* (Donmar Warehouse), *The Importance of Being Earnest* (Rose Theatre, Kingston), *Absurd Person Singular*, *Arms and the Man*, *Equally Divided* (Watford Palace Theatre), *A Midsummer Night's Dream*, *Two Gentlemen of Verona*, *High Society* (Open Air Theatre, Regent's Park), *O Moon of Alabama: A Kurt Weill Cabaret* (Young Vic), *Insufficiency* (Riverside Studios), *The Jail Diary of Albie Sachs* (Salisbury Playhouse), *Sweeney Todd* (Theatre Clywd), *Pacific Overtures* (Leicester Haymarket), *The Secret Diary of Samuel Pepys* (Theatre Royal, Brighton), *Deathtrap* (English Theatre Frankfurt), *What Now Little Man* (Greenwich Theatre), *Threepenny Opera* (Richmond Theatre), *A Doll's House* (International Theatre of Amsterdam).

Most recently he performed the role of Sir Edward Elgar with the Bournemouth Symphony Orchestra, and the Haushofmeister in *Ariadne auf Naxos* at Garsington Opera. As narrator he has performed with orchestras such as the Academy of St. Martin in the Fields, Royal Liverpool Philharmonic, Irish Chamber Orchestra and at the Peasmarsh Chamber Music Festival, Lincolnshire International Chamber Music Festival, Aldeburgh Festival, Cheltenham International Music Festival, Music for Salem in NY, Yellow Barn Music Festival in Vermont, Portland Chamber Music Festival, and with Angela Hewitt and the Mahler Chamber Orchestra at the Trasimeno Music Festival Italy in Poulenc's *L'Histoire du Babar* and Stravinsky's *L'Histoire du Soldat*.

### Anthony Marwood

Anthony Marwood enjoys a wide-ranging international career as soloist, director and chamber musician. Recent solo engagements include performances with the Boston Symphony, St Louis Symphony, Leipzig Gewandhaus Orchestra, New World Symphony, London Philharmonic, Spanish National Orchestra, Adelaide Symphony and Sydney Symphony. He has worked with conductors such as Valery Gergiev, Sir Andrew Davis, Thomas Søndergård, David Robertson, Andrew Manze, Nicholas Carter, Ryan Bancroft, Ilan Volkov, Jaime Martin and Douglas Boyd.

As director and soloist Anthony has close relationships with many of the leading chamber orchestras, including the Academy of St Martin in the Fields, Scottish Chamber Orchestra, Amsterdam Sinfonietta, Tapiola Sinfonietta, Irish Chamber Orchestra, the Norwegian Chamber Orchestra, Les Violons du Roy, and the Australian Chamber Orchestra. Current engagements include a tour with the Trondheim Soloists; a return to Madrid with the Spanish National Orchestra; two tours of Australia including return visits to the Adelaide Symphony (Korngold Concerto), the Australian Chamber Orchestra and Australian National Academy of Music; performances at La Jolla SummerFest in California; performing as soloist/director with Les Violons du Roy in Canada and with the Norwegian Chamber Orchestra; and two separate concerto projects with the Hallé Orchestra. He will also undertake two concert series at the Wigmore Hall in London.

He recently received great acclaim for his performance of the Ligeti Violin Concerto conducted by Thomas Adès at the Tanglewood Festival. 'None could outshine special guest Anthony Marwood, the featured soloist. This concerto demands Olympian-calibre endurance from its soloist, and Marwood surely would have run away with the gold. Marwood's violin dug deep through double stops and soared high with angelic resonance. The orchestra's fellows sharing my row were on their feet, cheering at full blast. They knew excellence when they heard it.' (The Boston Globe)

Many leading composers have written concertos for him, including Thomas Adès (Anthony also made the first recording of the work, for EMI), Steven Mackey, Sally Beamish and Samuel Carl Adams. Anthony is a prolific recording artist, and his most recent release – his 50th on the Hyperion label – is a recording of Walton's Violin Concerto with the BBC Scottish Symphony Orchestra and Martyn Brabbins. The disc received wide critical acclaim, including a 5-star review in the Guardian and a 'Recommended Recording' in The Strad magazine, whilst the Sunday Times described him as 'a thrilling, virtuosic soloist'.

Anthony studied with Emanuel Hurwitz and David Takeno in London. His regular chamber music partners include Aleksandar Madžar, Dénes Várjon, Alexander Melnikov, James Crabb and Steven Isserlis. He has collaborated with numerous actors, Indian classical dancer Mayuri Boonham, Irish singer-songwriter Sinead O'Connor, sculptress Nicole Farhi and South African guitarist Derek Gripper. He was the violinist of the Florestan Trio for sixteen years and won the Royal Philharmonic Society Instrumentalist Award in 2006.

