

An abstract graphic featuring a large, stylized green treble clef and a green musical staff with various notes and rests. A pink double bass is positioned vertically in the center, with its strings extending upwards. To the left, a blue and purple saxophone is partially visible. Below the double bass, a blue and purple keyboard instrument, possibly a piano or organ, is shown. To the right, an orange trumpet and a green drum are visible. The background is white with a subtle pattern of green musical notes and lines.

two weeks of world-class music

newbury spring festival

11–25 may 2019

£5



Elstree School & Home Farm

Boys' Boarding and Day Prep School • Co-Educational Nursery and Pre-Prep



For details of our Open Mornings or to book a visit,
please contact the Registrar

Elstree School, Woolhampton, Berkshire RG7 5TD • Tel: 0118 971 3302 • www.elstreeschool.org.uk

A Royal Welcome

HRH The Duke of Kent KG



Last year was very special for the Newbury Spring Festival as we marked the fortieth anniversary of the Festival. But following this anniversary there is some sad news, with the recent passing of our President, Jeanie, Countess of Carnarvon. Her energy, commitment and enthusiasm from the outset and throughout the evolution of the Festival have been fundamental to its success. The Duchess of Kent and I have seen the Festival grow from humble beginnings to an internationally renowned arts festival, having faced and overcome many obstacles along the way. Jeanie, Countess of Carnarvon, can be justly proud of the Festival's achievements. Her legacy must surely be a Festival that continues to flourish as we embark on the next forty years.

Jeanie, Countess of Carnarvon MBE

Founder and President



1935 - 2019

The Festival's founder and president, Jeanie Countess of Carnarvon was a great and much loved lady who we will always remember for her inspirational support of Newbury Spring Festival and her gentle and gracious presence at so many events over the years. Her son Lord Carnarvon pays tribute to her with the following words.

My darling mother's lifelong interest in the arts and music started in her childhood in the USA. As a rancher's daughter she grew up near Sheridan, Wyoming where she had a love of nature and the extraordinary views and landscape around her. She enjoyed water colour painting and had a great eye for colour and beauty of the natural world. Her love of music stemmed from the time she spent with her Grandmother Jean Moore when she attended high school near Baltimore, Maryland USA. Jean Moore lived in New York and loved to have her grand daughter to stay with her in the short holidays and she took her to most of the new musicals on Broadway. My Ma was reminiscing about her times in New York with me only three days before she died.

My mother created the Newbury Spring Festival some 41 years ago having met John Wright the original Director whilst raising money for the new arts centre in Northcroft Lane. It was an extraordinarily brave initiative which took a lot of energy and persistence but as we know today the Festival has grown into an annual landmark of culture for Newbury and its region. The finest orchestras and musicians of the world bring enormous pleasure to the local community each year. My mother loved the great composers and orchestras large and small but was also a charming host to the many professional musicians who have visited Newbury over the years. I still have vivid memories of when Paul Tortelier the virtuoso cellist had dinner with us at Milford Lake House in the late 1970s. She was always excited about the festival plans for the following year and I know was a great contributor to the NSF committee meetings and had strong opinions as to what would be an interesting new piece of music or musician to be invited to the next festival.

I know Jeanie would have loved to be at the Festival this year and was asking me about the first concert just a short time ago. She would have wished us all a very enjoyable time and would have loved to hear the Beethoven and Brahms at the first concert with the BBC National Orchestra of Wales. The Spring Festival is one of her greatest legacies and I am sure you will all join me in saying a prayer for her and remembering her special contribution to Newbury and West Berkshire.

Lord Carnarvon

The Festival Director's Introduction

Mark Eynon

© Fiona Cue



It was twenty years ago, in May 1999, when I welcomed you to the first Newbury Spring Festival under my direction, and I find it astonishing not only how quickly the years have passed, but how much I am still enjoying being the Festival's Director! Each year the programme changes, and we welcome more new artists to display

their talents and share their music with us, but there is also the continuity of revisiting favourite venues and inviting back some of our most popular performers.

This year we welcome for the first time some distinguished guests: the great British pianist Imogen Cooper, with her colleagues Henning Kraggerud and Adrian Brendel, will bring an all-Beethoven programme to St Lawrence Church, Hungerford. When I was directing the Covent Garden Festival Paul McCreesh was a regular visitor, so I am delighted to finally welcome him and his world-renowned Gabrieli Consort for their Festival debuts to magnificent Holy Cross Church, Ramsbury with their performance of English choral gems. On the opening Saturday distinguished conductor Jac van Steen will make his Festival debut with BBC National Orchestra of Wales in a programme of Beethoven and Brahms, while the following weekend The Russian Philharmonic Orchestra and conductor Thomas Sanderling will make their first visit to Newbury from their home city of Novosibirsk. Roderick Williams is one of the world's great baritones and I am delighted to welcome him on our final night to join the Festival Chorus, Bournemouth Symphony Orchestra, Sophie Bevan and Martyn Brabbins for a performance of Vaughan Williams' *A Sea Symphony*.



It is also a great pleasure to welcome for the first time Orpheus Sinfonia with their popular family concert of *Peter and the Wolf & Carnival of the Animals*, distinguished actors Juliet Stephenson and Henry Goodman accompanying Lucy Parham in *Beloved Clara*, sarod maestros Ayaan and Amaan Ali Bangash and French period instrument group Ensemble Masques, on their *Grand Tour*.

© Ben Ealovega



One of the things I most enjoy about my job is that I can invite so many fine young musicians at the outset of what I am sure will be important careers. This year I am proud to welcome the brilliant French guitarist Thibaut Garcia who will give an evening recital drawn from his acclaimed recent CDs at Donnington Priory. All this year's lunchtime recitalists at the Corn Exchange are recent prize-winning graduates and worthy of our attention, as will be this year's finalists of our own Sheepdrove Piano Competition. And we welcome current members of National Youth Jazz Orchestra, Ballet Central and Chichester University's Musical Theatre Company with their latest productions. Returning by popular demand are young jazz stars Misha Mullov-Abbado and his group, trombone virtuosos Michael Buchanan and his quartet, former Sheepdrove Piano Competition winner Robertas Lozinskis, period instrument collective Istante and vocal ensemble SANSARA, all emerging stars with bright futures.



It is also a pleasure to welcome back some established musicians of international repute who performed with us at the outset of their careers: I am thinking of Alexander Sitkovetsky, Adam Walker, Jennifer Pike, Julian Bliss, and the Doric and Sacconi Quartets. Also coming back this year are Festival favourites Tenebrae bringing a programme of 16th century Spanish masterpieces to St Nicolas Church, Newbury, the ever-popular Budapest Café Orchestra returning to the Corn Exchange, and stars of the New York cabaret circuit Simon Green and David Shrubsole with their tribute to Noel Coward, *Life is for Living* at Combe Manor. Jazz features prominently at the Corn Exchange, and balancing our middle weekend of young jazz stars, we open and close with Festival regulars



BBC Big Band in an evening of cinema classics and Pasadena Roof Orchestra, celebrating their 50th Anniversary.



Marking somewhat longer anniversaries, our talks this year focus on two great historical figures: the 500th anniversary of the death of Leonardo da Vinci and the 200th birthday of Queen Victoria, I am pleased to welcome Matthew Landrus and A N Wilson to speak at Shaw and Englefield Houses. It is always a privilege to visit Andrew Lloyd Webber's private theatre, and this year Edward Seckerson's Sydmonoton interview is with celebrated lyricist Don Black.

So welcome to another Newbury Spring Festival, our 41st, taking place in this lovely part of the country, which we celebrate with two weeks of world-class music.

The Chairman's Introduction

Julian Chadwick

© Fiona Cuel/Newbury BID



The sense of anticipation each year does not lessen but grows stronger. As I write this in early March I know that in two months we shall begin to enjoy a fortnight of wonderful music. The spread of music and the depth of talent are, as always, amazing.

As Chairman my appreciation for the hard work and generosity of the Festival family grows. I use the term "family" because the team, both professional and volunteer, combine high standards with a friendly and informal approach. This makes our Festival -your Festival- so special and friendly. I express my thanks to all those who work so hard throughout the year to produce this fortnight.

Our Sponsors give so generously, and although each gets thanked individually I would like to express publicly and in writing my thanks and appreciation. The Festival Friends contribute so much as well - without them and the Sponsors we would not be able to lay on such magnificent concerts at affordable prices. Please do consider becoming a Friend or a Sponsor.

Amid all the uncertainties and controversies of 2019 I am sure we can all agree that the Newbury Spring Festival is a beacon of light and serenity. I hope you enjoy as many of the Festival events as possible, and I look forward to meeting old and new friends.

It is with great sadness that we dedicate this year's Festival to Jeanie, Countess of Carnarvon who recently died.

Supporting the Festival

Ashley Morris, General Manager

© Antonia Schroeder



I'm very much looking forward to another Festival fortnight, bringing the very best concerts to Newbury. The Festival continues to go from strength to strength, despite the challenges of the current economic climate. One of my roles continues to be securing the funding of the Festival. It is no secret that we receive no public

funding and rely entirely on the generosity of the Friends of the Festival, Trusts, and individuals giving to the Festival. I would of course always welcome anyone wishing to discuss ways they might support the Festival financially.

We have launched a new way to raise funds – through the West Berkshire Lottery. This new initiative, created by West Berkshire Council, gives everyone the opportunity to purchase a lottery ticket for £1 with a chance to win £25k each week! The difference is that the Festival will directly get 50% of every ticket sold. For more information, please do visit the website mentioned in the advert below.

It is not only financial support that we rely on. The Festival thrives as a result of the goodwill and generosity of so many local organisations and individuals. That ranges from companies that gift us the use of vehicles, through to the loyal team of volunteers who steward each and every one of our concerts.

Among those volunteers there's a loyal band working away months in advance of the Festival – namely the Ambassadors. They are a key team working to get our Festival Guide and posters out and about across the region. That in turn hopefully generates ticket sales, which helps fund the concerts that we aim to put on each year. A particular thanks must therefore be extended to the following, who help cover an area from Swindon, to Oxford, Abingdon, Newbury, Kingsclere, Whitchurch and beyond!

David & Sarah Denly-Ball, Devina Cameron, Christine Catton, Simon Coates, Duncan Croucher, Penny Barnes, Stacey Farrell, Christopher & Lisa Gale, Andrew & Alison Gordon, Gill Knappett, Geoffrey & Jennifer Morris, Gill Palmer and Mariana Pease.

**WEST
BERKSHIRE
LOTTERY**
WINNING TOGETHER

supporting

**newbury
spring
festival**



**You could win £25,000
and support the Festival
at the same time!**

Buy Your Tickets From Our Page - We Get 50%

www.westberkshirelottery.co.uk

Newbury Spring Festival

**Patron**

HRH The Duke of Kent KG

**Chairman**

Julian Chadwick

**Festival Director**

Mark Eynon

**General Manager**

Ashley Morris

Committee of Management

The Earl of Carnarvon

The Countess of Carnarvon

Mr H Cobbe OBE

Mrs M Edwards

Mr M Farwell (Hon Treasurer)

Mr S Fenton (Honorary Solicitor and Company Secretary)

The Hon Mrs Gilmour

Miss K Green

Mrs C Holbrook (Chairman of The Friends)

Mr A McKenzie

Mrs H Rudebeck

Mrs A Scrope DL

Mrs J Stevens LVO

Vice Presidents

Lady Benyon

Mr D Bowerman CBE

Sir James Butler CBE

The Rt Rev & Rt Hon The Lord Carey of Clifton

Lord Donoughue

Mr J Gladstone

Sir Michael Howard OM, CH, CBE, MC, FBA

Mr D Livermore OBE

Mr J Roskill

Lady Wroughton

Festival Administration Office

33/34 Cheap Street, Newbury RG14 5DB

Tel 01635 32421 / 528766

enquiries@newburyspringfestival.org.uk

www.newburyspringfestival.org.uk

Registered Charity No.284622

Administrator

Jane Pickering

Marketing

Alex Amey

Press & PR

Arabella Christian

Festival Assistant and Print Editor

Simon Coates

Programme Artwork

Sheila Hughes at CCG

Stage Management by The Company Presents

Mary Hamilton (Front of House)

John Harris (Technical Direction)

Box Office

The Corn Exchange, Newbury RG14 5BD

Tel 0845 5218 218

Bankers

Barclays Bank plc, 23-26 Parkway, Newbury RG14 1AY

Hon Solicitors

Irwin Mitchell Solicitors

Mercantile House, 18 London Road, Newbury RG14 1JX

Accountants

James Cowper Kreston LLP

Mill House, Overbridge Square, Hambridge Lane,

Newbury RG14 5UX

Platinum Friends of the Festival 2019

We really appreciate those who contribute to the Friends scheme annually, and acknowledge and thank particularly those who have joined us as new Friends this year, or have generously upgraded their membership level, and of course, the Platinum or Joint Platinum Friends who are listed below. All support is so valuable and vital to us. Thank you so much.

Dr G Adshead	Mrs I M Hunter
Mr & Mrs R Aird	Mr J & Mrs D Jeffs
Dr E A Beverley	Mr P J & Mrs C Jones
Mrs J M Blyth Currie	Mr B A E Laurie
Mr & Mrs J Botts	Mr D J Livermore
Mr C Bourghardt	Sir Michael Llewellyn Smith
Mr P M Bowers	Mr S & Mrs F Lyon
Mr C Brading & Ms A Lechner	Mr & Mrs M B J Kimmins
Mrs M F Cameron	Lady Eliza Mays-Smith
Mr J & Mrs J Cazalet	Mr & Mrs M McCalmont
Mr J W M Chadwick	Mr P & Mrs A Millar
Mr & Mrs R A Chamberlain	Mr J H & Mrs D Mitchell
Mrs M S Churchill	Mrs V A Mitchell & Mr A Palmer
Mr & Mrs R H Cowen	Mr J & Mrs J Murray
Mr & Mrs A K Cox	Mr R Murray Bett
Mr C J H Cripwell	Mrs R Osmer
Mrs C Cundy	Mr J & Mrs J Patrick
Mr S R Day	Mr & Mrs K J Pearson
Mr M De Ferranti	Mr C & Mrs M Pease
Mr P A & Mrs J C Denny	Mr & Mrs E Penser
Mr D J & Mrs S Dinkeldein	Mr R F H Pickering
Lord B Donoughue	Lady Eliza Mays-Smith
Mrs J Edwards	Mr I A D & Mrs P Pilkington
Mr M N & Mrs S F Edwards	Mr & Mrs B Pinson
Mrs J A Floyd	Mr A & Mrs S Popplewell
Mr & Mrs J E K Floyd	Dame Theresa Sackler
Mr R Foxwell	Sir Timothy & Lady Sainsbury
Mr & Mrs D A W Gardiner	Mr W E P Sandalls
Mr & Mrs T B M Gatward	Mr S Seddon-Brown
Dr S J Golding	Mr J & Mrs H Skinner
Major T C Gore	Mr C J Spence
Mrs S M Gould	Mr C D Stewart
Ms K Green	Mr A & Mrs E Storey
Mrs E J Hall	Lady Judith Swire
Felicity, Lady Hoare	Mr B A & Mrs H Teece
Sir Michael Howard	Mr & Mrs M J B Todhunter
Mrs G A Hunt	Sir Philip & Lady Wroughton

Friends of the Festival

© Philip Tull



Dear Friends,

The Festival is now into its fifth decade – what a fantastic achievement and one that could not have happened without your invaluable help. As well as supporting the Festival you enable us to fulfil our charitable objectives by giving other small grants – the grants you have given

this year are to Newbury Spring Festival (£25,000 for the 2019 Festival), Open Studios (£600), to the Piano Competition (3rd Prize of £500) and Speenhamland Steel Drums project via the Good Exchange website (£250). Thank you.

We have some lovely concerts to enjoy. I am very excited to be singing in the Newbury Spring Festival Chorus which is performing Vaughan Williams' *A Sea Symphony*. The soloists are Sophie Bevan and Roderick Williams, and we are so privileged to be able to hear them so close to home.

An exciting lunchtime concert was given last year by Misha Mullov-Abbado Group. They now have an evening concert on the 17th May which unfortunately clashes with Tenebrae, but they are worthy competitors. If you would like a change, give them a try.

Whatever your musical tastes are you will find lots to enjoy and I look forward to seeing you at the concerts.

Caroline Holbrook
Chairman of Friends of Newbury Spring Festival

Gift Aid

In 2018 the Friends of Newbury Spring Festival were able to claim over £5200 through Gift Aid, which is a great help to finances. If you have not already done so, please consider signing up for Gift Aid; we can reclaim 25% of your annual donation directly if you are a UK resident and a tax payer. Please contact Jane Pickering for a Gift Aid Declaration Form.

New Membership Rates

The annual subscriptions have not been increased for 10 years although from 1st July 2019 there will be new rates to join the Friends of Newbury Spring Festival.

In January 2019, existing Friends were sent a new (sandy-coloured) Friends Application Form together with their new Festival Guide and Newsletter. They were asked to complete and return this form to the Festival office to increase their standing order in July 2019; many Friends have very kindly done so already (thank you), although there are a large number of forms still to be returned. If you have lost your form and need a new one, please call Jane on 01635 528766 and a new one can be sent out.

Membership rates from 1st July 2019

Friend £35	Joint Friend £45
Gold Friend £65	Joint Gold £80
Platinum Friend £130	Joint Platinum £170

Membership Benefits from 1st July 2019

Friends

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

Gold Friends

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

Platinum Friends

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

Contacting us

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

www.newburyspringfestival.org.uk
Administration Office/Friends Membership office
Newbury Spring Festival
33/34 Cheap Street
Newbury, RG14 5DB
Festival: 01635 32421
Friends: 01635 528766

Sponsors & Business Partners

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

Mr and Mrs Robin Aird
Apple Print & Creative
Ashdene Trust
Mrs Rosamond Brown
Le Bureau Export
Mr and Mrs David Bruce
Mrs Mary Cameron
Career Guidance Services
Earl and Countess of Carnarvon
CH-R Family Solicitors
Colefax Charitable Trust
Sir Jeremiah Colman Gift Trust
Mr and Mrs Peter Davidson
Mr and Mrs David Dinkeldein
John Dollin Printing Services
Donnington Valley Hotel
Doves Farm Foods
Dreweatts
Mr and Mrs Mark Edwards
Mrs Susie Eliot-Cohen
Elmdale IT Support
Englefield Charitable Trust
The Englefield Estate
Eranda Foundation
Fairhurst Estates
Mr & Mrs J E K Floyd
Friends of Newbury Spring Festival
The Gamlen Trust
Dr Stephen Golding
Gordon Palmer Memorial Trust
Greenham Trust
The Greenwood Trust
Harbrook Farm
Mr and Mrs Bryan Harper
The Headley Trust
Felicity, Lady Hoare
Hogan Music
Horsey Lightly
Mr and Mrs Patrick Hungerford
Irwin Mitchell
Kilfinan Trust

Mr and Mrs Malcolm Kimmins
Mrs Katalin Landon
Miss W E Lawrence 1973 Charitable Settlement
Lionel Wigram Memorial Trust
MAXX Design Limited
Mr and Mrs Peter Maydon
Lady Eliza Mays-Smith
Marion Moore Foundation
Mrs David Naylor-Leyland
Mr Barry Pinson
Ramsbury Estates
Resonates
Mr and Mrs Jason Russell
The Sackler Trust
Mrs Sarah Scrope
Mr Claude Michel Schönberg
The Sheepdrove Trust
Sir David and Lady Sieff
Sir Hugh and Lady Stevenson
Peter Stirland Ltd, Hungerford
The Bernard Sunley Charitable Foundation
The Adrian Swire Charitable Trust
The Ambrose and Ann Appelbe Trust
Vaughan Williams Charitable Trust
Viking Cruises
The Vineyard
Sir Mark and Lady Waller
Mr and Mrs Toby Ward
Lady Wroughton
and a number of anonymous donors

Business Partners:

James Cowper Kreston
Newbury Building Society
Rivar Ltd
SAS Auctions

Sponsors & Business Partners



The Committee of Management thanks most sincerely everyone who has made the 41st International Newbury Spring Festival possible, including the following whose venues we are delighted to be able to use:

Lady Benyon; Mr and Mrs Richard Benyon; The Earl and Countess of Carnarvon; Corn Exchange Newbury; Donnington Priory; The Abbot and Community of Douai Abbey; Englefield Estate; Mr and Mrs Peter Kindersley; Mr and Mrs Jason Russell; St George's Church Wash Common; St Lawrence Church Hungerford; St Martin's Church East Woodhay; St Mary's Church Kintbury; St Mary's Church Shaw-cum-Donnington; St. Mary's Church Speen; The Rector, Church Wardens and Council of St Nicolas Parish Church Newbury; Holy Cross Church Ramsbury; The Vineyard; Lord and Lady Lloyd Webber; West Berkshire County Council.

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

Festival Diary

Saturday 11th May

BBC National Orchestra of Wales

St Nicolas Church

7.30pm page 14

BBC Big Band

Corn Exchange

7.30pm page 20

Sunday 12th May

Sound Beginnings: Babar the Elephant

Corn Exchange

11.00am page 23

Beloved Clara

Corn Exchange

3.00pm page 24

Cabaret at Combe

Combe Manor

8.00pm page 28

Wednesday 15th May

Vario Duo

Corn Exchange

12.30pm page 46

Film: Scott of the Antarctic

Corn Exchange

7.30pm page 49

The Grand Tour

St. George's Church, Wash Common

7.30pm page 50

Thursday 16th May

Leonardo, 500 Years On

Shaw House

3.00pm page 53

Sarod Maestros

Corn Exchange

7.30pm page 54

Imogen Cooper, Henning Kraggerud & Adrian Brendel

St. Lawrence Church, Hungerford

7.30pm page 57

Sunday 19th May

The 11th Sheepdrove Piano Competition Final

Lambourn

3.00pm page 85

Carnival of the Animals & Peter and the Wolf

Corn Exchange

3.00pm page 89

Studio 5

St Mary's Church, Kintbury

7.30pm page 92

Monday 20th May

Sheepdrove Piano Competition Winner

Corn Exchange

12.30pm page 95

A Taste of Italy at The Vineyard

The Vineyard, Stockcross

7.30pm page 97

Thursday 23rd May

Don Black talks to Edward Seckerson

The Chapel, Sydmonton

11.30am page 118

Lucky Stiff

Corn Exchange

7.30pm page 119

Thibaut Garcia

Donnington Priory

7.30pm page 120

Friday 24th May

Samantha Crawford

Corn Exchange

12.30pm page 123

Julian Bliss Septet

Corn Exchange

7.30pm page 125

SANSARA

St. Martin's Church, East Woodhay

7.30pm page 127

Monday 13th May

Foyle-Štšura Duo

Corn Exchange
12.30pm page 30

The Highclere Concert

Highclere Castle
7.30pm page 32

Tuesday 14th May

Visit The Base

The Base
11.00am page 36

Ballet Central

Corn Exchange
7.30pm page 37

Gabrieli Consort

Holy Cross Church, Ramsbury
7.30pm page 39

Friday 17th May

Tom Millar Quartet

Corn Exchange
12.30pm page 62

The Sheepdrove Recital

Lambourn
8.00pm page 65

Misha Mullov-Abbado Group

Corn Exchange
7.30pm page 68

Tenebrae

St Nicolas Church
7.30pm page 70

Saturday 18th May

Greenham Trust Music Bursary

Celebration Concert

Corn Exchange
11.00am page 75

Festival Evensong

St Mary's Church, Speen
3.30pm page 76

National Youth Jazz Orchestra

Corn Exchange
7.30pm page 83

Russian Philharmonic Orchestra of Novosibirsk

St Nicolas Church
7.30pm page 78

Tuesday 21st May

Victoria - A talk by A N Wilson

Englefield House, Theale
3.00pm page 102

Budapest Café Orchestra

Corn Exchange
7.30pm page 103

Adam Walker Trio

St Mary's Church, Shaw
7.30pm page 105

Wednesday 22nd May

FIGO

Corn Exchange
12.30pm page 109

Harry the Piano

Corn Exchange
7.30pm page 113

The Doric Quartet

Englefield House, Theale
7.30pm page 115

Saturday 25th May

The Mystery of Memory Lane

Corn Exchange
11.00am page 133

Pasadena Roof Orchestra

Corn Exchange
7.30pm page 134

Bournemouth Symphony Orchestra

St. Nicolas Church
7.30pm page 135

BBC National Orchestra of Wales

St Nicolas Church Newbury Saturday 11th May 7.30pm

Sat 11th

BBC National Orchestra of Wales

Jac van Steen conductor
Alexander Sitkovetsky violin

Brahms Violin Concerto in D major Op.77

Interval

Beethoven *Coriolan Overture* Op. 62

Beethoven Symphony no.1 in C major Op. 21

The Festival is delighted to open this year's two weeks of world-class music with the BBC National Orchestra of Wales. This concert is dedicated to the memory of Gina Livermore, who died on 19th March 2019.

Opening with Beethoven's *Coriolan Overture* we hear the depiction of a Roman leader's transition from brutality to tenderness. This is followed by his *First Symphony*, one of the most ground-breaking compositions in musical history.

After the interval, Alexander Sitkovetsky makes a welcome return to the Festival with Brahms' one and only *Violin Concerto*, written in the Hungarian style and dedicated to his great friend the violinist Joachim.

Sponsored by Greenham Trust



JOHANNES BRAHMS (1833-1897) Violin Concerto in D major, Opus 77

1. *Allegro non troppo*
2. *Adagio*
3. *Allegro giocoso, ma non troppo vivace*

Brahms began the composition of his *Violin Concerto* by the Wörthersee in the summer of 1878, soon after completing his Second Symphony. It was premiered by Joseph Joachim on New Year's Day 1879, with the composer conducting the Leipzig Gewandhaus Orchestra.

The concerto takes full advantage of the dual character of the violin: its reflective lyricism and its dancing energy. Not only is the solo part brilliantly written, its accompaniment throughout is a typical reflection of the composer's concern for details of scoring and balance. For in a violin concerto the soloist cannot compete with the orchestra in the way a pianist can.

The first movement's opening tutti states all but one of the themes, with so closely-knit a construction that the first three sound almost like one continuous theme. The flow of inspiration in this genuinely symphonic exposition is perfectly suited to the demands of the work's large-scale structure. The soloist enters over a drumroll, and immediately embarks upon a fiery transformation of the quiet initial idea, the strings providing a strong rhythmic accompaniment. Then, on reaching the second subject, the solo violin turns the material into a beautiful new theme which is duly worked out at some length. It is a feature of the musical development that there is a balanced contrast between the lyrical and the stormy.

This is the last great concerto in musical history to leave the first movement cadenza to the soloist's extemporisation, and today's performance will feature the cadenza by Joachim. Following this, the short coda begins with a quiet resumption of the main theme played by the soloist, but the music soon becomes more lively and the moves proceeds rapidly to a conclusion.

The slow movement is deceptively simple. In fact it is a carefully organised, immensely subtle construction, based upon a broad and expressive melody first played by the oboe. The musical landscape is varied and spacious, featuring many passages for wind instruments alone. These afford relief to the ear and ensure that the solo entries lose none of their effectiveness through competition with the tone of the orchestral strings.

The spirited rondo finale begins with the theme given out alternately by soloist and orchestra, its Hungarian character undoubtedly in tribute to Joachim. The movement contains a written-out accompanied cadenza and closes in a blaze of orchestral fire, with the rondo theme transformed into march tempo. To the very end Brahms maintains his admirable balance between soloist and orchestra, a balance which ensures that integrity of design and expression which is such a strong feature of his style. With its intensification of tempo, the coda is brilliant in the extreme coda, but it also includes a wonderful surprise, with a restrained dynamic immediately before the three emphatic final chords.

© Terry Barfoot

LUDWIG VAN BEETHOVEN (1770-1827)

Coriolan Overture Opus 62

The first performance of Beethoven's *Coriolan Overture* was given at the Lobkowitz Palace in Vienna in March 1807, an occasion which also featured the premieres of the Symphony No. 4 and the Piano Concerto No. 4.

Beethoven's concert overture *Coriolan* was inspired by a play written by a friend, Heinrich Joseph von Collin, who was poet laureate to the Viennese imperial court. Both poet and composer knew their Shakespeare, and certainly the music can be seen to represent the climax of the tragedy in Coriolanus, reflecting the general's eagerness to find vengeance by attacking Rome, contrasted against the pleas of his own wife and mother for mercy.

Coriolan's personality and his military power are represented in the intensely dramatic gestures of the opening bars, whose C minor tonality is typical of Beethoven at his most strikingly passionate (the Fifth Symphony comes to mind, for instance). The contrasted second subject is of course associated with the pleas of the women, but initially these make little headway. Then the hero's agonies of indecision, founded upon the relationship between the contrasting themes, form the basis for the musical development, until in the final stages his stubborn will collapses, when he realises that any act of mercy must also bring his own death. (In Collin he commits suicide, in Shakespeare he is murdered.) Beethoven therefore closes his overture with a quiet, ghostly version of the music which hitherto had been so passionately assertive.

© Terry Barfoot

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 1 in C major, Opus 21

1. *Adagio molto - Allegro con brio*
2. *Andante cantabile con moto*
3. *Menuetto - Allegro molto e vivace*
4. *Adagio - Allegro molto e vivace*

Beethoven conducted the first performance of his *First Symphony* at the Burgtheater in Vienna on 2nd April 1799.

Beethoven was acutely aware of the classical tradition he inherited from earlier masters in Vienna, since he knew the works of Haydn and Mozart well. He held back from composing in the important genres of string quartet and symphony, preferring instead to be judged by the quality of his compositions and performances featuring his own instrument, the piano. Accordingly, his Symphony No.1 was composed after he had been living in Vienna for nearly eight years.

The best description of the Symphony No.1 is surely that of Sir Donald Tovey: 'A fitting farewell to the eighteenth century.' By the time he composed it Beethoven had established his position in Viennese musical life. Therefore it is appropriate that we consider this as music that anticipates the scale and substance of later masterpieces, while at the same time acknowledging the debt to established masterpieces. It was not, of course, the composer's first attempt at orchestral music, since he had already completed the first two of his piano concertos.

The symphony employs the standard classical orchestra: woodwinds in pairs, two horns, two trumpets, timpani and strings. There are four movements, and the first of them has an introduction whose discord leading away from the main key was at the time a revolutionary gesture. However, this *Adagio molto* proves to be no more than a gesture. It extends over just twelve bars before leading into the *Allegro*, whose busy and energetic principal theme is firmly based upon the common chord of C major. The second subject is admirably balanced, its innate lyricism providing a foil, though the lively momentum is always maintained.

The second movement contains an elegant and somewhat formal theme, which is developed with many subtle imitations within the texture. An unusual feature of this slow movement is the prominence given to the timpani, and the fact that the mood remains so pensive is a tribute to Beethoven's ingenuity.

The third movement is another example of the composer looking forward rather than back. Despite the title this is really a scherzo rather than an eighteenth century minuet, since the music is swift in motion and active in texture. There is often that contrast in dynamic range between *pianissimo* and *fortissimo* that is so characteristic of Beethoven.

The introduction to the finale immediately generates a sense of wit, with its various false starts. Soon the spirit of Haydn is reflected in the infectious dancing rhythms, that soon generate that essential vitality which lies at the very heart of the classical symphonic style.

© Terry Barfoot

BBC National Orchestra of Wales

St Nicolas Church Newbury Saturday 11th May 7.30pm

Sat 11th

BBC National Orchestra of Wales



For 90 years the BBC National Orchestra of Wales has been at the heart of the cultural landscape of Wales, and occupying a distinctive role as both broadcast and national symphony orchestra. It performs a busy schedule of concerts throughout Wales and the rest of the UK, led by its artistic team of Principal Guest Conductor Xian Zhang, Conductor Laureate Tadaaki Otaka and Composer-in-Association Huw Watkins. Part of BBC Wales and supported by the Arts Council of Wales, the Orchestra is an ambassador for Welsh music, championing contemporary composers and musicians.

The Orchestra's performances can be heard regularly across the BBC, on Radio 3, Radio Wales and Radio Cymru. They perform biennially at BBC Cardiff Singer of the World and annually at the BBC Proms, where last year's included Shostakovich's *First Violin Concerto* with Nicola Benedetti, the European premiere of James MacMillan's *A European Requiem* and the world premiere of Brian Elias' *Cello Concerto* performed by Leonard Elschenbroich. Building on its ground-breaking work with special educational needs schools and deaf, deafened and hard-of-hearing adults and children, the Orchestra performed the first ever Relaxed Prom in 2017, which won the 2018 Fantastic for Families Award for Best Family Event.

Highlights of the 2018/19 season will see the Orchestra perform alongside the BBC National Chorus of Wales for the first complete performance of Stanford's *Mass Via Victrix* (1914-1918), Britten's *War Requiem* with Mark Wigglesworth and Berlioz's *L'enfance du Christ* with Sir Andrew Davis, plus premieres by Paul Mealor and Jonathon Dove. Summer 2018 saw performances at festivals in Aldeburgh, Lichfield and St Davids, a three-concert residency at Cheltenham Music Festival, and their first concerts specifically aimed at younger children, *Cyw a'r Gerddorfa* (Cyw and the Orchestra) for S4C as part of the National Eisteddfod in Cardiff.

The Orchestra's home is BBC Hoddinott Hall in Cardiff Bay, where they continue their work as one of the UK's foremost soundtrack orchestras, recording music for *Doctor Who*, *War and Peace*, *Hollow Crown* and David

Attenborough's *Life Story*. Recent television performances include the BBC Four series *Tunes for Tyrants* presented by Suzy Klein, and *Rhod Gilbert's Work Experience: Classical Musician*. Other recent collaborations have seen the Orchestra work with Gruff Rhys (Super Furry Animals) on his new album *Babelsberg*, with a performance at Festival of Voice in Wales Millennium Centre, as well as Richard James (Gorky's Zygotic Myncci) and Cian Ciarán (Super Furry Animals).

Jac van Steen



© Simon van Bortel

Jac van Steen was born in Eindhoven, The Netherlands and studied conducting at the Brabants Conservatory of Music. In September 1985 his participation in the BBC European Conductor's seminar resulted in guest engagements with the BBC Philharmonic Orchestra.

From 1986 to 1990 he was Conductor and Music Director of the Bach Choir in Nijmegen. He was also Music Director of the National Ballet, Amsterdam, a post which he held up until the end of the 1993-94 season. The Bochumer Symfoniker in Germany appointed him in the 1992-93 season as their permanent Guest Conductor, a position which he held until September 1994.

In September 1997, he was appointed Chief Conductor of the Nuremburg Symphony Orchestra in Germany and in September 1999 was also appointed Chief Conductor and Music Director of the New Berlin Chamber Orchestra.

In August 2002, he became Music Director of the Deutsches National Theater Weimar and Chief Conductor of the Staatskapelle Weimar (up to August 2005) and in that same year he took up the position of Chief Conductor of the Musikkollegium Winterthur, Switzerland.

As per August 2007, Jac was appointed General Music Director of the Dortmund Philharmonic Orchestra and Opera Theatre Dortmund, a position he held for five seasons.

His first visit to the BBC Symphony Orchestra in London in 1997 led to immediate return engagements, CD recordings and his Proms debut. In August 2005 he returned to the Proms with the BBC National Orchestra of Wales, which also marked the formal start of his appointment as Principal Guest Conductor with this orchestra. Besides his BBC engagements, he works both in concert and recordings with various orchestras and ensembles in the U.K., such as the London Sinfonietta,

BBC National Orchestra of Wales

St Nicolas Church Newbury Saturday 11th May 7.30pm

the Royal Scottish Orchestra, the Halle Orchestra, the CBSO Birmingham, CBSO Youth Orchestra, Royal Philharmonic London, Philharmonia London, BBC Philharmonic Manchester, Bournemouth Symphony Orchestra. He is a regular Guest Conductor with the finest Dutch, Swiss and German orchestras and made his debut in Japan in 2017 with the New Japan Philharmonic.

At present he is Principal Guest Conductor of the Ulster Orchestra (Belfast) and the Prague Symphony Orchestra (CSSR).

He has built up a large opera repertoire, working extensively with acclaimed opera houses such as Weimar and Dortmund, as well as with Opera North and the Garsington Opera in the UK and the Volksoper in Vienna. In 2018-19 he will make his debut with the Oslo Opera with two productions.

Beside his activities as a conductor, he also teaches conducting at the Royal Conservatory of Music in The Hague. Working with young musicians and students are of great importance to him and he is one of the initiators of the 'National Masters' of the Royal Conservatory of The Hague, an initiative which offers a selected group of young conducting students to work with various Dutch professional orchestras as part of their education. Orchestras such as the The Hague Philharmonic, the Netherlands Philharmonic and several of the provincial orchestras have joined and offer these master students a chance to prepare and work in concert with them. He also frequently works with the Chetham School of Music, the Royal Northern College of Music in Manchester as well as the Royal Academy of Music and the Royal College of Music, both in London. In the Summer of 2011, he participated in the Summer Tour of the ECYO (European Community Youth Orchestra), conducting concerts in Austria and in the Amsterdam Concertgebouw, and has conducted the CBSO Birmingham Youth Orchestra on several occasions. In May - July 2018 he led the Jette Parker Young Artists Showcase organised by the Royal Opera House Covent Garden London.

Alexander Sitkovetsky



Alexander Sitkovetsky was born in Moscow into a family with a well-established musical tradition. His concerto debut came at the age of eight, and in the same year he moved to the UK to study at the Menuhin School. Lord Menuhin was his inspiration throughout his school years, and they performed together on

several occasions. Highlights include performances with the Yomiuri Nippon Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Australian Chamber Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, Norwegian Chamber Orchestra, Royal Northern Sinfonia, New York Chamber Players, BBC Scottish Symphony Orchestra, Sinfonietta Rīga, Lithuanian National Symphony Orchestra, Poznan Philharmonic, Netherlands Philharmonic Orchestra, Philharmonia Orchestra, Tokyo Symphony Orchestra, European Union Chamber Orchestra, Academy of St. Martin's in the Fields, Moscow Symphony Orchestra, Welsh National Opera Orchestra, and Orquesta Filarmónica de Bolivia.

Last season's highlights included engagements with the Arctic Symphony Orchestra, National Polish Radio Symphony Orchestra, Russian State Philharmonic Orchestra, English Symphony Orchestra, Aarhus Symphony Orchestra, and a return to Camerata Salzburg.

Alexander is a regular guest soloist in nationwide tours of the UK, including tours with the Brussels Philharmonic, St Petersburg Symphony Orchestra, and the Tonkünstler Orchester. The forthcoming season will see him perform with the Residentie Orkest The Hague, Anhaltische Philharmonie Dessau, Camerata Zurich, Anima Musicae Chamber Orchestra and return to the London Philharmonic Orchestra, Camerata Salzburg, Arctic Philharmonic and the Welsh National Opera Orchestra. He will also embark on a UK Tour with the Russian Philharmonic Novosibirsk as well as several US Tours with the Chamber Music Society of Lincoln Center.

His critically acclaimed CPO recording of Andrzej Panufnik's *Violin Concerto* with the Konzerthaus Orchester Berlin commemorating the composer's 100th birthday won an ICMA Special Achievement Award. Alexander was awarded 1st prize at the Trio di Trieste Duo Competition alongside pianist Wu Qian. He is an alumnus of the prestigious 'Chamber Music Society Two' programme at the Lincoln Center, and in 2016 received the Lincoln Center Emerging Artist Award. Alexander is a founding member of the Sitkovetsky Piano Trio, with whom he has won various prizes including the Mecklenburg Vorpommern Kammermusik Prize. The trio has performed all over the UK and Europe including Alte Oper Frankfurt, Concertgebouw Amsterdam and Wigmore Hall, and will be touring Asia in September 2018, with concerts in South Korea, Singapore and Japan. Alexander has also played in a String Quartet project with Julia Fischer since 2012, meeting once a year to perform in some of Europe's most prestigious venues. Alexander has shared the stage with Julia Fischer, Janine Jansen, Maxim Rysanov, Alexander Chaushian, Mischa Maisky, Natalie Clein, Éric Le Sage, Polina Leschenko, Julian Rachlin, Boris Brovtsyn, and many others. He also performs frequently with the Razumovsky Ensemble.

Sat 11th



Over £40 million in charitable giving in 21 years

• Do you give to charity?

Donate to a cause in need of funding on www.thegoodexchange.com

we'll automatically double your donation

- up to £5,000 for any project that matches our funding criteria.

• Do you need funds for a good cause in West Berkshire and north Hampshire?

We can help!

We fund:

- toddlers groups and parent-teacher associations
- extra-curricular educational projects
- the environment and wildlife projects
- sports facilities and clubs
- village and community halls
- playgrounds
- all kinds of clubs and community organisations
- scouts and guides, youth clubs
- orchestras, choirs, dramatic groups
- arts venues and projects, tourist attractions
- projects for any kind of disability or disadvantage
- day centres
- hospitals
- emergency services
- and many more

**We're proud to be
Newbury Spring Festival's
biggest sponsor in 2019**

www.greenhamtrust.com



So where does the money come from?

It's all generated, in order to be given to local good causes, by our commercial property:

- **Greenham Business Park**

Our main asset, and the largest strategic employment site in West Berkshire, occupied by around 200 local, national and international businesses. Now in its third decade, the business park is undergoing an exciting new phase of development to cater for the demand for top-quality, purpose-built business premises, destined to generate further income for charitable giving.

- **Broadway House**

Office space in Newbury town centre.

- **Swan House**

Office space in Newbury town centre.

- **Turnpike Industrial Estate**

Newly refurbished workshop units in north Newbury.

- **Unit 2 Tealgate, Charnham Park**

Workshop and distribution space in Hungerford.

- **Units D, E & F, Hambridge Lane**

Workshop and distribution space in Newbury.

- **Cottismore Park**

A garden centre near Kingsclere.