Anthony, who resides in Sussex and Amsterdam, is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex, which celebrates its 25th anniversary in 2023. He performs every July at the Yellow Barn Festival in Vermont and enjoys a close association with the Australian National Academy of Music in Melbourne. He was appointed an MBE in the 2018 Queen's New Year's Honours List and was made a Fellow of the Guildhall School of Music in 2013. In 2022, alongside Lawrence Power, he was appointed William Lawes Chair of Chamber Music at the Royal Academy of Music in London.

He uses a bow by Joseph René LaFleur and plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers, and a 2018 violin made by Christian Bayon.

### John Myerscough

John Myerscough leads a busy international career as the cellist of the Doric String Quartet. Regular visitors to Wigmore Hall, since 2010 the Quartet has recorded exclusively for Chandos Records, with recent releases including the complete Britten quartets, works by Mendelssohn, Schubert and Brett Dean, as well as its continuing series of Haydn string quartets. They have also recently embarked on a project to record the complete Beethoven Quartets. The Quartet performs at major concert halls throughout Europe including Het Concertgebouw Amsterdam, Konzerthaus and Musikverein Vienna, Konzerthaus Berlin, Elbphilharmonie Hamburg and Auditorium du Louvre, Paris. It tours annually to the USA performing in the most important halls and cities, including Carnegie Hall, New York City, Kimmel Center, Philadelphia, Library of Congress, Washington D. C., and has recently undertaken tours to Australia and Japan. The Quartet also has a busy festival schedule and has performed at the Aldeburgh, Delft, Edinburgh, Lofoten, Mecklenburg-Vorpommern, Risør, Schwarzenberg Schubertiade and West Cork festivals.

Alongside his work with the Doric, John performs widely as a solo cellist and chamber musician. Since 2018 he has been a faculty member at the Yellow Barn festival in Vermont, USA. In chamber music settings he has collaborated with Nicolas Altstaedt, Alasdair Beatson, Jonathan Biss, Pavel Kolesnikov, Vilde Frang, Elizabeth Leonskaja, Anthony Marwood and Lawrence Power, amongst others. He is also active as a baroque cellist and has appeared with groups including Arcangelo, La Nuova Musica and La Serenissima.

Away from the concert stage John is a dedicated teacher and mentor. He is Professor of Cello and Chamber Music at the Royal Academy of Music, London and Artistic Director of the Drimnin String Quartet Academy on the west coast of Scotland. He also gives masterclasses for the London-based ChamberStudio and the ProQuartet Professional Training Programme for String Quartets in France.

John performs on a 1587 Brothers Amati cello.

### James Crabb

Internationally praised for his breath-taking virtuosity and versatile musicianship, Scottish born James Crabb is widely regarded as one of the world's leading classical accordionists. He studied at the Royal Danish Academy of Music, Copenhagen with accordion pioneer Mogens Ellegaard and became professor there from 1995 until 2010. He also held a long-standing guest professorship at the University in Graz, Austria. James was awarded the prestigious Carl Nielsen Music Prize, Denmark in 1991.

In 2019 James gave the world premiere of Brett Dean's accordion concerto *The Players in Sweden*, (recorded on the BIS label); featured in Co.3 Dance company's In Line production in Perth; play-directed Sinfonia Cymru, Wales; and performed the on-stage role in Dean's *Hamlet* with Cologne Opera.

He has recorded for several labels including Chandos, EMI Classics, BIS, ABC Classics, Simax, Dacapo a.o.

Recent and upcoming return engagements include performances at the Australian and Tasmanian chamber music festivals, Canberra International Music Festival, a residency at Australian National Academy of Music, ACO, Melbourne and West Australian Symphony Orchestras, and UKARIA. James continues to inspire composers to write for him and maintains a busy schedule as a curator, soloist and chamber musician.

A passionate and sought-after music educator and mentor, James collaborates regularly with the Australian National Academy of Music, Freedman Fellowship Trust, Australian Youth Orchestra, Music Viva as well as music conservatories and universities both in Australia and abroad. He was Artistic Director of the Four Winds Festival in Bermagui, NSW, from 2016 – 2020 during which time he curated both the annual Easter and inaugural Youth Festivals and developed the music education programs in local schools.

### Michael Haslam

Michael Haslam won a scholarship to read music at Christ Church, Oxford University under Simon Preston and continued his studies at the Guildhall School of Music and Drama with Paul Hamburger.

Michael is dedicated to performing the classical repertoire having played and accompanied many recitals in London and Europe and giving the first performance of the Philip Marshall piano concerto in Lincoln Minster. He was a founder-member of Commedia, a flute, cello and piano trio which won the Park Lane Group Young Musicians award and he plays organ and harpsichord continuo for the Woodmansterne Collection. He has played with the Praga Quartet and the Oliver Lewis quartet. For four years Michael was a member of Piano Circus, with whom he made five CDs, and he has recorded, in Berlin, Stravinsky's *Les Noces for Decca*, with Vladimir Ashkenazy. He has performed with the English Chamber Orchestra, the London Chamber Orchestra and the Royal Philharmonic Concert Orchestra as orchestral pianist and continuo harpsichordist.