BBC Big Band

Corn Exchange Newbury Saturday 11th May 7.30pm

Sat 11th

BBC Big Band

The Sound of Cinema

Barry Forgie conductor

Emer McParland vocalist

Inspired by some of the greatest film sound-tracks of all time, the internationally renowned BBC Big Band and conductor Barry Forgie celebrate The Sound of Cinema, featuring music and themes from films such as *Breakfast at Tiffany's*, *Meet Me in St. Louis* and *James Bond* – all performed in the BBC Big Band's own inimitable style.

The Band are also be joined by special guest vocalist Emer McParland, performing songs made famous by the leading-ladies of film music, including Judy Garland, Shirley Bassey and Marilyn Monroe.

Sponsored by Friends of Newbury Spring Festival



BBC Big Band



Regarded as one of the world's finest and most versatile bands, The BBC Big Band continues to delight audiences around the world through their broadcasts on BBC Radio and their live performances.

The Band has played with stars such as diverse as George Benson, Van Morrison, Georgie Fame, Tony Bennett, George Shearing, Michel Legrand, Phil Woods, Joe Lovano, Lalo Schifrin, Michael McDonald, Bob Brookmeyer and Ray Charles.

In addition to its regular studio and concert recordings, the BBC Big Band regularly gives live performances at major venues around the UK and abroad. Within the UK, the BBC Big Band is probably best known for its regular Monday night show *Big Band Special* and *Friday Night is Music Night* on BBC Radio 2, as well its appearances on BBC Radio 3's *Jazz Line Up*. Its performances also reach huge global audiences through its regular broadcasts for the BBC World Service, satellite radio and via the BBC's website services.

Barry Forgie



When you consider that Barry Forgie conducted a brass band at the age of three, was playing trombone by the age of ten and leading his own jazz group at sixteen, it seems strange that his first career aspirations were to be a vet! However, the lure of music and the somewhat belated realisation that four-legged beasts filled

him with dread, eventually led him to a Bachelor of Music Degree from the University of Wales, Cardiff, and regular BBC Broadcasts with his own band.

The 1970s saw him quickly established as an arranger/composer, working as Musical Associate on several Hollywood films and, over the next fifteen years, he covered the whole gamut of music, from conducting Andrew Lloyd Webber's *Song and Dance* in London's West End, to the composition of a fifty-minute Beatles Symphony. This was broadcast all over Europe and was premiered in the UK by the Royal Liverpool Philharmonic Orchestra. It was performed by the BBC Scottish Orchestra in a special feature programme for BBC Radio 2.

Despite this musical Catholicism, Barry began conducting the BBC Big Band on a regular basis in 1977 and was conductor of BBC Radio 2's *Big Band Special* between 1979 and 2013. During this time he has built an unparalleled repertoire for the Band, transcribing the best of Big Band music, from early Ellington, through the Swing Era, to the music of Gerry Mulligan, Buddy Rich et al.

Tours of the USA and Canada followed with the BBC Big Band and George Shearing, music associate work with Mel Torme, Natalie Cole and Jools Holland to name a few,

BBC Big Band

Corn Exchange Newbury Saturday 11th May 7.30pm

and numerous broadcast concerts with artistes as varied as Van Morrison and Cybil Shepherd.

Jazz arranging and conducting has seen his involvement with Bob Brookmeyer, James Moody, Arturo Sandoval, Clark Terry, James Morrison, etc., as well as many of the Stan Kenton alumni and many of Britain's foremost musicians and singers, including Cleo Laine, Claire Martin, Helen Shapiro and Georgie Fame.

Amidst all this BBC Big Band bonanza, Barry has still found time to compose music for wind bands, notably *Jazzin' the Community*, a special commission for the BASWE Conference, major pieces for the BBC Concert Orchestra, including a thirty-five minute musical tribute to Lorenz Hart, individual arrangements for Sheona White, the BBC Radio 2 Young Musician of the Year, plus a concert of Beatles music which the BBC Big Band toured through Brazil alongside the Royal Philharmonic Concert Orchestra.

Unrealised ambitions to swim the Channel, play rugby for England, row for Cambridge, beat Gary Kasparov at chess and develop a new computer language for Microsoft are more than compensated by the thrill of fronting the exciting sound of the BBC Big Band!

Emer McParland



One of Europe's finest orchestral and big band vocalists, Emer's versatility has led her to be involved in various music projects. These include singing on movie soundtracks such as *Mission Impossible*, *Sleepy Hollow*, *The Mummy Returns*, *Tomb Raider* and *Gangs of New York*.

Her recording credits in the world of pop include names such as Peter Gabriel and Bjork, and her West End experience includes *Starlight Express* and *Napoleon*.

Emer's heart lies in live work, and she has appeared at venues as diverse as The Royal Albert Hall through to London's Hyde Park with an audience of over 125,000 people.

Working with big bands and orchestras has played a central role in Emer's career. Her credits include the BBC Big Band, The Royal Philharmonic Orchestra, the RTE Concert Orchestra (Ireland) and the BBC Concert Orchestra.

Sat 11th

NEW RETIREMENT APARTMENTS
FOR SALE IN NEWBURY

Thinking Retirement... Think Churchill.

A brand new Churchill apartment is safe and secure, with a Lodge Manager to keep an eye on things. What's more, you'll have a sense of community with like-minded neighbours, use of the beautiful grounds, and a sociable Owners' Lounge, so you can enjoy your retirement to the full.

AVONBANK LODGE West Street

01635 922035

Visit churchillretirement.co.uk



Churchill
Retirement Living



Good, honest food

Discover delicious dining from Darren Booker-Wilson

Whether it's a romantic dinner for two, family celebration, business lunch or just catching up with friends, our talented head chef will make sure everything is exactly to your taste.

Sharing platters | Sunday Lunch | Classic dishes | Light bites

Please call us on 01635 551199 to book your table now

Sound Beginnings

Corn Exchange Newbury Sunday 12th May 11.00am

Babar the Elephant

Mikhail Kazakevich piano
Elena Zozina piano
Richard Morris narrator

The whole family is welcome to this performance of *Babar the Elephant* at the Corn Exchange. Everybody's favourite little elephant comes to life when pianists Mikhail Kazakevich and Elena Zozina perform the story with narration from Richard Morris.

In Francis Poulenc's playful music, Babar and the story's other characters are brought to life, much like Prokofiev's *Peter and the Wolf* (see page 89). Francis Poulenc composed *L'Histoire de Babar, le petit éléphant* after his three-year-old cousin showed him the children's book *Histoire de Babar* and said, "Play this!" Poulenc then improvised a piano accompaniment to each scene in the book.

Sponsored by The Sheepdrove Trust



Mikhail Kazakevich

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

Mikhail returns to perform with the Russian Philharmonic Orchestra on the evening of Saturday 18th May (see page 78 for more details of this concert).

Elena Zozina

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

Richard Morris

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

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

Sun 12th

Beloved Clara

Corn Exchange Newbury Sunday 12th May 3.00pm

Beloved Clara

Lucy Parham piano and script
Juliet Stevenson narrator
Henry Goodman narrator

Schumann *Des Abends (In the evening)* from *Fantasiestücke* Op.12
Mendelssohn *Spring Song (Songs without Words)* Op.62 No.6
Schumann *Warum? (Why?)* from *Fantasiestücke* Op.12
Schumann Piano Sonata No.2 in G minor: First movement
Clara Schumann Nocturne Op.6
Brahms Piano Sonata No.3 in F minor Op.5: Scherzo
Schumann *In der Nacht* from *Fantasiestücke* Op.12

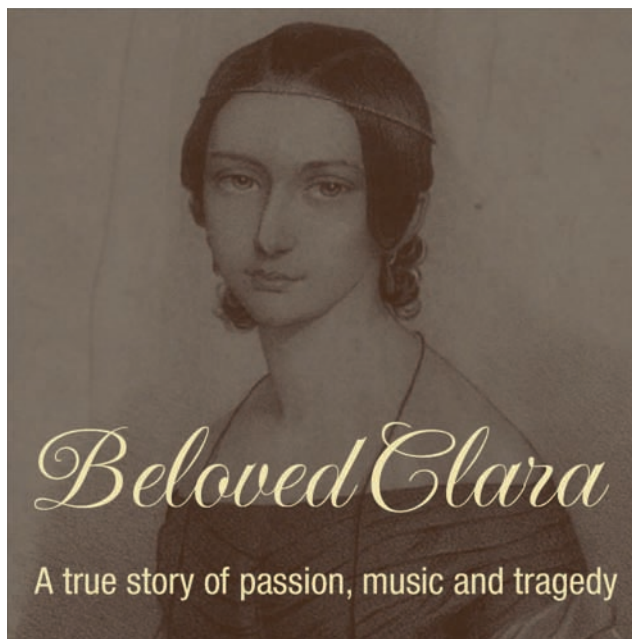
Interval

Schumann Intermezzo in E flat minor Op.26
Schumann Davidsbundlertänze Op.6 No.4
Brahms Intermezzo Op.118 No.1
Schumann Romance in F sharp major Op.28
Schumann *Träumerei (Dreaming)* from *Kinderszenen*, Op.15
Brahms Capriccio Op.76 No.1
Brahms Intermezzo in B minor Op.119 No.1
Schumann/Liszt *Widmung (Dedication)*

The story of the intricate and complex relationship between Brahms, Clara and Robert Schumann has fascinated music lovers for years. As three of the nineteenth century's most prolific musicians they hold an unparalleled position in music history and we owe much of what is known about them to the extensive letters and diaries they kept.

Sponsored by Sir Hugh and Lady Stevenson, and Sir David and Lady Sieff

The Story



Clara Wieck (born 1819) was a child prodigy pianist who had been groomed for stardom by her piano teacher father. Hailed as the “next Mozart” for her extraordinary pianistic talent, she’d been delighting audiences throughout Europe from a very young age. When the young Robert Schumann came to the house for lessons

the very last thing Clara’s father wanted was for this young man (whom he saw as an extremely bad influence) to fall in love with his daughter. As the inevitable happened, Wieck used as much influence as possible to keep them apart to such an extent that music was often the only way they could communicate. An extraordinarily accomplished composer herself, Clara had a five-note “theme” that was unique to their music and that Robert embedded in much of his piano music. It was his way of telling her he loved her when they were forcibly kept apart. However, Friedrich Wieck’s intervention wasn’t enough to prevent the two young lovers from marrying. In 1840 Clara Wieck became Clara Schumann. She was 21 and Robert was 30.

The intimate diary they kept jointly from the day they were married provides much of the material for *Beloved Clara*. And there is no doubt that they enjoyed a period of great happiness in their early years together. But by the time the young Brahms had burst upon the musical scene in Hamburg, Schumann’s mental illness had already firmly established itself. Schumann’s support of Brahms and his music are well documented, but how he felt about the young composer’s obsession with his wife one can only imagine. After he was admitted at his own request to a mental asylum at Enderich, Clara was forbidden by the doctors from seeing him. The young Brahms, whose love and admiration for Clara was unwavering, temporarily

Beloved Clara

Corn Exchange Newbury Sunday 12th May 3.00pm

moved into the Schumann household to help with her seven children and the finances. Clara had to continue with her numerous concert tours, as they had always been the main source of income. Her correspondence with Brahms is extensive, although sadly, at the end of his life, he consigned many of her letters to the fire. But many of his letters to her have survived and there is no doubt about the extent and depth of his feelings for her. Much of what happened between Clara Schumann and Brahms we will never know – most especially as to whether any physical liaison ever took place. It is possible that after Schumann's death in 1856 that Clara rejected a marriage proposal from Brahms, as there was a situation that caused a long and extensive rift between the two of them.

Clara Schumann was an extraordinary woman by any standards. Prodigiously talented, she was the first female "concert pianist", an outstanding composer, and a standard bearer for Robert Schumann's music. We will never know the exact nature of her relationship with Brahms but there is no doubt she was his true love. A muse to two giants of the Romantic school, *Beloved Clara* tells her story in words and music.

The History

Beloved Clara was Lucy Parham's first *Composer Portrait*. It comprises the original letters and diaries of Robert and Clara Schumann and Johannes Brahms interspersed with their piano music. It premiered in the Wigmore Hall Masters Series in 2002 and has since been performed well over 100 times in concert halls, theatres and at festivals throughout the UK, USA and Europe. These engagements have included the Bergen International Festival, Cadogan Hall, BAFTA, Chichester Festival Theatre, Perth Festival, Victor Hugo Festival, St John's Smith Square, Schumann Anniversary Festival, Kings Place, Salisbury Playhouse, Yvonne Arnaud and the Royal Hall, Harrogate. *Beloved Clara* returned to the Wigmore Hall in December 2010, receiving a 5 star review from the Independent – "A lovely entertainment – flawlessly performed"

The US debut took place in Los Angeles in 2008 with performances for LA Theatreworks; this was broadcast nationwide on National Public Radio.

Actors who have appeared with pianist Lucy Parham include Juliet Stevenson, Henry Goodman, Joanna Dame, Harriet Walter, Dominic West, Tim McInnerny, Patricia Hodge, Niamh Cusack, Samuel West, Alex Jennings, Edward Fox, Charles Dance, Robert Glenister, Timothy West, Malcolm Sinclair, Martin Jarvis, Sebastian Koch and Gabrielle Drake.

Beloved Clara has been widely featured in the national press and media, including *Woman's Hour* (Radio 4), the Times, Sunday Times, Observer, Classic FM Magazine,

BBC Music Magazine, Independent, BBC Radio 3, Pianist Magazine and the Guardian.

The CD of *Beloved Clara* (featuring Joanna David and Martin Jarvis) was released on ASV to critical acclaim. It was "CD of the Week" in the Sunday Times, the Observer and the Independent on Sunday.

Beloved Clara's creation was inspired by Lucy Parham's lifelong passion for the music of Robert Schumann and Johannes Brahms, a subject that she has specialised in for many years.

The Music

When I chose the music for *Beloved Clara*, I was more concerned with reflecting the mood of the letters rather than an exact chronological order. Consequently, the pieces speak the same language as the preceding words in order to tell a story.

The first of Schumann's *Fantasiestücke* Op.12, *Des Abends* (*In the evening*), is a peaceful and reflective work evoking his poetic and introverted side. He named the two "characters" of his musical personality Florestan and Eusebius. The former reflected the passionate, impulsive and quixotic side of his nature and the latter, as can be heard in *Des Abends*, represents Schumann at his most tender and intimate. The melody is woven into a soft arpeggio accompaniment – a figuration that he often used in his piano music.

Mendelssohn makes a cameo appearance with one of his much-loved *Songs Without Words*, the *Spring Song*. A great friend of the Schumanns, Mendelssohn also conducted performances of his piano concertos when Clara herself was the soloist.

Warum? (*Why?*), is the third piece from Schumann's *Fantasiestücke* Op.12. Its gentle, pleading theme recurs throughout, in the form of a duet between the right and left hands. The Sonata No.2 in G minor was written with Clara in mind and the highly passionate first movement suggests an unbearable yearning for her.

The young Clara Wieck wrote her Op.6 at the age of 14. An original and musically sublime piece, the *Nocturne* represents Clara's early work at its finest.

She was the dedicatee behind Brahms' *Second Sonata* and spent many hours helping Brahms with his piano playing. The Scherzo from his subsequent mighty F minor Sonata is a tour de force, proving Schumann's predilections about his prodigious talent to be true. Remaining in a turbulent mood, *In der Nacht* portrays Schumann's wild and uninhibited temperament at its most vivid and driven. It tells the story of two star-crossed lovers who meet at sea. The central lyrical section unites

Beloved Clara

Corn Exchange Newbury Sunday 12th May 3.00pm

Sun 12th

them before they are driven apart by the waves. This is pure Florestan and Eusebius together at its finest.

Schumann's Intermezzo Op.26 again has a turbulent undertone providing the basis for a soaring melodic line and in the Davidsbundlertänze, we hear Schumann's introspective expression combined with wild passion. The mood is changed with Brahms' Intermezzo Op.118 No.1. Serving almost as an introduction to the rest of the set, No.1 has a turbulent and troubled feel to it until it resolves into the major key in the final bars.

The second of Schumann's Romances Op.28 is especially poignant in this setting as it was played to Clara on her deathbed by her grandson. The two voices form a duet and (possibly unconsciously) represent the two voices of Robert and Clara.

Träumerei (Dreaming) from *Scenes of Childhood* is possibly the most sublime short piece Schumann wrote for the piano. Its utter simplicity marks it out as one of the small gems of the repertoire.

The Capriccio in F sharp minor has no capricious quality in it at all! A lonely and haunting work, it is the first of the eight pieces that form his Klavierstücke Op.76. Brahms was only 38 when he wrote it and although written before Brahms left Clara and returned to Hamburg, it captures exactly the anguished mood and torment as described in the context of the story.

As she grew older, Clara's hands became crippled with arthritis and Brahms wrote his late piano pieces with her constantly in his mind. He decreed the Intermezzo in B minor was exceptionally melancholy and that it "must be played very, very slowly!" The piece is based on a series of falling thirds and an overriding feeling of sadness and exhaustion is prevalent throughout.

Liszt's transcription of Schumann's song *Widmung (Dedication)* comes from Schumann's song-cycle *Myrtles*. This song was written when Schumann was at the height of his creative powers and just after he and Clara married. The words perfectly describe his devotion to her and the mood is one of unflinching optimism. Liszt's florid transcription is faithful to the text and although he embellishes much of the surrounding accompaniment, Clara remains at its heart.

© Lucy Parham

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*. The CD of *Beloved Clara* (ASV) was released to critical acclaim. 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 premiered at the Wigmore Hall London Piano Series with Henry Goodman. This was followed by *Elégie - Rachmaninoff, A Heart in Exile*. The CDs of *Nocturne* (Samuel West/Harriet Walter) *Odyssey of Love* (Henry Goodman/Juliet Stevenson) and *Rêverie* (Alex Jennings) have all released to critical acclaim. *Elégie* (Henry Goodman) was released in May 2018. Her latest show, *I, Clara* is touring in 2019.

Lucy has made numerous 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*.

Lucy 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 The Royal Philharmonic Orchestra with whom she has now given over sixty performances. Abroad, she has toured with the Russian State Symphony, Sofia Philharmonic, Bergen Philharmonic, Polish National Radio SO and L'Orchestre National de Lille.

She 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 presented four series of Kings Place Coffee Concerts

Beloved Clara

Corn Exchange Newbury Sunday 12th May 3.00pm

(*Word/Play*) and in 2017/18 her second Sheaffer Matinée series (all 5 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 – visit www.lucyparham.com for more information.

Juliet Stevenson



Juliet Stevenson is one of Britain's leading actors. She has worked extensively for the Royal Shakespeare Company, the National Theatre and the Royal Court, winning an Olivier award for her performance as Paulina in *Death and The Maiden* in 1991. Most recent theatre credits include starring roles in *Wings* at the Young

Vic, Robert Icke's *Mary Stuart* and *Hamlet* (both of which transferred to the West End) and of course Beckett's *Happy Days*, also at The Young Vic. Her films include *Truly, Madly, Deeply*, *Bend it Like Beckham*, *When Did You Last See Your Father?*, *Being Julia*, *Pierpoint*, *Mona Lisa Smile*, *Diana* and *Departure*. Recent releases include feature film *Let Me Go*. Recent television work includes starring roles in Williams brothers' thriller *One of Us* for BBC1 and Sky Living's supernatural thriller *The Enfield Haunting* as well as playing series regulars on two series of *Atlantis* and *The Village*. Other television work includes *Place of Execution*, *The Accused*, *The Hour* and *White Heat*. She has recently wrapped production on Sky Atlantic's *Riviera*, starring opposite Julia Stiles and Will Arnett. She was awarded the CBE in 1999. In addition to her Olivier award, Juliet has been nominated a further four times and is five times BAFTA nominated for her film and television work.

Juliet frequently performs Lucy Parham's *Composer Portrait* concerts. She is joined by Henry Goodman on the CD of *Odyssey of Love* (*Liszt And His Women*).

Henry Goodman

Leading British actor Henry Goodman is a two-time winner of the Olivier Best Actor Award, winner of the Critics' Circle and TMA awards, multiple award nominee for Evening Standard, Critics Circle, WhatsonStage and TMA awards. He received a best actor award in 2012 for *The Rise and Fall of Arturo Ui* at the Chichester Festival Theatre and in the West End (Duchess Theatre 2013).

Other major West End, Broadway, RSC and Royal National Theatre roles include: *Duet for One* (Dr Feldman/Almeida and Vaudeville), *Richard III* (RSC),



Angels in America (Roy Cohn), *Shylock* (RNT), *Fiddler on Roof* (Tevye/Crucible, Sheffield & Savoy), *City of Angels* (Buddy/ Prince of Wales), *Feelgood* (Garrrick), *Theatre of Angels* (Buddy/Prince of Wales), *Assassins* (Guiteau/Donmar), *The Holy Rosenbergs* (David/RNT), *Chicago* (Billy Flynn/West End), *Art* (Marc/Wyndhams), *Broken Glass* (RNT), *Guys and Dolls* (Nathan Detroit/RNT). He has also starred in Rattigan's *The Winslow Boy* (Arthur Winslow) at the Old Vic and as Sir Humphrey in *Yes Minister* at Chichester Festival Theatre and in the West End. He has also appeared on Broadway in title roles in *Tartuffe*, *The Producers* and *Art* (Serge). Most recently he starred in *Volpone* at the RSC, Stratford and *Looking at Lucian* at the Theatre Royal, Bath.

Henry appears regularly on BBC radio and is a Sony Award winner. He was recently heard in *Book of the Week Mitterand* and *Ivanhoe* Series, *Jaws*, *The Radetsky March* (Joseph Roth) as Leopold Bloom on Bloomsday Radio - an all-day adaptation of James Joyce's *Ulysses*, Priestley's *Angel Pavement* (Golspie), Henry James' *The Ambassadors* (Lambert).

His films include *Adam Jones*, *Woman in Gold*, *The Avengers*, *Captain America*, foreign language film *The Surprise*, *Taking Woodstock* (Ang Lee), *The Saint*, *Notting Hill*, *Merchant of Venice* (BBC TV) and TV drama *Last days of Lehman Brothers*, *Their Finest*, *Love is Thicker than Water* and *Woman in Mind*. Recent TV includes *Penny Dreadful* (Adrian/ TV Sky Atlantic), *Nixon* (Henry Kissinger), *The Making of Coronation Street* (Sky Arts), *New Tricks & Challenger* (BBC Four), *Alan Turing* (Channel 4 Docudrama), *Midsomer Murders*, *New Tricks* and *The ABC Murders* (BBC One).

Henry frequently appears with concert pianist Lucy Parham in her *Composer Portrait* concerts - *Odyssey of Love*, *Nocturne*, *Reverie*, *Beloved Clara* and *Elégie* (Wigmore Hall, Kings Place, St. John's Smith Square and UK tours). He joins Juliet Stevenson on the CD recording of *Odyssey of Love*. He and Lucy Parham have also recorded Strauss' epic melodrama for piano and narrator - *Enoch Arden*. Their recording of *Elégie - Rachmaninoff*, *A Heart in Exile* has recently been released to critical acclaim.

Sun 12th

Cabaret at Combe

Combe Manor Barn Combe Sunday 12th May 8.00pm

Life is for Living – Conversations with Coward

Simon Green vocalist
David Shrubsole piano

Simon Green and David Shrubsole return to Combe Manor and the Newbury Spring Festival bringing their unique theatrical conversation with Noel Coward for which they won New York's 2017 Drama Desk Award for Outstanding Revue.

In this entertaining and sophisticated cabaret, with the audience seated at round tables in a jazz club style, Coward's own inimitable words and music are interwoven with gems from Ivor Novello, Irving Berlin and George Gershwin, the wisdom of Maya Angelou and new musical settings of Coward's verse.

A truly original insight into how "The Master" can speak to us today.

Sponsored by Mr and Mrs Bryan Harper,
by kind permission of Mr and Mrs Jason Russell

Simon Green



Simon is delighted to be returning to Combe Manor alongside his musical director and collaborator, David Shrubsole. Tonight they present *Life is for Living* for which they won New York's 2017 Drama Desk Award. Simon has had many happy times appearing in *Evenings at Combe* and is thrilled to be back here in another one. Other recent credits include Bruce Ismay in *Titanic* (Southwark Playhouse, Toronto and last year's national tour), Terri Dennis in *Privates on Parade* (Union), Lord Cromer in *Mrs. Henderson Presents* (Toronto) and Bernadette in the UK national tour of *Priscilla, Queen of The Desert* and also in Amsterdam, Tel Aviv and Auckland. Other London credits include three Sondheim original West End productions: *Sunday in the Park with George* (Menier Chocolate Factory/Wyndham's), *Passion* (Queen's) and Young Ben in *Follies* (Shaftesbury) also *Sondheim at 80* – BBC Proms and *The Phantom of The Opera* 25th anniversary production (both Royal Albert Hall), *Knight of The Burning Pestle* (Barbican), Lumiere in Disney's *Beauty and The Beast* (Dominion), Whizzer in *March of The Falsettos* (Albery), *Elegies For Angels*, *Punks and Raging Queens* (Criterion), *Coriolanus* (Young Vic), *Elmer Gantry* (Gate), *The Scarlet Pimpernel* (Her Majesty's), *Lady Be Good* (Regent's Park) Tony in *The Boyfriend* (Old Vic, Albery and Royal Alexandra, Toronto), and for the RSC: Tin Man in *The Wizard of Oz* and Frank

Schultz in *Showboat* (Palladium - co-production with Opera North).

Simon has played leading roles in many major regional theatres, including M. Andre in Cameron Macintosh's new production of *The Phantom of The Opera* (national tour), Henry Carr in *Travesties* (Nottingham Playhouse), Bernard Nightingale in *Arcadia* (Ipswich), seasons for Sir Alan Ayckbourn at Scarborough including *House and Garden*, Dexter in *High Society* (West Yorkshire Playhouse), Crestwell in *Relative Values* (Salisbury Playhouse), and the title roles in *Don Giovanni* (Kings Theatre, Glasgow) and *Lord Arthur Savile's Crime* (Guildford and Windsor), as well as the dames Widow Twankey in *Aladdin* and Sarah the Cook in *Dick Whittington* (Oxford Playhouse).

Other theatre includes: *Anything Goes* (Grange Park), *Putting It Together*, *Antony and Cleopatra*, *Cavalcade* (Chichester), *Noel and Gertie*, *House and Garden* (Scarborough), *The Play's The Thing* (Cambridge Theatre Company), *The Beaux' Stratagem*, *The Bacchae* (Bristol Old Vic), Tony in *West Side Story* (Coventry).

Films include: *Kingsman - The Secret Service* (2015), *A Christmas Carol*, *Bedrooms and Hallways*, *Day Release*, *Dead In The Water*.

Television includes: *Mr Selfridge*, *24 - Live Another Day*, *Affinity*, *Robin Hood*, *Roman Road*, *Urban Gothic*, *Rhona*, *Eastenders*, *In The Red*, *Julia Jekyll and Harriet Hyde*, *The Upper Hand*, *After Henry*, *Never The Twain*, *Victoria Wood as seen on TV*, *The Two of Us*, *The Agatha Christie Hour*, *The Good Companions*.

Other cabaret credits with David Shrubsole include Minerva at Chichester Festival theatre, Live at Zedel, Crazy Coqs, The Pheasantry and in New York at Feinstein's, The Metropolitan Room, Carnegie Hall, Weill

Cabaret at Combe

Combe Manor Barn Combe Sunday 12th May 8.00pm

Recital Hall and at 59E59 Theaters with Coward at *Christmas*, *Travelling Light* (Drama Desk Award nomination) and *So, This Then Is Life*. They have recorded two CDs, *Take Me To The World* and *A Changing World* – the words and music of Noel Coward.

David Shrubsole



David studied at Trinity College of Music, London. David has written music and lyrics for *Life Is For Living* (59E59, New York - drama desk winner 2017), *The Great Wall*, *The Friendship of Town Mouse & Country Mouse* and *Pinocchio* (Drama Centre, Singapore). Musical Direction credits include: *American Psycho* (Almeida,

Broadway), *London Road* (National Theatre & Cuba pictures Feature Film), Matthew Bourne's *Dorian Gray* (Edinburgh International Festival and World Tour), *The Threepenny Opera* (also co-lyricist), *The Magistrate*, *Major Barbara*, *The Alchemist* (NT), *Just So* (Chichester Festival Theatre & Album), *Ragtime* (Piccadilly, London), *Miss Saigon* (National Tour), *My Fair Lady* (NT and Theatre Royal, Drury Lane), *The Christmas Carol* (Royal Festival Hall), *Martin Guerre* (West Yorkshire Playhouse, National Tour & Album), *Master Class* with Patti LuPone (Queens, London), *Chess* (National Tour, Oslo) and *Carmen Jones* (European Tour).

As an orchestrator/arranger his credits include *You Are Here* (Goodspeed Musicals), *Sunshine On Leith*, *Sweeney Todd*, *Annie* (West Yorkshire Playhouse), *Something Wicked This Way Comes* (Delaware Theater Company), *The Wind in the Willows* (Palladium, London), *wonder.land* (Manchester International Festival), *Porgy & Bess*, *Hello Dolly* (Regent's Park Open Air Theatre) *The Three Musketeers* (Chicago Shakespeare Theater) *Assassins*, *Ain't Misbehavin'*, *A Chorus Line* (Sheffield Crucible). David has worked extensively as MD and arranger for Simon Green and together they have played four seasons at New York's 59E59 Theatres including *Clearly Coward*, *Traveling Light* (Drama Desk Nominated) and *So, This Then Is Life*.

As a composer of music for plays credits include *The Great Wave*, *My Country*, *Table*, *The Enchantment* (National Theatre), *Europe*, *The Crucible* (Leeds Playhouse), *A Streetcar Named Desire* (Theatr Cymru, Leicester Curve), *The Diary of Anne Frank* (York Theatre Royal), *As You Like It* (Chester), *Macbeth* (Shakespeare in the Park, Singapore), *Much Ado About Nothing*, *Romeo & Juliet* (Regent's Park Open Air Theatre), *Troilus and Cressida* (Chicago Shakespeare Theater), *Absent Friends*

(Oldham Coliseum), *Kes* (Liverpool), *Steel Magnolias* (Sydney), *An Ideal Husband* (Frankfurt), *The Dark Side of Buffoon* (Coventry), *Hay Fever* (Chichester), *Gaslight* (Old Vic), *Total Eclipse* (Meniere Chocolate Factory), *Of Mice and Men* (Colchester) and *Epitaph For George Dillon* (Comedy Theatre).

Sun 12th



A beautiful venue
for your perfect wedding in the
unique valley of Combe, Berkshire

www.combemanor.com

Telephone: 01488 668931

Combe Manor • Hungerford • Berkshire • RG17 9EJ

Foyle-Štšura Duo

Corn Exchange Newbury Monday 13th May 12.30pm

Young Artists Lunchtime Recital 1

Michael Foyle violin
Maksim Štšura piano

Beethoven Sonata for Piano and Violin No. 8 in G major Op. 30 No. 3
Strauss Sonata for Violin and Piano in E flat major Op. 18
Kreisler *Viennese Rhapsodic Fantasietta*

The award winning Foyle-Štšura Duo bring a lunchtime concert set against the backdrop of Vienna. Evoking a glamorous and aristocratic lost world the recital draws a curtain on the Viennese ballroom for the 20th Century with a series of nostalgic and virtuosic waltzes.

Sponsored by The Headley Trust

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata for Violin and Piano in G major, Opus 30 No. 3

1. *Allegro assai*
2. *Tempo di menuetto*
3. *Allegro vivace*

After his arrival in Vienna in 1792, the combination of violin and piano interested Beethoven across a period spanning more than twenty years. The three sonatas published as *Opus 30* were written during 1802, the year which saw the crisis of his deafness expressed in the moving *Heiligenstadt Testament*, and in which the style of his music was entering a new phase, which can be summarised in terms of an extended range of technique and a greater depth of feeling. All three sonatas were dedicated to Tsar Alexander I of Russia, whose Ambassador in Vienna, Count Rasumovsky, was a supporter of the composer.

The conception of a duo sonata as a partnership of equals, rather than as solo and accompaniment, is established from the outset, which presents a genuine duet between violin and piano. The music grows naturally out of this scheme, with an ideal balance of rhythmic vigour and lyrical flow, in the context of an often dramatic expressive environment.

The central movement is a Menuetto, and as such typifies the unexpectedly wide-ranging nature of Beethoven's genius during this phase of his development. The piano presents the charming main theme, which is then heard in a variety of treatments. The finale is a lively *moto perpetuo*, whose contrasted features relate closely to the ideas presented by each instrument in the first few bars.

© Terry Barfoot

RICHARD STRAUSS (1864-1949)

Sonata for Violin and Piano in E flat major Op. 18

1. *Allegro, ma non troppo*
2. *Improvisation: Andante cantabile*
3. *Finale: Andante - Allegro*

Under the direction of his father Franz, who was the principal horn in the Munich Opera orchestra, Strauss received a strongly classical musical education. He was a prodigy as a young man, already writing music of lasting value, although these compositions are of less originality than those he would later create. Among the best of his early compositions, for example, is a Violin Concerto dating from 1882.

By the time Strauss composed his Violin Sonata in 1888, he was an experienced composer even though he was in his early twenties. In fact of all the 'classical works' of his younger years, the sonata is generally held to be the most successful. And despite his extended career as a composer, it remained one of only three such examples, the others being the piano sonata and cello sonata, early works also.

The *Violin Sonata* opens with a strong statement on the piano, introducing the ardent lyrical line of the violin, and this distinctive beginning sets the tone for whole composition. The second movement has a song-like character. Entitled *Improvisation*, it has a traditional ternary form, with a capricious middle section in which occasionally the violin is muted.

After an atmospheric and restrained introduction, the finale becomes more assertive in style, while developing motivic fragments that had appeared during the earlier movements. There is also a fine new melody, whose expressive breadth anticipates the glories that were to come in both the opera house and the concert hall.

© Terry Barfoot

Foyle-Štšura Duo

Corn Exchange Newbury Monday 13th May 12.30pm

FRITZ KREISLER (1875-1962) *Viennese Rhapsodic Fantasetta*

The eminent violinist Fritz Kreisler composed many attractive short pieces for his own instrument; and some, for instance *Liebesleid* (Love's sorrow) and *Liebesfreude* (Love's joy), have become classics of the violin repertoire. In addition Kreisler looked for opportunities to make transcriptions of existing music, both to give it a wider currency and to provide a showpiece for his own virtuosity. Throughout the ages instrumentalists have demanded such opportunities to display their talents.

Kreisler's *Viennese Rhapsodic Fantasetta* is an evocation of his native city and its famous musical traditions, but it is much more personal than that. In 1938, following the Anschluss, Kreisler left Austria and accepted the French government's offer of citizenship. Then after the outbreak of war he emigrated to the United States, becoming an American citizen in 1943. The *Fantasetta* dates from these years, and its Viennese spirit exudes nostalgia for past times.

© Terry Barfoot

Foyle-Štšura Duo



Praised for 'playing of compelling conviction' (The Daily Telegraph) and 'astonishing mutual feeling, understanding and responsiveness' (Seen and Heard International), the Foyle-Štšura Duo won the Beethoven Piano Society of Europe Duo Competition and the Salieri-Zinetti International Chamber Music Competition in 2015.

Since then they have given recitals in Wigmore Hall, Purcell Room, Buckingham Palace, Bridgewater Hall, Usher Hall, Amsterdam Concertgebouw, as well as for the New York Chamber Music Festival, Cervantino Festival in Mexico and Evgeny Mravinsky Festival in Tallinn and St. Petersburg. Their performances have been broadcast on BBC Radio 3, NPO Radio 4 and Estonian Klassikaraadio. Formerly Park Lane Group, Kirkman Concert, Making Music and Live Music Now artists, receiving masterclasses from Stephen Kovacevich and Maxim Vengerov, they are now City Music Foundation Ambassadors. In 2018 they record their debut CDs – complete works of Penderecki and Lutosławski for Delphian Records and a World War One recital release for Challenge Records.

Michael Foyle (violin) won The Netherlands Violin Competition 2016, giving an acclaimed performance of Szymanowski's *Concerto No.1* with the Rotterdam Philharmonic Orchestra. In 2017-18 he returned to the Rotterdam Philharmonic and Polish Baltic Philharmonic with Korngold's *Concerto*, and makes his Cadogan Hall debut playing Prokofiev's *Concerto No.1* with the English Chamber Orchestra. Other London appearances included performances of the Beethoven, Dvořák, Elgar and Tchaikovsky concerti.

Born in Ayrshire in 1991, Michael gave his concerto debut in Edinburgh Festival Theatre aged eight. He went on to win the BBC Young Musician of the Year Tabor Award 2008 and the Royal Overseas League String Competition 2013, before studying at the Vienna Konservatorium with Pavel Vernikov and in London with Maureen Smith and Daniel Rowland. Upon graduation from the Royal Academy of Music, he was awarded the Regency Prize for Excellence and the Roth Prize for the highest violin mark of the year. He has premiered solo and chamber works by over 25 living composers. Michael plays a Gennaro Gagliano violin (1750) on loan and is represented by Interartists Amsterdam. In addition to his solo and chamber performances this season, he is invited as Guest-Leader of BBC Symphony Orchestra and as Violin Professor at Royal Academy of Music.

Maksim Štšura (piano) won First Prizes at the Beethoven Intercollegiate Piano Competition (2013), the Estonian Piano Competition (2008), the Steinway-Klavierspiel-Wettbewerb in Germany (2004) and the International Frederic Chopin Piano Competition in Estonia (2000). He has appeared as soloist with orchestras such as the Amadeus Chamber Orchestra, Estonian National Symphony Orchestra, Saint Petersburg State Academic Symphony Orchestra, Wiener Kammer-symphonie and the Chester Philharmonic Orchestra. As a chamber musician he is in great demand, collaborating with Jakobstad Sinfonietta (Finland), Mediterranean Chamber Brass (Spain) and Florin Ensemble (UK) among many others.

Maksim studied at the Estonian Academy of Music and Theatre with Ivori Ilja and on exchange at the Hochschule für Musik und Theater Hamburg, before moving to London to complete his Masters and Artist Diploma degrees with Gordon Fergus-Thompson at the Royal College of Music. He has additionally received masterclasses from Dmitri Bashkirov, Stephan Hough, John Lill and Eliso Virsaladze. Alongside his performing career, Maksim is currently completing a Doctoral course at the RCM, where his research is focused on the piano transcriptions of the contemporary orchestral scores. He is also a Trustee of the Mills Williams Foundation.

The Highclere Concert

Highclere Castle Newbury Monday 13th May 7.30pm

Sacconi Quartet

Ben Hancox violin
Hannah Dawson violin
Robin Ashwell viola
Cara Berridge 'cello

Haydn Quartet in D op 64 no. 5, *The Lark*
Korngold Quartet No. 3 in D

Interval

Grieg Quartet in G minor op. 27

Sponsored by The Earl and Countess of Carnarvon and Viking Cruises



JOSEPH HAYDN (1732-1809)

String Quartet in D major, Opus 64 No. 5 - *The Lark*

1. *Allegro moderato*
2. *Adagio cantabile*
3. *Menuetto: Allegretto*
4. *Finale: Vivace*

Haydn composed his six Opus 64 quartets in 1790 for publication in Vienna, but they were also presented in London at the end of the following year, when he appeared there in person to much acclaim. On that occasion they were presented by the violinist-impresario Johann Salomon, though they had originally been written for another virtuoso chamber musician, Johann Tost, back in Vienna. The latter had also commissioned Haydn's Opus 54 and 55 Quartets.

The Fifth of the Opus 64 Tost Quartets, known as *The Lark*, takes its nickname from the initial entry of the first violin. This proceeds to reach towards the highest register of the instrument. Triplet figures add an increased sense of activity, while the deployment of remote keys during the development which occurs the heart of the movement adds an extra degree of tension. This mood is eventually dispelled when the material of the first section returns in the later stages.

The slow movement employs a familiar device of the period, with major key sections at either end framing a minor key central development, known as the 'minore'. There is a return from A major to the tonic key of D major for the minuet. This movement is more playful in manner, though there is a contrasting trio in the minor key. The finale calls for considerable virtuosity from the players. This is largely because of the music's rapid momentum, which achieves the nature of a moto perpetuo.

© Terry Barfoot

ERICH WOLFGANG KORNGOLD (1897-1957)

String Quartet No. 3 in D major, Opus 34

1. *Allegro moderato*
2. *Scherzo: Allegro molto*
3. *Sostenuto: Like A Folk Tune*
4. *Finale: Allegro con fuoco*

Korngold was born in Vienna into a musical family, as the son of a prominent critic, and he became a celebrated child prodigy as both pianist and composer. For example, Gustav Mahler publicly acknowledged the boy's gifts and Artur Schnabel performed the piano sonata Korngold composed at the age of 13. He went on to build a successful career in the opera houses of Vienna and Hamburg, but since he was of Jewish descent, he was compelled to leave Austria in 1935 and settle in the United States. In Hollywood he became one of the leading film composers, working alongside other European ex-patriots.

In an interview given in 1946 Korngold stated his beliefs: 'It is not true that cinema places a restraint on musical expression. Music is music whether it is for the stage, rostrum or cinema. Form may change, the manner of writing may vary, but the composer needs to make no concessions whatever to what he conceives to be his own musical ideology.'

Korngold had vowed that he would not compose concert music again until Hitler had been defeated. Thus it was that in December 1945, he surprised his wife with a Christmas gift, the final sketch of the new String Quartet No. 3 in D major. Dedicated to another émigré, his neighbour the conductor Bruno Walter, the String Quartet No. 3 was first performed at Los Angeles in 1946 by the Roth String Quartet. A traditional four movement construction, the interval of the seventh acts as a unifying feature throughout. Some of the musical material derives from existing film scores. For example, the trio of the second movement scherzo began life in the 1944 film *Between Two Worlds*, the main theme of the Sostenuto slow movement came from the classic film *The Sea Wolf* (1941), and the second subject of the finale from a project that was contemporary with the quartet, a 1947 film about the Brontë sisters entitled *Devotion*.