He has conducted Barbara Hendricks and the *Guildhall Strings in Salamanca*, Tallis's *40-part motet Spem in Alium* in Chelsea & Westminster Hospital, Handel's *Messiah* in Cabot Hall, Canary Wharf, and Constant Lambert's *Rio Grande* for Egyptian TV. So long ago.

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## Thorngrove School Open Day

Saturday, 17th May 2025, 9.30am - 12pm

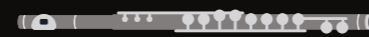
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# Free Learning and Community Participation



The Festival is committed to music education for children and the community.

Once again, we are delighted to be able to invite all school aged children and older students to attend and participate in our FREE workshops, masterclass and afternoon children's performances at the Corn Exchange, Newbury.

We must thank all the generous sponsors and supporters, without whom this would never be achievable, but also our hard-working headteachers, teachers and adult supervisors who organise the children to be out of class to join us, over sometimes the most difficult and trying circumstances.

**“Music enhances the education of children by helping them to make connections and broadening the depth with which they think and feel. If we are to culturally literate people, music must be a vital part of our children’s education.”**

Yo-Yo-Ma



February 2025  
**Metronomes Steel Orchestra**

Members of the Metronomes Steel Orchestra will be visiting Newbury twice for day-long workshops – firstly with local primary school children, and later spending a day with secondary school age children.



10 May  
**Festival Parade**

This is an opportunity for local performers and groups to get involved with a large-scale parade through the town culminating in the Market Square – see page 14 for further information.



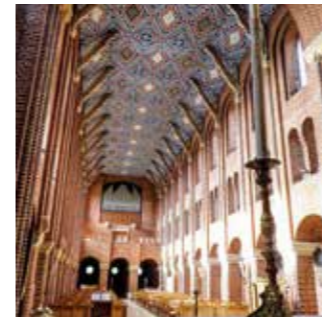
13 May  
**Indian Classical Music**

There will be an afternoon schools workshop, with opportunity for children to meet Debasmita Bhattacharya and Kousic Sen exploring Indian Music. There will be chance to learn more about the music, the instruments and the history of traditional Indian music and culture.



15 May  
**Sheku Kanneh-Mason**

Sheku Kanneh-Mason will be hosting an hour-long afternoon workshop for local school children, particularly focussing on those who play the 'cello. There will be the chance to learn more about the 'cello with opportunity for a Q&A session also.



17 May  
**Festival Evensong**

Singers of all abilities are invited to come along and join in the Festival Evensong service. Music will be available in advance with a short rehearsal on the day. There is no cost to this event. Under 18s should be accompanied by an adult.



20 May  
**Metronomes Steel Orchestra**

Metronomes Steel Orchestra will hold a special afternoon concert for local school age children. This will be a fun afternoon learning more about the pans and their music ahead of their full evening performance (see page 143).



21 May  
**Michael Collins Masterclass**

Michael Collins will hold a masterclass session for local clarinet students ahead of his evening recital (see page 148).



22 May  
**Ballet Central**

Schools, dance classes and ballet companies are invited to come and watch this free Open Company Class at the Corn Exchange. There'll be chance to learn more about the evening performance (see page 164), and opportunity to ask the dancers questions about dance and performance.

Details of these free opportunities will be sent to all schools in advance; however places are limited and are reserved on a first-come, first-served basis.

Please contact Jane Pickering 01635 528766 or email [jane@newburyspringfestival.org.uk](mailto:jane@newburyspringfestival.org.uk) for further information.



This is your opportunity to visit an artist studio or group exhibition near you and see how artists produce their work. You can chat to artists and other visitors and in most venues enjoy light refreshments. Our range of artists is extensive; we have milliners, jewellery makers, sculptors, painters, printmakers, woodworkers, textile artists and ceramicists.

Why not start your experience by visiting our flagship exhibition at The Base, Greenham [www.thebasegreenham.co.uk](http://www.thebasegreenham.co.uk)

The exhibition is free of charge and allows you to see some of the recent work by all our registered artists. You can then plan your visits.

Pick up our revised OS Guide from most art centres or visit on our website [www.open-studios.org.uk](http://www.open-studios.org.uk)

**John Brazendale OS Chair**

Top: Tracey Clarkson Bottom Left: Jane Skingley Bottom Right: Shirley Eccles



## Destination-focused journeys on all seven continents

At Viking, we believe travel should be more than just a trip – it should be a doorway to cultural insight and personal enrichment. Which is why our river, ocean and expedition journeys are designed to help you explore and engage with your destination, across all seven continents. And why our innovative ships are purpose-built for exploration and relaxation. Serene Scandinavian interior design and panoramic views greet you at every turn. Cutting-edge engineering ensures the smoothest voyage. And unrivalled service promises a rewarding experience. All of which is why Viking was named Best River Cruise Operator *and* Best Luxury Cruise Operator at the 2024 Times and Sunday Times Travel Awards. Join us on a journey – whether by river, sea or lake – that is created for curious travellers, and explore more of the world in Viking comfort.

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