The Highclere Concert

Highclere Castle Newbury Monday 13th May 7.30pm

Mon 13th

The opening movement is a sonata allegro employing two contrasted themes. The first features a chromatic descent, while the second has an ascending contour. As these ideas are developed so the intervals become more stretched, intensifying the element of conflict. Only at the end does a chord of D major confirm the identity of the home key.

The second movement is a scherzo, which is exciting rhythmically while employing the convention of a contrasted central trio. The slow movement's principal theme, so romantic in mood, uses chains of ascending fourths, a technique typical of the film composer. After its initial statement it develops as a sequence of variations. The finale, a Stravinskian allegro, generates much activity before dissolving into the expressive second subject. In the later stages of the quartet, various recollections from the earlier movements achieve a sense of unity and apotheosis.

© Terry Barfoot

EDVARD GRIEG (1843-1907) String Quartet No. 1 in G minor, Opus 27

Un poco andante – Allegro molto ed agitato

Romanze: Andantino – Allegro agitato

Intermezzo: Allegro molto marcato – Più vivo e scherzando

Lento – Presto al Saltarello

Grieg inherited his musical gifts from his mother's side of the family, and his progress was such that at the age of fifteen he left his homeland to further his studies at the Leipzig Conservatoire. It is hardly surprising that his larger works, such as the famous Piano Concerto, should have been influenced by the German style, and that of Schumann in particular. The major influence on Grieg's creative personality, however, was his love of nature, and particularly the scenery of the Norwegian coast around Bergen, where he lived for most of his life.

After busy years in Oslo, teaching and conducting to make a living, Grieg and his wife Nina left for Hardanger in 1877. In the course of a couple of years there he wrote several fine compositions, among them the String Quartet in G minor. Working hard to find a thematic and formal framework, he decided to build the whole quartet on the melody of his Ibsen song *Spillemaend* (*Minstrel*, Opus 25 No. 1). There is an autobiographical aspect to this, since Nina was away for periods of time, and Ibsen's text tells of a musician who spends every night of the summer thinking of his beloved, from whom he is separated. Wandering alone by a stream, he wonders if the water sprite could teach him a magic song that would impel his fair one to return to him. But it is too late. She has given his brother her love. He wanders, performing in palaces and great halls, but a tempest of terror fills his heart.

The opening motif – an octave, falling to a seventh, then a fifth – is also found in his Piano Concerto, and this motivic core pervades the entire quartet, binding it together to form a composite whole. Here it is played in its brooding, minor key form. Then in turn it becomes in the major key the first theme of the second subject. The development techniques are typical in focusing on melodic expansion and elaboration, while there is a subsidiary related motif that generates the coda at tempo Presto.

The quasi-orchestral richness of sound is another striking feature, with fortissimo double-stopping often employed. Grieg explained: 'the quartet is not designed to peddle occasional flashes of brilliance. Rather it aims at breadth, to soar, and above all at a vigorous sound for the instruments.' Thus the style is largely homophonic, although there are some notable polyphonic passages too.

The pastoral reveries of the second movement are three times interrupted by an Allegro agitato theme derived from the motto, which again haunts the principal theme of the Intermezzo. Here it is not only the motivic elements that make the link with the song, but the emotions of sadness and anger besides. The lofty and careworn feelings of the solitary composer are contrasted with the middle section, in which a lively country dance makes for a strong contrast.

The motto in its minor key form opens the finale and it also brings the quartet to its conclusion with a sudden burst of sound in the major, as an image of hope. When the first performance took place, it formed part of an all-Grieg programme at Cologne on 29th October 1878. Grieg played his own Piano Sonata and partnered Robert Hechmann in the Second Violin Sonata. At the personal request of the composer, a group of songs was also included, but *Spillemaend* was not among them, since he chose not to publicise the link between the song and the Quartet.

© Terry Barfoot



Did you know?

Viking ships offer extraordinary style
and exceptional value

Every Viking cruise is a journey of discovery where you can expand your horizons on elegant, intimate ships. Where you can engage with each destination through its food and culture, both on board and ashore. Where you can share stories in a serene, relaxed environment with newfound friends. And where everything you wish for is included in the price.

2020 eight-day ocean cruises from £1,640pp

2020 eight-day river cruises from £1,195pp

Call for our worldwide brochures: 020 8780 7900 or visit vikingcruises.co.uk

Prices and availability are correct at time of going to print but are subject to change. From price is based on two people sharing the lowest grade stateroom available on *Iberian Explorer* ocean cruise and *Danube Waltz* river cruise, departing on selected dates in 2020. Single supplements apply. Prices valid until 30 June 2019. For more information please visit vikingcruises.co.uk/terms-conditions or call us.

The Highclere Concert

Highclere Castle Newbury Monday 13th May 7.30pm

Sacconi Quartet

The award-winning Sacconi Quartet is recognised for its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconi is Quartet in Association at the Royal College of Music.

2017 saw the release of three new CDs by the Sacconi Quartet: *In Damascus*, their CD of music by Jonathan Dove including the title track, commissioned by the Quartet and featuring Mark Padmore and Charles Owen; Graham Fitkin's complete string quartets; and three of John McCabe's quintets, featuring the composer on piano, horn player David Pyatt and baritone Roderick Williams.

2018-19 plans include a cruise to the Arctic circle, performing fifteen concerts with artists including Simon Rowland-Jones and Tim Horton; two Wigmore Hall concerts (the first with Daniel Hope and Freddy Kempf); the Irish premiere of *In Damascus* with tenor Robin Tritschler; a tour of the rarely heard John Ireland *Sextet* with Robert Plane and Alec Frank-Gemmill and a new

commission by Judith Bingham. 2018 also saw the eleventh year of the Sacconi Chamber Music Festival in Folkestone, with Graham Fitkin as composer in residence, and collaborations with the London Bridge Trio, Moray Welsh and African trio Chesaba.

In Summer 2015 the Quartet launched *HEARTFELT*, their most innovative project to date. A radical re-interpretation of Beethoven's iconic String Quartet in A minor opus 132, *HEARTFELT* pushed the boundaries of chamber music through combining sound, light and touch, for a truly unique performance in which audience members connected with each performer's heartbeat through holding robotic 'hearts'. Visit www.heartfelt.org.uk for more details.

The name Sacconi Quartet comes from the outstanding twentieth-century Italian luthier and restorer Simone Sacconi, whose book *The Secrets of Stradivari* is considered an indispensable reference for violin makers. Robin is indebted to Ellen Solomon for the use of his viola. Ben, Hannah and Cara have all been generously loaned their instruments by the Royal Society of Musicians, a charity which helps musicians in need, for which they are extremely grateful.



© Alejandro Tamagno

Mon 13th

Visit the Base

The Base Greenham Business Park Tuesday 14th May 11.00am

Talk & Tour

Grant Brisland

Director, Corn Exchange Newbury

John Brazendale

Chair, Open Studios West Berkshire and North Hampshire

A tour of the building will be led by Grant Brisland, director of the Corn Exchange. The Corn Exchange has supported the development of this exciting new venue and has led on curation to date. You'll hear first-hand the artistic choices made in order to launch The Base and the hopes and ambitions for the future.

There will also be an opportunity to visit the Open Studios exhibition. John Brazendale, Chair of Open Studios will be on hand to guide you through the exhibition which will be on display throughout May.



The Base is a new arts and culture venue that opened in early 2019.

Designed to replace the ageing New Greenham Arts building and proving The Greenham Business Park's commitment to the arts, The Base provides a huge improvement to the Park's amenities, and comprises a modern, fit-for-purpose building that houses not only a café with both indoor and outdoor seating, but also a visual arts gallery, an arts outreach classroom and makers' studios.

Located just to the north of the main entrance road, Albury Way, The Base will become a central hub, providing both an attractive and convenient eating venue with ample parking provision, suitable for business meetings, and also a home to some of the finest artists and makers in the country.

The Base arts

Managed by the Corn Exchange, Newbury, the arts complex at the Base will provide additional arts facilities for local people. The Base will house a national standard

gallery, and the first international exhibition in the gallery space was the highly prestigious and world-renowned Wildlife Photographer of the Year. As well as presenting high quality exhibitions The Base will host a range of workshops, classes and events led by highly skilled creative practitioners and artists.

For children and families these include the chance to get crafty with Creation Station or learn about character illustration. For adults there are one-off sessions in a whole host of skills including arm knitting, cyanotype printing, book binding and calligraphy or there are courses focusing on oils, watercolours and pastels and life drawing.

Open Studios

Between 4th and 27th May, The Base will be hosting Open Studios West Berkshire and North Hampshire's INSIGHT exhibition, where 120 local artists will be exhibiting their work and sharing their creative processes with visitors. To find out more, please visit page 148 at the back of this Programme.



Marsel van Oosten

Ballet Central

Christopher Marney

artistic director

Philip Feeney

musical director

Ballet Central is pleased to return to the Corn Exchange in 2019 with an exceptional range of repertoire. This is a chance to see young dance graduates on the cusp of their professional careers perform a varied programme of classical ballet and contemporary dance theatre.

An exciting evening of theatricality, technical excellence and drama choreographed by top dance industry influencers is promised, with stunning costumes enhanced by powerful music. Highlights include Christopher Marney's *Carousel Dances*, inspired by the 1945 musical *Carousel* by Rodgers and Hammerstein, a unique version of the *Dying Swan Solo* created by Calvin Richardson, and the Company is delighted to present an extract from Frederick Ashton's acclaimed *Valses Nobles et Sentimentales* performed to Maurice Ravel's suite of waltzes.

Sponsored by Mrs Katherine Astor and Mrs David Naylor-Leyland

Ballet Central

Ballet Central was created in 1984 as the touring company of Central School of Ballet to give Central's graduating students the opportunity of professional performing experience to ticket-buying audiences. The company visits towns and cities across the UK every Spring, usually commencing in March going through to July. This year the Ballet Central will perform in 20 venues across England culminating in a performance in Tokyo, Japan.

Christopher Marney

Artistic Director at Ballet Central, Christopher is in his third year in post as Artistic Director at Central School of Ballet; and leads Ballet Central's annual tour. Christopher studied at Central himself under the direction of Christopher Gable and later completed his Master's Degree in Choreography at Central. Christopher was for many years Associate Choreographer for Matthew Bourne's *New Adventures* and was named Associate Artist of the UK Foundation for Dance in 2009. He is also a patron of the Chelmsford Ballet.



© ASH Photography

Ballet Central

Corn Exchange Newbury Tuesday 14th May 7.30pm

Tue 14th

As a professional dancer Christopher has worked for Balletboyz, Gothenburg Ballet, Ballet Biarritz, Bern Ballet, Michael Clark Company, Ivan Putrov's *Men in Motion* & Matthew Bourne's *New Adventures* where he has danced many principal roles. The Critics Circle National Dance Awards nominated him for Outstanding Performance in Modern Dance two years running, as well as being included in Dance Europe's Outstanding Male Dancer 2013 list.

As a choreographer he has created works for Ballet Black, Images of Dance, English National Ballet's Emerging dancer competition, Regensburg Opera House and the Edinburgh festival. In London's West-End Chris has choreographed *McQueen The Play*, *Tell Me on a Sunday* and *Hotel Follies*.

Philip Feeney

Philip Feeney studied composition at Cambridge and at the Accademia di Santa Cecilia in Rome, and has worked with Ballet Central from its inception, composing up to fifty scores for the company. He has composed extensively for dance, collaborating with many different and varied choreographers including Christopher Gable, Michael Pink, Didy Veldman, Cathy Marston, David Nixon, Sharon Watson and Adam Cooper for companies as diverse as Northern Ballet, Rambert Dance Company, Cullberg Ballet, San Francisco Ballet and Scottish Dance Theatre. He has also established an enduring collaboration with choreographer Michael Keegan-Dolan, most notably on *Giselle* and the award-winning *The Bull* for Fabulous Beast.

The fruits of his long-standing association with Northern Ballet are eight full-length ballets, including two versions of *Cinderella*, the classic original production by Christopher Gable (1993) and a new interpretation for David Nixon's production of 2013. 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 the landmark works produced for Milwaukee Ballet, *Peter Pan* (2010), *Mirror Mirror* (2014) and *The Picture of Dorian Gray* (2016). His latest ballet in a series of rewarding collaborations with choreographer Cathy Marston, for whom he has written scores for the critically acclaimed ballets *Jane Eyre* and *The Suit* for Ballet Black, will be *Victoria*, which will receive its world premiere by Northern Ballet in March.

Ballet Central Dancers

Central's final year students join Ballet Central as part of their BA (Hons) Degree course in Professional Dance and Performance. This year's cohort come from Australia, South Africa, the USA, Japan, the UK and across Europe. Central School of Ballet is the only classical vocational school to offer an Honours Degree and pre-professional touring experience on such a scale.

Under the direction of Artistic Director Christopher Marney, Ballet Central presents a broad repertoire by working with distinguished choreographers, who often create new work especially for this young touring company. Choreographers who have recently supported Ballet Central include Matthew Bourne of *New Adventures*, Wayne McGregor, Kenneth MacMillan, Jenna Lee, Liam Scarlett, Christopher Bruce, Thiago Soares, David Nixon, Jasmin Vardimon and Christopher Gable.

The Ballet Central experience also provides young dancers with an understanding of all aspects of creating performance, including the staging of repertoire, costume design and technical aspects of sound and lighting.

The tour is a springboard for hundreds of dancers into the dance profession and graduates join renowned UK-based and international dance companies and leading musical theatre productions including Matthew Bourne's *New Adventures*, Scottish Ballet, Birmingham Royal Ballet, Nederlands Dans Theater, English National Ballet, Rambert, Ballet Black, Phantom of The Opera, Milwaukee Ballet, USA, Singapore Dance Theatre and K-Ballet, Japan.

If you would like to know more about training for a career as a professional dancer please read Central's prospectus for more information at www.centralschoolofballet.co.uk

Gabrieli Consort

Holy Cross Church Ramsbury Tuesday 14th May 7.30pm

Gabrieli Consort

Silence & Music

Paul McCreesh conductor

Stanford	<i>The Blue Bird</i>	James MacMillan	<i>The Gallant Weaver</i>
Elgar	<i>There is Sweet Music</i>	Grainger	<i>Brigg Fair</i>
Vaughan Williams	<i>Silence and Music</i>	Vaughan Williams	<i>The Turtle Dove</i>
Howells	<i>The Summer is Coming</i>	Jonathan Dove	<i>Who Killed Cock Robin?</i>
Vaughan Williams	<i>Bushes and Briars</i>	Britten	<i>The Evening Primrose</i>
Vaughan Williams	<i>The Winter is Gone</i>	Elgar	<i>Owls (An Epitaph)</i>
		Vaughan Williams	<i>Rest</i>

This moving sequence explores the 20th century secular English choral repertoire which goes under the generic title 'part-songs'. Buried amongst vast quantities of slightly twee pastoralism – the much-derided 'cow-pat' school – are to be found many settings of glorious poetry, forming a corpus of sublime madrigals at least as fine as their famous Renaissance forebears. At the heart of these is the complex relationship between man and nature, the bitter-sweetness of a radiant and beautiful dawn creating the same unbearable sadness of a ravishing song, both with intimations of sublimity and mortality.

Sponsored by Harbrook Farm and Ramsbury Estates

SIR CHARLES VILLIERS STANFORD (1852-1924)

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 its image as it flew.

Mary Coleridge

EDWARD ELGAR (1857-1934)

There is Sweet Music

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful
skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Alfred Lord Tennyson

RALPH VAUGHAN WILLIAMS (1872-1958)

Silence and Music

Silence, come first: I see a sleeping swan,
wings closed, and drifting where the water leads,
a winter moon, a grove where shadows dream,
a hand outstretched to gather hollow reeds.
The four winds in their litanies can tell
all of earth's stories as they weep and cry,
the sea names all the treasure of her tides,
the birds rejoice between the earth and sky.
Voices of grief and from the heart of joy;
so near to comprehension do we stand
that wind and sea and all of winged delight
lie in the octaves of man's voice and hand,
and music wakes from silence, where it slept.

Ursula Vaughan Williams

HERBERT HOWELLS (1892-1983)

The Summer is Coming

The summer is coming
Over the hills.
The milk of the blackthorn
Is bursting and spills;
All day the cuckoo
In County Mayo
Breathes like a flute
As he flits high and low.
Dark is the turf,
And grey is the stone
And sad is the sky,
Sad for the wild geese gone,
But the gleaming coat

Gabrieli Consort

Holy Cross Church Ramsbury Tuesday 14th May 7.30pm

Tue 14th

Of the grass begins
Under the golden
Brooch of the whins.
The black boats walk
On the silver strand,
Like beetles that go
On the edge of the land;
The black boats tilt
On the western waves;
Black heifers stand over the old green graves.
The summer is coming over the sea,
And lights with kisses
On you and on me.
All day the cuckoo in County Mayo
Breathes like a flute
As he flits high and low.

Bryan Guinness

PERCY GRAINGER (1882-1961)

Brigg Fair

It was on the fifth of August, err the weather fine and fair,
Unto Brigg Fair I did repair, for love I was inclined.
I rose up with the lark in the morning, with my heart so full
of glee,
Of thinking there to meet my dear, long time I had wished
to see.
I took hold of her lily-white hand, O and merrily was her
heart:
"And now we're met together, I hope we ne'er shall part".
For it's meeting is a pleasure, and parting is a grief,
But an un-constant lover is worse than any thief.
The green leaves they shall wither and the branches they
shall die
If ever I prove false to her, to the girl that loves me.

Traditional

RALPH VAUGHAN WILLIAMS (1872-1958)

Bushes and Briars

Through bushes and through briars I lately took my way;
All for to hear the small birds sing and the lambs to skip
and play.
I overheard my own true love, her voice it was so clear,
'Long time I have 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 will say nay,
If I show to him my boldness, he'll ne'er love me again.'

Traditional

The Winter is Gone

The winter is gone and the summer is come,
The meadows are pleasant and gay,
The lark in the morning so sweetly she sings,
And sweet smells the blossom of May.

Young Johnny the ploughboy comes whistling along
With his horses, to follow the plough;
The blackbirds and thrushes sing in the green bush,
And the dairy maid milking her cow.
He took the fair maid by her lily white hand,
On the green bushy bank they sat down;
Then he placed a kiss on her sweet ruby lips,
A tree spread its branches around.
It was early next morning he made her his bride,
Their vows in the church for to pay.
So bells they did ring, and the bride she did sing,
As he crowned her the Queen of the May.

Traditional

The Turtle Dove

Fare you well, my dear, I must be gone,
And leave you for a while;
If I roam away I'll come back again,
Though I roam ten thousand miles, my dear,
Though I roam ten thousand miles.
So fair thou art, my bonny lass,
So deep in love am I;
But I never will prove false to the bonny lass I love,
Till the stars fall from the sky, my dear,
Till the stars fall from the sky.

The sea will never run dry, my dear,
Nor the rocks melt with the sun,
But I never will prove false to the bonny lass I love,
Till all these things be done, my dear,
Till all these things be done.
O yonder doth sit that little turtle dove,
He doth sit on yonder high tree,
A-making a moan for the loss of his love,
As I will do for thee, my dear,
As I will do for thee.

Traditional

JAMES MACMILLAN (b. 1959)

The Gallant Weaver

Where Cart rins rowin to the sea,
by mony a flow'r and spreading tree,
there lives a lad, the lad for me,
he is the gallant Weaver.
(I love my gallant Weaver.)
Oh, I had woovers aught or nine,
they gied me rings and ribbons fine,
and I was feared my heart would tine,
and I gied it to the Weaver.
(I love my gallant Weaver.)
My daddie sign'd the tocher-band
to gie the lad that has the land,
but to my heart I'll add my hand,
and give it to the Weaver.
(I love my gallant Weaver.)

While birds rejoice in leafy bowers;
while bees delight in op'ning flowers;
while corn grows green in shimmer showers,
I love my gallant Weaver.

Robert Burns

JONATHAN DOVE (b. 1959)

Who Killed Cock Robin?

Robin... Cock Robin...
Who killed Cock Robin? I, said the Sparrow,
With my bow and arrow, I killed Cock Robin.
Who saw him die? I, said the Fly,
With my little eye, I saw him die.
Who caught his blood? I, said the Fish,
With my little dish, I caught his blood.
Who'll make the shroud? I, said the Beetle,
With my thread and needle, I'll make the shroud.
Who'll dig his grave? I, said the Owl,
With my pick and shovel, I'll dig his grave.
Who'll be the parson? I, said the Rook,
With my little book, I'll be the parson.
Who'll be the clerk? I, said the Lark,
If it's not in the dark, I'll be the clerk.
Who'll carry the link? I, said the Linnet,
I'll fetch it in a minute, I'll carry the link.
Who'll be chief mourner? I, said the Dove,
I mourn for my love.
Who'll carry the coffin? I, said the Kite,
If it's not through the night, I'll carry the coffin.
Who'll bear the pall? We, said the Wren,
Both the cock and the hen, we'll bear the pall.
Who'll sing a psalm? I, said the Thrush,
As she sat on a bush, I'll sing a psalm.
Who'll toll the bell? I, said the bull,
Because I can pull, I'll toll the bell.
All the birds of the air fell a-sighing and a-sobbing,
When they heard the bell toll for poor Cock Robin.

Traditional

BENJAMIN BRITTEN (1913-1976)

The Evening Primrose

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opens a new
Its delicate blossoms to the dew
And, hermit-like, shunning the light,
Wastes its fair bloom upon the night;
Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

John Clare

ELGAR

Owls (An Epitaph)

What is that? ... Nothing;
The leaves must fall, and falling, rustle;
That is all:
They are dead
As they fall, -
Dead at the foot of the tree;
All that can be is said.
What is it? ... Nothing.

What is that? ... Nothing;
A wild thing hurt in the night,
And it cries
In its dread,
Till it lies
Dead at the foot of the tree;
All that can be is said.
What is it? ... Nothing.

What is that? ... Ah!
A marching slow of unseen feet,
That is all:
But a bier, spread
With a pall,
Is now at the foot of the tree;
All that could be is said.
Is it ... what? ... Nothing.

Edward Elgar

VAUGHAN WILLIAMS

Rest

O Earth, lie heavily upon her eyes;
Seal her sweet eyes weary of watching, Earth;
Lie close around her; leave no room for mirth
With its harsh laughter, nor for sound of sighs.
She hath no questions, she hath no replies,
Hushed in and curtained with a blessed dearth
Of all that irked her from the hour of birth;
With stillness that is almost Paradise.
Darkness more clear than noon-day holdeth her,
Silence more musical than any song;
Even her very heart has ceased to stir:
Until the morning of Eternity
Her rest shall not begin nor end, but be;
And when she wakes she will not think it long.

Christina Rossetti

Gabrieli Consort

Holy Cross Church Ramsbury Tuesday 14th May 7.30pm

Silence and Music

The object of my music is not to entertain, but to agonise ... it is the contrast between the sweet and the hard that is heart-rending. Percy Grainger

Stanford's collection of part-songs, his Opus 119, was published in 1910. All eight songs were settings of texts by Mary Coleridge, a descendant of the famous poet. *The Blue Bird* is the most celebrated among these finely crafted compositions, its special character determined by the marking *Larghetto tranquillo*.

There is Sweet Music, the first of Elgar's Four Choral Songs, Opus 53, was written for the Open Choir class at the 1909 Morecambe Festival. He was particularly pleased with this piece, describing it as 'a clinker and the best I have done'. It is a technically challenging composition, written in two keys at once, with the men's part in G and the ladies' in A flat.

In 1953 Vaughan Williams married Ursula Wood, a talented writer and poet, and that year he set her poem *Silence and Music* as his contribution to *A Garland for the Queen*, in tribute to Elizabeth II in her coronation year. The dedication was given 'to the memory of Charles Villiers Stanford, and his *Blue Bird*', whose influence is particularly telling.

While the reputation of Herbert Howells is invariably linked with his achievements in sacred music, his secular compositions should not be under-estimated. The part-song *The Summer is Coming* was composed for the Cork International Festival of 1965, to words by the Irish poet Bryan Guinness (of the brewing family). The music is masterly in its sensitivity to word setting and choral texture, but the mood is actually rather sorrowful, in keeping with its dedication to the memory of Sir Arnold Bax.

Vaughan Williams was a significant figure in the 'folk song revival', the movement dedicated to the preservation of the heritage of traditional songs, a passion he shared with Cecil Sharp and Gustav Holst. He 'collected' the folk song *Bushes and Briars* at Ingrave in Essex in 1903, when it was sung to him by the shepherd Charles Pottifer, and five years later he made this beautiful arrangement for choral voices.

Another example of the darker tones of male voices in *The Winter is Gone*, which Vaughan Williams composed in 1912. The subject is the blossoming of nature in spring, and there are direct references to the original Somerset folk song that had been 'collected' by Cecil Sharp several years previously.

James MacMillan is one of the leading composers of our time, and his secular choral music reflects his Scottish

ancestry. In *The Gallant Weaver* there are echoes of Gaelic psalmody and of Scottish folk music, and the division of parts in the choral texture is particularly subtle and rewarding.

In 1905 Percy Grainger heard the Lincolnshire folk song *Brigg Fair*, sung by Joseph Taylor in the village of Saxby All-Saints. Grainger's setting for solo tenor and chorus was published later that year, and because the original song was only short, he added verses from two additional folk songs: *Low Down in the Broom* and *A Merry King of Old England*.

The theme of farewell and promised constancy was frequently the focus of folk songs, and it is found again in *The Turtle Dove*, a setting that Vaughan Williams completed in 1924. He had first encountered the original tune in Sussex back in 1904, 'from Mrs Verral of Horsham and Mr Penfold of Rusper'. The song is also known as *The True Lover's Farewell*, and the dove is personified as the symbol of faithfulness.

Jonathan Dove composed his part-song *Who Killed Cock Robin?* in 1995 for the tenth anniversary celebrations of the National Youth Choir of Wales. Like many nursery rhymes, the simplicity encountered at a surface level hides images that are darker and more disturbing. Dove explains: 'In setting the rhyme to music, I imagine that it is sung by the birds of the air, who have come looking for *Cock Robin*, and suddenly come across his dead body. Their litany of questions combines bird-like and nursery music, becoming more sustained and melodically engaged until the tolling of the bell announces a passage of collective sadness.'

The Evening Primrose comes from Benjamin Britten's set of *Five Flower Songs* of 1950, among which it forms a somewhat sentimental slow movement. These part-songs were written as a silver wedding anniversary gift for Dorothy and Leonard Elmhirst of Dartington Hall, who were keen gardeners, hence the choice of subject matter. Elgar's part-song *Owls*, another of his Opus 53 collection, was written to his own words, and intended to capture the sounds of a wood at night. It has the subtitle *An Epitaph*, and was dedicated 'to my friend Pietro d'Alba', who was in fact the pet rabbit of his daughter Carice.

As a composer Vaughan Williams was a late developer, and his part-song *Rest* was first performed in 1902, several years prior to works such as his *Tallis Fantasia* and *Sea Symphony* of 1910 which made his name. Setting words by Christina Rossetti, *Rest* was dedicated to 'the members of the Magpie Madrigal Society'.

© Terry Barfoot

Gabrieli Consort

Holy Cross Church Ramsbury Tuesday 14th May 7.30pm

Gabrieli Consort



Gabrieli are world-renowned interpreters of great vocal and instrumental repertoire from the Renaissance to the present day. Formed as an early-music ensemble by Paul McCreesh in 1982, we have both outgrown and remained true to our original identity. Over more than 35 years, our repertoire has expanded beyond any expectation, but McCreesh's ever-questioning spirit and expressive musicianship, together with a healthy degree of iconoclasm, remain constant features of the ensemble's dynamic performances. We perform major works of the oratorio tradition, virtuosic a cappella programmes of music from many centuries and mould-breaking reconstructions of music from historical events.

Gabrieli are acclaimed interpreters of Handel oratorios and Bach Passions and our recordings have garnered numerous international awards, including Gramophone Awards for recordings of Haydn *The Creation* (2008 Choral Award) and *A New Venetian Coronation 1595* (2012 Early Music Award), BBC Music Magazine Awards for Berlioz's *Grande Messe des Morts* and Britten's *War Requiem*, and a Grammy nomination in 2010 for the a cappella disc *A Spotless Rose*.

A number of strong relationships have defined our international profile over many years and such partnerships remain at the heart of our activities. For over 15 years, in conjunction with Martin Randall Travel, we have pioneered new areas of 'cultural tourism' in creating festivals of music in European historic centres, developing new programmes specifically inspired by the exquisite buildings and cities in which they are performed.

We were resident artists at Brinkburn Music in Northumberland, with whom we developed some of our most exciting projects over 17 years. From 2006 to 2012 we were associate artists of the Wratistavia Cantans Festival, and subsequently embarked on an exciting partnership with the Wrocław Philharmonic Choir, a collaboration which features strongly in some of our critically-acclaimed recent oratorio recordings. Beyond the concert hall, Gabrieli is committed to the ongoing development of Gabrieli Roar, an audacious choral

training programme that takes a bold stance on the abilities of teenage singers.

This ambitious partnership with a network of leading UK youth choirs offers intensive training and mentoring to young singers to prepare them for unrivalled performance and recording opportunities alongside Gabrieli's professional musicians. Early successes in this scheme include a BBC Proms performance of Mendelssohn's *Elijah* and studio recordings of *Elijah* and Britten's *War Requiem*.

Gabrieli Roar's inaugural performance under its new name took place in February 2016 at Southwark Cathedral, followed by a large-scale celebration of Anglican choral repertoire at Ely Cathedral in July 2016. Recent projects include Haydn Masses, Purcell and Praetorius programmes and *An English Coronation*, a spectacular large-scale recreation of music from the 20th century's four coronations.

In addition to our renowned live performances, Gabrieli aims to create inspirational and thought-provoking recordings that stand out from the crowd. In 2011, Paul McCreesh established his own record label, Winged Lion, which in its first year alone released four extremely diverse recordings, underlining Gabrieli's versatility and McCreesh's breadth of vision.

The focal point of Winged Lion's output is the Wratistavia Cantans Oratorio Series, spectacular large-scale oratorio recordings made in conjunction with the Wrocław Philharmonic Choir with the kind support of the National Forum of Music, Wrocław. There are now four recordings in this series: Berlioz's *Grande Messe des Morts*, Mendelssohn's *Elijah*, Britten's *War Requiem* and Haydn's *The Seasons*, released in 2017 to universal acclaim.

The Winged Lion catalogue also includes four of Gabrieli's beloved a cappella programmes, *A Song of Farewell* (English choral repertoire from Morley and Sheppard to Howells and MacMillan), *Incarnation* (an inspiring sequence of lesser-known Christmas music), *Silence and Music* (a movingly introspective survey of English part-song in the 20th century) and *A Rose Magnificat* (works devoted to the Blessed Virgin Mary from the Renaissance to the present day); as well as *A New Venetian Coronation 1595* (the much-anticipated re-recording of the ensemble's famed 1990 reconstruction featuring music by Andrea and Giovanni Gabrieli) and Handel's *L'Allegro, il Penseroso ed il Moderato* (our first Handel recording in more than a decade). Future releases include Purcell's *King Arthur* and *The Fairy Queen*, and *An English Coronation*.

Tue 14th

Gabrieli Consort

Holy Cross Church Ramsbury Tuesday 14th May 7.30pm

Gabrieli's reputation for award-winning recordings was established during a 15-year association with Deutsche Grammophon. Our current Winged Lion releases are equally regarded as benchmark recordings, receiving accolades that include BBC Music Magazine Awards (Berlioz's *Grande Messe des Morts*, Britten's *War Requiem*), Gramophone Award (*A New Venetian Coronation 1595*) and a Diapason d'Or de l'Année (Mendelssohn's *Elijah*).

Paul McCreesh



© Ben Wright

Paul McCreesh is the founder and Artistic Director of the Gabrieli Consort & Players which he established in 1982 and with whom he has toured world-wide and made many award-winning recordings. McCreesh is well-known for the energy and passion that he brings to his music-making, and he is especially

enthusiastic about working with young musicians, broadening access to classical music. He works regularly with youth orchestras and choirs and is active in building new educational initiatives whenever possible.

McCreesh has conducted many of the major orchestras and choirs across the globe, including the Leipzig Gewandhaus, Bergen Philharmonic, Royal Northern Sinfonia, Tokyo Metropolitan Symphony, Hong Kong Philharmonic, Sydney Symphony, Verbier Festival Orchestra and Berlin Konzerthausorchester. McCreesh also enjoys regular and ongoing collaborations with Saint Paul and Basel Chamber Orchestras. In 2018-19 he conducts Elgar and Brahms for Kammerakademie Potsdam, Mendelssohn and Britten for Bamberg Symphony Orchestra, and Handel for Symphonique de Montréal, alongside appearances with Filharmonia Poznanska and MDR Radio Symphony.

From 2013-2016 he was Principal Conductor and Artistic Adviser of the Gulbenkian Orchestra (Lisbon) with whom he conducted a wide range of music from the classical period through the 19th and 20th centuries, focusing in particular on symphonic repertoire, oratorio and opera in concert, working closely with the world-renowned Gulbenkian Choir.

McCreesh has established a strong reputation in the opera house and has conducted productions at the Teatro Real Madrid, Royal Danish Opera, Opera Comique, Vlaamse Opera and at the Verbier Festival. Most recently he conducted Britten's *A Midsummer Night's Dream* at Bergen Opera, and returned to Vlaamse Opera for a production of *Idomeneo*.

In 2011 McCreesh launched his own record label, Winged Lion, in collaboration with the Gabrieli Consort & Players, Signum Classics and the Wratistavia Cantans Festival, where he was Artistic Director from 2006-2012. To date they have made ten recordings, most recently *A Rose Magnificat*, music dedicated to the Blessed Virgin Mary from the Renaissance to the present day, released in May 2018 and lauded by critics: "*Captivating... imaginative... ambitious*" (Financial Times), "*the superlative Gabrieli Consort give a formidably encompassing performance*" (BBC Music Magazine), "*pristine: carefully balanced and always cleanly tuned*" (Gramophone). Other highlights include Haydn's *The Seasons*, Britten's *War Requiem* (BBC Music Magazine Award 2014), Mendelssohn's *Elijah* (Diapason d'Or Award 2013), Berlioz's gargantuan *Grande Messe des Morts* (BBC Award 2012), and a reworking of his earlier Gabrieli disc, *A New Venetian Coronation 1595* (Gramophone Award 2013).


McCreesh's recordings on Winged Lion build on his large catalogue with Deutsche Grammophon, which includes the 2008 Gramophone Award-winning Haydn's *Creation*.



Our regular Music & Entertainment auctions include vinyl records, music memorabilia and instruments



Free valuations take place every Wednesday at
SAS, Saleroom One, Greenham Business Park, Newbury RG19 6HW

For more information call 01635 580595 or email mail@specialauctionservices.com
www.specialauctionservices.com Follow us on twitter  @SpecialAuction1

Young Artists Lunchtime Recital 2

Manu Brazo saxophone
Prajna Indrawati piano

Sponsored by The Headley Trust
With additional support from The Tillet Trust Young Artists' Platform



GEORGE GERSHWIN (1898-1937) *Rhapsody in Blue* (arr. Yoko Sakai)

The premiere of *Rhapsody in Blue* took place on 12th February 1924 in the Aeolian Hall, New York, with the Paul Whiteman Band and Gershwin at the piano. The idea of applying a jazz idiom to concert music appealed to the bandleader Whiteman as it appealed to Gershwin, and the collaboration of the two men led to this celebrated 'Experiment in Modern Music'. It began with an announcement in the press, which Gershwin later claimed had taken him by surprise, proclaiming that he was composing a new piece for the 'special concert' by the Whiteman orchestra.

Although already committed to preparing a new show for production, Gershwin was fired by Whiteman's enthusiasm. Having made full use of the notebook in which he kept ideas for tunes, he composed the music within a month. The celebrated opening solo, incidentally, originated in the player's improvisation rather than the composer's plan.

© Terry Barfoot

MANUEL DE FALLA (1898-1937) *Seven Popular Spanish Songs* (arr. Manu Brazo)

Nana - Jota - Asturiana

Falla developed a deep interest in indigenous folk music, and his preferred method was to assimilate the folk influence within his own style, rather than to quote original tunes, saying, 'I think that in popular song the spirit is more important than the letter.'

The Seven Popular Spanish Songs were shortly before the outbreak of war in 1914, at the time when he returned to Spain after having lived in Paris for several years.

Of the three numbers arranged here, *Nana* is an Andalusian lullaby, while the *Jota*, one of the most celebrated of the Spanish dance-song forms, has strong contrasts between 'voice' and accompaniment. *Asturiana* has a sophisticated accompaniment that adds an extra dimension to the lamenting effect made by the popular tune.

© Terry Barfoot

FRANÇOIS BORNE (1840-1920) *Fantasie brillante sur des airs de Carmen* (arr. Ian Roth)

With its fund of unforgettable tunes, Bizet's *Carmen* inspired a host of arrangements for different instrumental combinations. It was in 1900 that François Borne made his adaptation for flute and piano, which is here rearranged for the saxophone. Over the years it gained a wide currency, and particularly so when it was taken up by James Galway. There are some imaginative and subtle treatments of the original material, and all the famous tunes are present, building towards a most effective conclusion.

© Terry Barfoot

DARIUS MILHAUD (1892-1974) *Scaramouche*

Vif - Modéré - Brasileira

Born at Aix-en-Provence in 1892, Milhaud gained a distinctive flavour to his musical style as the result of living in Rio de Janeiro for two years from 1917. On returning to Paris in 1919, he joined with other young composers under the influence of Jean Cocteau, as a member of the group known as Les Six, his colleagues being Germaine Tailleferre, Louis Durey, Arthur Honegger, Georges Auric and Francis Poulenc.

Milhaud's suite *Scaramouche* (1937) proved so popular over time that he found himself returning to it repeatedly in order to create new arrangements for publishers. The versions for clarinet and saxophone became the best known, beyond the original piano duet version. The final movement, *Brasileira*, is like a new version of *Saudades do Brasil* of 1921, and is so close to that folk idiom that it could easily be mistaken for the real thing.

© Terry Barfoot

PEDRO ITURRALDE (b. 1929) *Pequeña Csarda*

Pedro Iturralda was a pioneer of the Spanish jazz style, and his *Pequeña Csarda* (*Little Dance*) is designed as a virtuoso composition for the saxophone. The csarda itself originated as an Hungarian gypsy dance in binary form, beginning slowly and then concluding at a very fast tempo.

© Terry Barfoot

Vario Duo

Corn Exchange Newbury Wednesday 15th May 12.30pm

Vario Duo

Created on October 2016 when Manu Brazo (saxophone) and Prajna Indrawati (piano) began to study their Master's degree in Performance at the Royal College of Music of London. Only one month after that they began to perform regularly. Since then they have given more than fifty performances in the UK, Spain and Greece, including St Martin in the Fields, Victoria Albert Museum and St James's Piccadilly among other venues.

In July 2018 they were appointed as BBC Introducing Artist and performed and gave an interview on BBC Radio 3's *In Tune*, with Sean Rafferty. They are sponsored by The Tillett Trust, Concordia Foundation, Talent Unlimited and RCM Creative Careers Center.

Manu Brazo



Spanish saxophonist Manu Brazo was born in Utrera (Seville) in 1993.

In July 2018 he was appointed BBC introducing artist and performed and was interviewed on BBC Radio 3's *In Tune*.

Manu made his concerto debut in the UK with The Guildford Symphony

Orchestra in 2016. In 2017 he performed Tansy Davies's *Saxophone Concerto* with The London Sinfonietta, he has also performed with The RCM Philharmonic, The London City Orchestra, OSC (University of Seville), Orquesta Filarmonía de Granada and RCM New Perspectives with which he premiered Dan Chappell's *Saxophone Concerto*.

Manu won the Royal College of Music Saxophone Competition 2017 (Jane Melber Prize), was awarded the Jellinek Award in the 2017 "Guildford Symphony Orchestra Competition for Young Soloists" and won first prize in the 2016 Concerto Competition at Conservatorio Superior de Musica Manuel Castillo of Seville. He also was selected to take part in the 2017 London Sinfonietta Academy and to collaborate with the National Youth Orchestra Youth Musician Symphony Orchestra (YMSO).

Manu was chosen for the Tillett Trust Young Artist Program 2018/2019 and was selected to take part in the Britten-Pears YAP 2018, playing at the Snape Proms under the baton of Marin Alsop

He performs regularly in the UK and internationally as a soloist and with pianist Prajna Indrawati (Vario Duo). Manu plays the baritone saxophone in The SQ4 saxophone quartet, with whom he has achieved First Prize in the I Jose Gamez Chamber Music Competition

and Third Prize in I Yago Foundation Chamber Music Competition; the quartet has performed for national and international radio and TV channels, and in many notable venues including the Teatro de la Maestranza in Seville and MAMA in Algeria.

He is now studying for an Artist Diploma course at the Royal College of Music of London, being a Sir Roger and Lady Carr Soirée d'Or Scholar. In 2018 Manu finished his Masters in Performance at the RCM with Kyle Horch (RCM scholar supported by Dr Michael West). He is a Drake Calleja Trust Scholar and a Talent-Unlimited and Concordia Foundation Artist. Manu completed his undergraduate studies in Seville at the Conservatorio Superior de Música Manuel Castillo with Juan Jimenez.

Prajna Indrawati



Indonesian pianist Prajna Indrawati obtained her Masters of Performance degree in Piano Accompaniment at the The Royal College of Music under the tutelage of Roger Vignoles, Kathron Sturrock and Simon Lepper. As an accompanist she has performed in several high-profile venues in London, such as The Victoria and

Albert Museum, The Royal Festival Hall and the book launch of *Brahms and his Poet* by Natasha Loges at The Royal College of Music. She was awarded second place Accompanist Prize in the "Brooks- van der Pump" English Song Competition and Joan Chisell Schumann Competition, and won the Titanic Memoriam Award for accompanist in Lies Askonas Competition 2018. Recently she joined the 2018 Oxford Lieder Mastercourse Programme with lead tutor Wolfgang Holzmair and guest tutors Véronique Gens, Roger Vignoles, Eugene Asti, Susan Manoff and Helen Abbott. With her Vario Duo partner Manu Brazo she has performed on BBC Radio 3's *In Tune*, and at The Victoria and Albert Museum and St. James Piccadilly, as well as in Seville and Crete. She has participated in masterclasses with renowned pianists Susan Manoff, Michael Dussek, Hans-Jürgen Schnoor, Adam Gyorgy, Patrick Zygmansky, amongst others. She achieved her Diploma in Piano Performance and Grade 8 Singing from ABRSM.

Today's Young Artists Lunchtime Recital is supported by The Tillett Trust as part of its Young Artists' Platform programme of helping talented young musicians to find performing opportunities in the early stages of their professional careers.

Our mortgages and savings will
put a **SPRING** in your step.



Newbury Building Society is a proud sponsor of the Newbury Spring Festival 2019.

Visit our Newbury, Hungerford or Thatcham branch today.

Call: 01635 555 700 | **Visit:** newbury.co.uk

Newbury Building Society is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority (Financial Services Register number 206077). 7432



Film: Scott of the Antarctic (U)

Corn Exchange Newbury Wednesday 15th May 7.30pm

One of Ealing Studios' most lavish productions, *Scott of the Antarctic* is the epitome of the well-made British film, a meticulous recreation of Captain Robert Falcon Scott's doomed 1910-12 expedition to the South Pole, with John Mills as the stiff-upper-lipped hero, and a memorably bleak, desolate score by Ralph Vaughan Williams.

The score generally recognised as one of British film music's finest achievements, was reworked in 1952 as *Sinfonia Antartica*, the composer's seventh symphony.

Hugh Cobbe, Chairman of the RVW Trust will give a short introduction and background to the Vaughan Williams score before the screening.

Sponsored by Vaughan Williams Charitable Trust



Charles Frend	Director	Larry Burns	P.O. P. Keohane R.N.
Walter Meade	Writer	Edward Lisak	Dimitri
Ivor Montagu	Writer	Melville Crawford	Cecil Meares
Ralph Vaughan Williams	Composer	Christopher Lee	Bernard Day
John Mills	Captain R.F. Scott R.N.	John Owers	F.J. Hooper
Diana Churchill	Kathleen Scott	Bruce Seton	Lt. H. Pennell R.N.
Harold Warrender	Dr. E.A. Wilson	Clive Morton	Herbert Ponting F.R.P.S.
Anne Firth	Oriana Wilson	Sam Kydd	Leading Stoker E. McKenzie R.N.
Derek Bond	Captain L.E.G. Oates	Mary Merrett	Helen Field
Reginald Beckwith	Lt. H.R. Bowers R.I.M.	Percy Walsh	Chairman of Meeting
James Robertson Justice	P.O. (Taff) Evans, R.N.	Noel Howlett	First Questioner
Kenneth More	Lt. E.G.R. (Teddy) Evans R.N.	Philip Stainton	Second Questioner
Norman Williams	Chief Stoker W. Lashly R.N.	Desmond Roberts	Admiralty Official
John Gregson	P.O. T. Crean R.N.	Dandy Nichols	Caroline
James McKechnie	Surgeon Lt. E.L. Atkinson R.N. (as James Mc Kechnie)	David Liney	Telegraph Boy (as David Lines)
Barry Letts	Apsley Cherry-Gerrard		
Dennis Vance	Charles S. Wright		

The Grand Tour

St George's Church Wash Common Wednesday 15th May 7.30pm

The Grand Tour

Ensemble Masques

Olivier Fortin	director and harpsichord
Robbie Fletcher-Hill	actor
Louis Créch	violin
Simon Pierre	violin
Kathleen Kajioka	viola
Guillaume Cuiller	oboe
Mélisande Corriveau	'cello
Benoît Vanden Bemden	double bass

Sponsored by Mécénat Musical Société Générale, with support from Bureau Export



I. ENGLAND & CHANNEL CROSSING

HENRY PURCELL (1659-1695)

- Overture (*Abdelazer*, 1695)
- Rondeau
- 2nd Act Tune – Aire

MARIN MARAIS (1656-1728)

Excerpts from *Alcione*, 1706

- Tempête
- Chaconne

II. PARIS & VERSAILLES

MICHEL CORRETTE (1707-1795)

- Allegro (*Sonata op.20 n. 2 from Les délices de la solitude*)

ANDRE CAMPRA (1660-1744)

Excerpts from *l'Europe Galante*, 1697

- Air pour les plaisirs
- Passepieds

MICHEL-RICHARD DELALANDE (1657-1726)

- Chaconne (*Les Fontaines de Versailles*, 1683)

MARIN MARAIS

- Marche pour les bergers et les bergères (*Alcione*)

JEAN-PHILIPPE RAMEAU (1683-1764)

- Le Vézinet (*Pièces de clavecin en concerts*, 1741)

MICHEL CORRETTE (1707-1795)

- Les Sauvages

Interval

III. VENICE & ROME

CLAUDIO MONTEVERDI (1567-1643)

- *Sanctorum meritis Primo* (*Selva Morale e Spirituale*)

TOMASO ALBINONI (1671-1751)

Excerpts from *Sinfonia a cinque* op. 2 in G Major

- Grave-adagio
- Allegro

ANTONIO VIVALDI (1678-1741)

Concerto for strings in G Major RV 157

- Allegro

ALESSANDRO MARCELLO (1684-1750)

Concerto for oboe in D Minor S.Z 799

- Adagio
- Presto

ARCANGELO CORELLI (1653-1713)

Excerpts from the *Concerto Grosso* in D Major, Opus 6, Nr. 1

- Allegro
- Allegro

IV. GERMANY

G.P. TELEMANN (1681-1767)

Excerpts from *Les Nations* TWV 55:B5

- les Moscovites
- les Suisses
- les Portugais

J.S. BACH (1685-1750)

- *Sinfonia, Die Elenden sollen essen*, BWV 75

The Grand Tour

St George's Church Wash Common Wednesday 15th May 7.30pm

The Grand Tour

The Grand Tour was a fashionable way for young 18th century aristocrats — mainly British — to broaden their minds. To travel across Europe and gain exposure to its wide ranging views, ideas, art and customs, was considered a finishing element of a proper education.

Inspired by this tradition, French period instrument group Ensemble Masques offers a concert that transports the listener on a musical voyage with stops in the great cities of France, Italy and Germany, where works by Rameau, Couperin, Vivaldi, Bach and Telemann were performed. Guided by the words of those very travellers, this program not only situates the music in its creative context, but also sheds new light on the period and places visited.

Ensemble Masques



Renowned as much for their expressiveness and vitality as for their integrity and precision, Masques is an ensemble which fully embodies the dynamic spirit of the Baroque. The name of the group is inspired by the masques of Elizabethan England — dramatic entertainments that incorporated music, dance and poetry. The six members of Masques each have impressive individual careers, with a collective résumé that encompasses a prestigious roster of international early music ensembles. When they come together, their combined breadth of experience is felt in an uncommon interpretive depth, bound together by an equally uncommon chemistry which continues to mesmerize audiences and critics alike.

"One is struck by the perfect balance between the musicians, by the osmosis in the slightest nuances of the rubato, in the quantity of hair applied to the string..." – Classica

A chamber group without conductor, Masques benefits from the creative involvement of each member. Their shared curiosity has led them, and their audiences, along an ever-evolving path of discovery. From their deep immersion into the fascinating world of 17th century German music, to the unveiling of Telemann's universalism, humour and humanism, to their interest in the initiatory journey of "The Grand Tour," Masques' artistic

choices are underpinned by the same appetite for trade, blending, borrowing and mixing that was the very breath of the Baroque era itself. It is a spirit reflected in the diverse nationalities of Masques' musicians, who hail from Australia, Belgium, Canada, Finland and France — and through their playing, made new.

"Old music ... perhaps, but played in this way, still stirs the heart." www.leparnassemusical.com

Masques' concert schedule has taken them to Germany, Italy, France, Portugal, Spain, Poland and Austria; to The Netherlands at Amsterdam's Musiekgebouw and Utrecht's renowned Early Music Festival; to Belgium at Brussels' Bozar, Antwerp's AMUZ and Gent's Bijloke. They have also appeared in most major centres in Canada and the United States, including New York, Toronto, Montreal, Vancouver and Los Angeles. An exclusive artist for the ALPHA label, their discs dedicated to 17th century Austrian composers Johann Heinrich Schmelzer and the almost unknown Romanus Weichlein have enjoyed unanimous critical praise, between them receiving the Diapason d'Or, the "ffff" Telerama, the two "Chocs" de Classica and Gramophone Magazine's "Editor's Choice" award. Most recently, they have celebrated the music of Georg Philipp Telemann with an acclaimed recording of his Theatrical Overture-Suites, in honour of the 250th anniversary of the composer's death in 1767. Other critically acclaimed albums have been recorded on the ATMA, Dorian and Analekta labels. Two forthcoming recording projects for ALPHA are slated for release in 2019.

Olivier Fortin



© Jean-Baptiste Millot

Olivier Fortin graduated with distinction from the Québec Conservatory in 1995. He continued his training with Dom André Laberge, obtained a Masters Degree from University of Montreal under the direction of Réjean Poirier, and received scholarships for studies in Paris with Pierre Hantai and in Amsterdam with Bob van Asperen. In 1997 he was awarded top prizes at the Montreal Bach Competition and the Bruges Festival. He is in demand as a soloist and chamber musician, touring and recording throughout Europe, China and South Korea, the United States and Canada with Masques, Capriccio Stravagante and Tafelmusik Baroque Orchestra.

He also performs with Skip Sempé and Pierre Hantai in programs of music for two and three harpsichords. Olivier has appeared in the Festivals of Berkeley, La Roque d'Anthéron, Utrecht, Aldeburgh, Regensburg, Zermatt,

The Grand Tour

St George's Church Wash Common Wednesday 15th May 7.30pm

Montreal Baroque; Music Before 1800 and the Frick Collection in New York, the Cite de Musique in Paris, the Centre de Musique Baroque de Versailles, BOZAR Music in Brussels, the Folle Journée in Nantes, Bilbao and Lisbon and the Festival Bach de Lausanne. As both solo harpsichordist and featured collaborative artist he has recorded more than twenty CDs for Alpha, ZZT, Analekta, Atma, Paradizo, Teldec and Alpha Classics – the latest release being an album dedicated to Fr Couperin's "l'Art de toucher le Clavecin".

Since 1998, the ensemble has become a strategic meeting point for young Canadian and European musicians. From 2004-2008 he taught harpsichord and chamber music at the Conservatoire de Musique de Quebec, and he currently teaches at the Tafelmusik Summer Institute in Toronto.

Robbie Fletcher-Hill



Robbie Fletcher-Hill recently graduated from Royal Central School of Speech and Drama, with a First Class Honours in Acting.

Previous roles whilst studying include the title roles in *Hamlet* and *King Lear*, Sebastian and Maria (*Twelfth Night*), Orestes (*The Oresteia*), Jimmy (*Look Back in Anger*), and Gabriel York (*When The Rain Stops Falling*).

Most recently Robbie has wrapped filming on his first feature short *Toby's Song*, written and directed by Eric Ritter, playing Toby.



Douai Abbey wishes the 2019 Newbury Spring Festival great success.

The Abbey is the home of a community of Benedictine monks who lead the Christian life in the monastic tradition and welcome others as guests.

Concerts are held in the Abbey Church throughout the year. To join our mailing list, please contact concerts@douaiabbey.org.uk

The Abbey is also an attractive and affordable venue for conferences, meetings and retreats, both day and residential.

To book a retreat or for more information, please contact guestmaster@douaiabbey.org.uk

Details on our website: www.douaiabbey.org.uk

Leonardo, 500 Years On

Shaw House Newbury Thursday 16th May 3.00pm

A Talk by Dr Matthew Landrus

To mark the 500th anniversary of the death of one of the greatest geniuses, the quintessential Renaissance Man Leonardo da Vinci, Dr Matthew Landrus of Oxford University, Leonardo authority and author of a recent book on him, talks about the polymath's achievements as artist, scientist and innovator, while also discussing recent attributions, such as the controversial *Salvator Mundi*.

Sponsored by The Englefield Charitable Trust

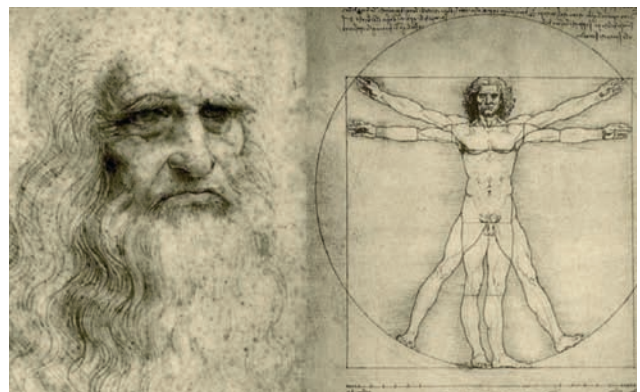
Dr Matthew Landrus



Dr Matthew Landrus is a Research Fellow at Wolfson College and the Faculty of History at the University of Oxford. Most of his publications address engagements between early modern visual culture, natural philosophy and technology, focusing in many cases on contributions by Leonardo da Vinci. His books include

The Treasures of Leonardo (2006), *Leonardo da Vinci's Giant Crossbow* (2010), *Le Armi e le Macchine da Guerra: il de re Militari di Leonardo* (2010) and *Instruments and Mechanisms: Leonardo and the Art of Engineering* (2013).

Thu 16th



Sarod Maestros with Jennifer Pike

Corn Exchange Newbury Thursday 16th May 7.30pm

Soul Strings

Ayaan Ali Bangash	sarod
Amaan Ali Bangash	sarod
Jennifer Pike	violin
Sanju Sahai	tabla

Tonight's concert aims to preserve the essence of both Indian and Western traditions so that they can flow into each other without artistic compromise. The aim of this process is to explore the common musical "DNA" of both traditions.

Indian classical music has had a very spiritual and scientific development and growth. This was a phenomenon that existed from Vedic times, when the earliest version of classical music were the Vedic chants. Interestingly, the effect of all the twelve notes on our body, mind and soul are very scientific. Various permutations and combinations give the scales a shape of a raga. However, a raga is much more and beyond - it's not just a mere scale. A raga has to be invoked, understood and cared for, like a living entity. People might find it amusing but in olden days, and even to some extent now, artists would say, 'Don't mess with a raga, it can curse you!'. We come together with the brilliant Jennifer Pike in the spirit of sharing the unique treasures of our own traditions as well as finding common ground in ragas and Medieval modes, Vibrato (pitch inflection on a single note), portamento and gamakas (the sliding melodic ornaments connecting notes). Along with the sarods and violin, we have tabla, a membranophone percussion instrument originating from the Indian subcontinent, accompaniment in all the pieces.

Sacred Evening (Raga Yaman)

Ayaan Ali Bangash and Jennifer Pike

Sacred Evening is cast by its composer, Amjad Ali Khan in *Raga Yaman*, in a metric cycle of 16 beats. This raga, not surprisingly, is usually associated with the evening and with the dying of the day. The sarod and violin open the introduction together in a slightly drowsy trance that leaves one in the same space as Mallarmé's *Afternoon of a Faun*. The autumnal atmosphere of the alaap (introduction) gives way quickly as the main melody arrives in that familiar texture of repeated notes in the spirit of the dulcimer or cimbalom.

By the Moon (Raga Behag)

Amaan Ali Bangash and Jennifer Pike

Also composed by Amjad Ali Khan, *Raga Behag* is a raga that is profoundly associated with the second quarter of the night, set to a 16-beat meter. The ascending version of the raga is again pentatonic, while the descending version oscillates between various versions of the raised and normal fourth scale degree. The violin leads us into the alaap with various versions of the rising raga, preparing the way for the sarod to embark on a fairly typical exploration of the intervals and pitches, waiting as it were, for the melodic edifice to reveal itself. Sarod and violin embrace each other in a unison exposition of the main tune which is a mildly modified iteration of the raga.

Romancing Earth (Raga Pilu)

Amaan Ali Bangash, Ayaan Ali Bangash and Jennifer Pike

Raga Pilu, often described as a peaceful raga, is associated with the second quarter of night. Amjad Ali Khan's melody is a profoundly vocal idiom that shares much with the Indian classics and latter-day Bollywood.

This performance is shaped as a binary structure with an extended alaap. The sarod opens the seven-part introduction with an ethereal descent of the notes of the raga, as it emerges from the accompanying drone. The sarods and violin now exchange improvised embellishments of the raga as well as the melody. Close listening will reveal how the violin portamento at the critical cadential moments before passing the line back reveals its kinship to the Indian slides (gamakas). The sarods and violin alternate with virtuoso improvised arabesques on the tune, while the other intones the notes of the raga below in the very same spirit as the cantus firmus styles of Medieval and Renaissance European music.

Temple of Hope (Raga Kirwani)

Amaan Ali Bangash, Ayaan Ali Bangash and Jennifer Pike

Raga Kirwani is identical to the harmonic minor mode in Western Music and is well-known as a raga appropriate for instrumental music. The violin opens the introduction with a dramatic octave-wide fanfare (coincidentally identical to the first sounds of Richard Strauss' *Also sprach Zarathustra*, familiar to most listeners as the opening music of Stanley Kubrick's *2001: A Space Odyssey*). The introduction, first in conversation with one sarod and then the other, proceeds to explore the inner space of the raga from above or below as one might examine a polished gemstone from different angles and varied light before setting it, while the different strings of the violin and sarods flash a veritable kaleidoscope of colours. We are then led by the violin with sarods accompanying it into the central body of the work where all three sing the main melody together, making feints at imitating each other. Finally at the climax, the sarods join the fray, but at the dissonant interval of a fourth away from

Sarod Maestros with Jennifer Pike

Corn Exchange Newbury Thursday 16th May 7.30pm

the violin lending a fantastical shade of avant-garde psychedelia to the proceedings before all three merge in an utterly ecstatic blur of dazzling harmony propelling not only the listener and themselves, but the very future of this meeting in the temple of Indian and Western music into a new dimension and new possibilities of hope.

© George Mathew

Amaan Ali Bangash and Ayaan Ali Bangash



Amaan Ali Bangash and Ayaan Ali Bangash represent the seventh generation of a musical lineage known as the Senia Bangash School. Disciples of their father, the great sarod maestro Amjad Ali Khan, both were initiated into the fine art of sarod playing from an early age, with each brother giving their first public performances at the age of eight.

They have performed across the globe, including appearances at Carnegie Hall and the Kennedy Center in the USA, Royal Festival Hall, Symphony Hall and Barbican Centre in the UK, Konzerthaus Vienna, Concertgebouw Amsterdam, Esplanade Singapore and Sydney Opera House. They have also appeared at festivals including WOMAD, Edinburgh International Festival and World Beat in Brisbane.

Their pioneering approach to the repertoire has led them to collaborate with percussionist Evelyn Glennie, guitarist Derek Trucks of the Allman Brothers Band, cellist Matthew Barley, Bulgarian violinist Elmira Dararova and folk singer Carrie Newcomer. They also regularly perform their father's sarod concerto *Samaagam* which they have played with The London Philharmonic Orchestra, Britten Sinfonia and The Moscow State Philharmonic.

Along with their father they are Gold Medal winners at the Global Music Awards for their outstanding contribution to the global music industry and excellence in the classical music sphere. This honour was bestowed on the trailblazing trio in recognition of their *Peace Worshippers* album which was released in July 2017 by Affetto Records and distributed by Naxos.

Highlights of the 2018/19 season include performances

with Amjad Ali Khan at London's Royal Festival Hall, WOMADelaide and WOMAD New Zealand festivals, and performances of *Samaagam* in Melbourne, Houston, Portland, New Jersey and the United Nations Headquarters in New York City, as part of the annual UN day. As a duo, they perform a programme of crossover classical repertoire with violinist Jennifer Pike at Wigmore Hall, Swaledale Festival and Newbury Spring Festival.

Jennifer Pike



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

Jennifer first gained international recognition in 2002 when, aged twelve, she became the youngest ever winner of the BBC Young Musician of the Year and the youngest major prize-winner in the Menuhin International Violin Competition. Aged fifteen she made acclaimed debuts at the BBC Proms and Wigmore Hall, and her many subsequent Proms appearances include being a 'featured artist' in 2009. She was invited to become a BBC New Generation Artist (2008-10), won the inaugural International London Music Masters Award and became the only classical artist ever to win the South Bank Show/Times Breakthrough Award.

Performing extensively as soloist with major orchestras worldwide, Jennifer's highlights include concertos with all BBC orchestras, London Philharmonic, Brussels Philharmonic, City of Birmingham Symphony, Dresden Philharmonic, Rheinische Philharmonie, Strasbourg Philharmonic, Oslo Philharmonic, Royal Liverpool Philharmonic, Philharmonia, Royal Scottish National Orchestra, Hallé, Tampere Philharmonic, Malmö Symphony, Royal Stockholm Philharmonic, Prague Symphony, Auckland Philharmonia, Singapore Symphony, Tokyo Symphony and Nagoya Philharmonic orchestras. She has appeared as a Guest Director with the BBC Philharmonic and Manchester Camerata. She made her Carnegie Hall debut playing Vaughan Williams' *The Lark Ascending* with the Chamber Orchestra of New York, also recorded for Naxos.

Eminent conductors with whom she has worked include Jirf BelohLävek, Martyn Brabbins, Sir Mark Elder, James Gaffigan, Richard Hickox, Christopher Hogwood, Andris Nelsons, Sir Roger Norrington, Michael Sanderling, Jukka Pekka Saraste, Leif Segerstam, Tugan Sokhiev, John Storgårds and Mark Wigglesworth.

Thu 16th

Sarod Maestros with Jennifer Pike

Corn Exchange Newbury Thursday 16th May 7.30pm

As a recitalist and chamber musician, Jennifer has collaborated with artists including Anne-Sophie Mutter, Nikolaj Znaider, Adrian Brendel, Nicolas Altstaedt, Maxim Rysanov, Ben Johnson, Igor Levit, Martin Roscoe, Tom Poster and Mahan Esfahani. In 2016 her series of recitals at LSO St Luke's were broadcast on BBC Radio 3. She appears regularly at the Wigmore Hall and in 2017 curated and performed three recitals in one day celebrating Polish music. A disc of Polish violin works followed in January 2019 on Chandos, which was richly rewarded by the critics.

An enthusiastic promoter of new music, she has had many works written for her, including Hafliði Hallgrímsson's *Violin Concerto*, which she premiered with the Scottish Chamber Orchestra and Iceland Symphony Orchestra, Charlotte Bray's *Scenes from Wonderland* with the London Philharmonic Orchestra at the Royal Festival Hall and Andrew Schultz's *Violin Concerto* and *Sonatina for solo violin*.

Her prolific and widely-acclaimed discography on Chandos, Sony and ABC Classics includes the Sibelius *Violin Concerto* with the Bergen Philharmonic and Sir Andrew Davis, Miklós Rózsa's *Violin Concerto* with the BBC Philharmonic and Rumon Gamba, Bach with

Sinfonietta Cracovia and Schultz with the Tasmanian Symphony Orchestra. She recently recorded the Mendelssohn *Violin Concerto* with the City of Birmingham Symphony and Edward Gardner for Chandos, which was acclaimed in the Observer for her "innate musicality and mercurial technique" and as "breathtakingly beautiful" by the Sunday Herald.

Plans for the 2018/19 season include concerts with the City of Birmingham Symphony, Zurich Chamber Orchestra, Czech National Symphony and return invitations from the Royal Philharmonic, BBC Philharmonic, English Chamber and Rheinische Philharmonie. She also gives numerous recitals across the UK and abroad.

She was invited to become an ambassador for the Prince's Trust and Foundation for Children and the Arts, and is patron of the Lord Mayor's City Music Foundation.

KITCHEN & BAR



View our Newbury Spring Festival menu or
book a table online at:
www.cornexchangenew.com/kitchen



WWW.CORNEXCHANGENEW.COM
BOX OFFICE 0845 5218 218

(Calls cost 2p per minute plus your telephone company's access charge)



Imogen Cooper, Henning Kraggerud & Adrian Brendel

St Lawrence Church Hungerford Thursday 16th May 7.30pm

Imogen Cooper piano
Henning Kraggerud violin
Adrian Brendel 'cello

Beethoven *Six Bagatelles* Op 119
Beethoven Piano Trio Op 1 No 1

Interval

Beethoven Piano Trio Op 97 *Archduke*

Imogen Cooper is joined by regular colleagues Adrian Brendel and Henning Kraggerud in a programme celebrating Beethoven's chamber music.

The concert opens with Beethoven's six solo *Bagatelles* before moving on to the spirited precision of his first *Piano Trio*.

After the interval we move into another world with the grandly spacious *Archduke Trio* (1811), with its symphonic first movement, sublime *Andante cantabile* and jubilant finale.

Sponsored by Doves Farm Foods, Mrs Katalin Landon,
Mrs Sarah Scrope and an anonymous supporter



LUDWIG VAN BEETHOVEN (1770-1827)

Six Bagatelles, Opus 119

Allegretto (G minor)

Andante con moto (C major)

à l'Allamende (D major)

Andante cantabile (A major)

Risoluto (C minor)

Andante - Allegretto (G major)

C major

Moderato cantabile (C major)

Vivace moderato (A minor)

Allegramente (A major)

Andante ma non troppo (B major)

It would be a pity to underestimate Beethoven's three sets of *Bagatelles* (Opus 33, 119 & 126). The publishing house of Peters even returned the manuscripts of some, commenting that Beethoven should have considered it beneath him to spend his time on such trivialities. Yet while they may not be major works, they still contain 'the essential Beethoven', as witnessed in the *Opus 119* set of 1824. The adjacent *Opus* (120), incidentally, is the *Diabelli Variations*.

The nature of these pieces suggests that Beethoven intended their performance as a set, while offering also the option of independent selections. The style is that of distillation; at the same time, the improvisatory quality that marks these compositions is also important. Perhaps the *Bagatelles* give us a special insight into the nature of Beethoven's public improvisations, so important to his performing career in Vienna, and this seems the more so since the music is at once charming and enigmatic.

When in due course the *Bagatelles* duly appeared in London courtesy of the publisher and composer Clementi, he described them as '*Trifles for the Pianoforte, consisting of eleven pleasing pieces composed in various styles*'.

© Terry Barfoot

Piano Trio in E flat major, Opus 1 No. 1

1. *Allegro*

2. *Adagio cantabile*

3. *Scherzo: Allegro assai*

4. *Finale: Presto*

The piano trio - the combination of piano, violin and cello - was one of the central types of classical chamber music. Much favoured by Haydn, it also interested Mozart, while its importance for Beethoven is reflected in the fact that after his arrival in Vienna in 1792 his first published music was a set of three trios. He began writing trios around the time Haydn visited Bonn in 1791, en route for England, and in due course Beethoven dedicated his three *Piano Trios*, *Opus 1*, to Haydn by way of tribute.

The most novel feature of the *Trio in E flat major, Opus 1 No. 1*, is that there are four movements rather than the three to be found in the examples by Haydn and Mozart. This expansion already indicates Beethoven's creative ambition, and so too does the flamboyant piano part, which confirms that the composer intended to perform the music himself.

The first movement is conceived on a broad scale, while the lengthy coda (closing phase) is a portent of later masterpieces, not least the famous *Eroica* Symphony. The slow movement is notable for the beauty of its melodic line, with the piano generally leading the way. The development extends the agenda, offering subtle textures along with solo opportunities for the stringed instruments.

Beethoven capriciously begins the *Scherzo* with the violin alone; moreover, the music has an enigmatic quality, both rhythmically and melodically. But it is in the finale that the influence of Haydn is most clearly heard. For this lively movement abounds in that priceless quality which should be treasured in music as in life: wit.

© Terry Barfoot

Imogen Cooper, Henning Kraggerud & Adrian Brendel

St Lawrence Church Hungerford Thursday 16th May 7.30pm

Piano Trio in B flat major, Opus 97 *Archduke*

1. *Allegro moderato*
2. *Scherzo: Allegro*
3. *Andante cantabile* -
4. *Allegro moderato*

Beethoven composed trios at regular intervals from his early years in Vienna after 1792, until the time when his deafness made performing chamber music impossible for him; the last of his trios is the famous *Archduke*, *Opus 97*. This magnificent work was composed in 1811 for Beethoven's friend and benefactor, the Archduke Rudolph, who was himself a talented pianist. Although the claims of several earlier pieces should not be discounted, the *Archduke* is undoubtedly the composer's finest achievement in the genre.

The spacious opening theme has an ambiguous yet compelling quality, and this personality is the chief reason why it has always been open to different interpretations in performance. Within the first few bars the increasingly contrapuntal lines allow for various subsidiary ideas to be heard, and from these the substantial range and intellectual rigour of the movement's structure are developed.

The Scherzo has a rhythmic insistence and ingenuity which by now have become the trademarks of Beethoven's 'middle period' style, by turns pointed and forceful. The central trio section, which takes the form of a mysterious fugato, is strange and compelling as well as unexpected.

The basic material of the third movement variations is a theme of hymn-like character, whose nature has that 'sublime simplicity' which is found so often in the Beethoven's later compositions, such as his final string quartets. This example generates one of his finest slow movements.

After the extraordinary concentration and inwardness of the *Andante*'s closing pages, with their hushed recitatives, the sudden arrival of the rondo theme of the finale, which follows without pause, makes a particularly strong impression. The effect is to release the tension that has been gathering. For it is the function of this finale to transport the Trio towards a new kind of experience, to achieve the unequivocal affirmation of a 'triumphant' quasi-romantic conclusion.

© Terry Barfoot



Wholemeal Spelt Bread

Experience the taste of organic ancient grains

Here at Doves Farm in Hungerford, we believe few things compare to the joy of baking something new. That's why we've created a range of flours expertly milled from organic ancient grains, including Spelt, Rye, KAMUT® Khorasan, Emmer and Einkorn. Packed with unique, naturally delicious flavours, our range of ancient grain flours add variety to breads, biscuits, cakes, pastry and much more.

Discover the range and tasty recipe inspiration at dovesfarm.co.uk.



Imogen Cooper, Henning Kraggerud & Adrian Brendel

St Lawrence Church Hungerford Thursday 16th May 7.30pm

Imogen Cooper



Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the Berliner Philharmoniker with Sir Simon Rattle, Sydney Symphony with Simone Young, the BBC Scottish

Symphony Orchestra with Thomas Dausgaard and the Aurora Orchestra with Nicholas Collon, the latter including performances in London and at the Concertgebouw in Amsterdam. Her solo recitals this season include London, Philadelphia and Baltimore.

Imogen has a widespread international career and has appeared with the New York Philharmonic, Philadelphia, Boston, Cleveland, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Budapest Festival, NHK and London Symphony Orchestras. She has also undertaken tours with the Camerata Salzburg, Australian and Orpheus Chamber Orchestras. She has played at the BBC Proms and with all the major British orchestras, including particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia. Her recital appearances have included Tokyo, Hong Kong, New York, Singapore, Paris, Vienna, Prague and the Schubertiade in Schwarzenberg. Last season she performed a series of recitals at the Wigmore Hall in London, focussing on Haydn and Beethoven.

As a supporter of new music, Imogen has premiered two works at the Cheltenham International Festival; *Traced Overhead* by Thomas Adès (1996) and *Decorated Skin* by Deirdre Gribbin (2003). In 1996 she also collaborated with members of the Berliner Philharmoniker in the premiere of the quintet *Voices for Angels*, written by the ensemble's viola player, Brett Dean.

Imogen is a committed chamber musician and performs regularly with Henning Kraggerud and Adrian Brendel. As a Lieder recitalist, she has had a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio. Her discography includes Mozart Concertos with the Royal Northern Sinfonia (Avie), a solo recital at the Wigmore Hall (Wigmore Live) and a cycle of solo works by Schubert recorded live and released under the label *Schubert Live*. Her recent recordings for Chandos Records feature music by Brahms, Chopin, Liszt, Wagner and Robert and Clara Schumann.

Imogen received a CBE in the Queen's New Year Honours in 2007 and was the recipient of an award from the Royal Philharmonic Society the following year. In 1997 she was awarded Honorary Membership of the Royal Academy of Music and in 1999 she was made a Doctor of Music at Exeter University. Imogen was the Humanitas Visiting Professor in Classical Music and Music Education at the University of Oxford for 2012-13. The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty.

Henning Kraggerud



Norwegian violinist Henning Kraggerud is Artistic Director of the Arctic Philharmonic Chamber Orchestra. His extraordinary reach as an artist is a result of his versatility and passion for music, as well as the genuine quality to his playing and the beauty of his performances. His teaching and educational

writings provide fascinating insights into his multi-faceted approach to music-making, while his composing, arranging and improvising – frequently bringing his own works into the concert hall – recall the spirit of the old masters such as Josef Suk and Eugène Ysaÿe.

In the 2018/19 season, Henning is Artist in Residence with the Kristiansand Symphony Orchestra in Norway and the Poznan Philharmonic Orchestra in Poland. His eminence as a soloist and play/director have led to invitations time and again to many of the world's most significant orchestras, most recently the Toronto Symphony, Baltimore Symphony, Danish National Symphony, Tonkünstler Vienna, BBC Scottish Symphony, Tasmanian Symphony and Macao orchestras. Highlights of the current season include debuts with the Deutsche Kammerakademie Neuss am Rhein, Orchestra della Toscana, Royal Danish Opera orchestra and Kuopio Symphony. Henning also returns to Helsingborg Symphony and Vancouver Symphony orchestras and appears with Camerata Salzburg and Janine Jansen at the Salzburg Mozartwoche and on tour in Germany.

Henning is a prolific composer whose works are performed by many prominent musicians and orchestras around the globe. His largest-scale work to-date is entitled *Equinox: 24 Postludes in All Keys for Violin and String Orchestra*. Commissioned, premiered and recorded by the Arctic Philharmonic Chamber Orchestra with Henning as soloist, the work was composed as a musical counterpart to a story specially written by world-famous

Imogen Cooper, Henning Kraggerud & Adrian Brendel

St Lawrence Church Hungerford Thursday 16th May 7.30pm

author Jostein Gaarder, and has been hailed as “a *fascinating composition to return to over and over again*” (MusicWeb International). In 2017 Henning composed a violin/piano version of *Equinox*, which was premiered in Norway in 2018 with pianist Clare Hammond and Jostein Gaarder narrating.

Henning’s output as a composer also includes *Preghiera*, commissioned and performed by the Brodsky Quartet in 2012 and *The Last Leaf*, given its first performance in 2014 by the Britten Sinfonia, as well as cadenzas for two of Haydn’s cello concertos commissioned by Clemens Hagen in 2015 and *Victimae Paschali* for choir and orchestra commissioned by the Trondheim Chamber Music Festival. In 2017 the Ostrobothnian Chamber Orchestra commissioned and performed Topelius Variations for string orchestra, which Henning performed again later that year in an extensive national tour with the Australian Chamber Orchestra.

With his ever-present spirit of discovery, Henning gave the 21st century premiere of the Johan Halvorsen *Violin Concerto* with the Norwegian Chamber Orchestra at the 2016 Risør Chamber Music Festival. Originally premiered in 1909, the concerto was subsequently considered lost until its re-discovery over 100 years later. Henning went on to play the work with the Oslo and Bergen Philharmonic orchestras, and in 2017 released a recording on the Naxos label with the Malmö Symphony Orchestra and Bjarte Engeset, leading BBC Radio 3’s Record Review to comment, “*It’s difficult to imagine more ardent advocates for this sleeping beauty of a piece*”. In the current season, Henning gives the first ever performances of the work in Poland with the Poznan Philharmonic and in Finland with the Kymi Sinfonietta.

Henning regularly performs on both violin and viola at major festivals and venues; recent collaborations have taken place at Wigmore Hall, King’s Place, Bruges Concertgebouw, Berlin Konzerthaus and Budapest’s kamara.hu festival, with artists such as Steven Isserlis, Joshua Bell, Lawrence Power, Leif Ove Andsnes, Håvard Gimse, Kathryn Stott, Natalie Clein, Christian Ihle Hadland, Christian Poltéra and Jeremy Menuhin. In the 2018/19 season, Henning tours the UK with Adrian Brendel and Imogen Cooper, including a return to Wigmore Hall.

In 2015 Henning became International Chair in Violin at the Royal Northern College of Music in Manchester, and in 2017 received a Fellowship. Passionate about musical education, Henning is a Professor at the Barratt Due Institute of Music in Oslo, and in 2018 was a jury member at the Menuhin Competition in Geneva, where he also performed the opening concert with Orchestre de la Suisse Romande under Marin Alsop. This season, he is a jury member at the Leeds Piano Competition.

Henning’s eclectic discography includes many recordings on the Naxos label. His Naxos recording of Mozart Concertos Nos. 3, 4 and 5 with the Norwegian Chamber orchestra included Henning’s own cadenzas, and was awarded an ECHO Klassik Award as well as chosen as Classic FM’s Album of the Week, NDR Kultur’s CD of the Week, Editor’s Choice in Classical Music Magazine, Recommended in The Strad, and featured on BBC Radio 3’s Record Review.

On the Simax label, Henning’s most recent release is a collaboration with the Arctic Philharmonic Orchestra and world-famous author Erik Fosnes Hansen. Entitled *Between the Seasons*, the disc features Vivaldi’s *The Four Seasons* interspersed with Henning’s own compositions. Also for Simax, Henning has recorded the complete solo sonatas of Ysaÿe, on a disc which won the prestigious Spellemann CD award. On the ACT label, he released a disc entitled *Last Spring* which explored improvisations on Norwegian folk music with jazz pianist Bugge Wesseltoft. This season, the two artists re-join for a performance at Jazz at Berlin Philharmonic.

Born in Oslo in 1973, Henning studied with Camilla Wicks and Emanuel Hurwitz. He is a recipient of the Grieg Prize, the Ole Bull Prize and the Sibelius Prize.

Henning plays on a 1744 Guarneri del Gesù, provided by Dextra Musica AS. This company is founded by Sparebankstiftelsen DNB.

Adrian Brendel



© Jack Liebeck

Creative innovation and musical versatility rank high among the list of attributes cultivated by Adrian Brendel. The cellist, raised in the great Central European tradition of music-making, has forged strong and lasting partnerships with many fine artists and appeared with them at the world’s most prestigious festivals and

concert halls. His love for contemporary music arose during his teens when he discovered works by Kurtág, Kagel and Ligeti; it has flourished since with landmark commissions and pioneering collaborations with such diverse composers as Thomas Adès, Harrison Birtwistle, Peter Eötvös and György Kurtág. The breadth of Adrian’s musical passions also encompasses jazz and world music and influenced his decision to join the Nash Ensemble in 2014. As a tireless champion of new music, Adrian always seeks to include contemporary work in his programmes. He recently concluded a three-year project with Birtwistle that delivered the world premieres of the

Imogen Cooper, Henning Kraggerud & Adrian Brendel

St Lawrence Church Hungerford Thursday 16th May 7.30pm

song cycle *Bogenstrich* and *Trio for violin, cello and piano*, works which he has recorded for the ECM label. Other significant world premieres include York Hoeller's *Mouvements for cello and piano* and *Cello Concerto*, the latter presented alongside Zimmermann's *Canto di speranza* with the NDR Sinfonieorchester in Hamburg. Born in London in 1976, Adrian studied cello with William Pleeth and soon shared his teacher's profound attachment to chamber music. He later received lessons from Alexander Baillie and Frans Helmerson in London and Cologne, and participated in masterclasses with Kurtág, Ferenc Rados, members of the Alban Berg Quartet and with his father, Alfred Brendel. A critically acclaimed recording of Beethoven's cello sonatas with his father is available on Philips. Adrian's presence on the international stage is closely bound to his work as a recitalist and chamber musician.

His duo partners include Aleksandar Madžar, Imogen Cooper, Till Fellner, Tim Horton, Kit Armstrong and Christian Ihle Hadland, while he also performs regularly with, among others, Henning Kraggerud, Lisa Batiashvili, Lars-Anders Tomter, Andrej Bielow, Katharine Gowers and Alasdair Beatson. As a concerto soloist he has appeared with the Academy of St Martin in the Fields, the Royal Scottish National Orchestra, the Scottish Chamber Orchestra and many orchestras throughout Germany and Eastern Europe. His annual visit to the International

Musicians' Seminar in Prussia Cove, founded by Sándor Végh as a perfect environment for music-making, holds great personal and artistic importance. Until 2017 Adrian was Artistic Director of the Plush Festival held every summer since 1995 in Dorset. Its programme is devoted to classical and contemporary chamber music, lieder recitals, modern jazz, folk and world music concerts and has featured over 100 contemporary works and 200 leading artists and emerging musicians from around the world. Artists who have performed at Plush include Radu Lupu, Mark Padmore, Paul Lewis, Louis Lortie, Miklos Perenyi, Anthony Marwood and Lawrence Power.

Thu 16th

An advertisement for the Ford Focus Active. The image shows a silver Ford Focus Active driving on a winding road through a hilly, green landscape at sunset. The sky is orange and yellow. The text "ALL-NEW FORD" is at the top, followed by "FOCUS ACTIVE" in large letters, and "TOGETHER WE GO FURTHER" below it. The Ford logo is in the top right corner. At the bottom, it says "The Beauty of Change continues. Experience the All-New Focus Active Crossover at Peter Stirland Ltd - Hungerford".

ALL-NEW FORD
FOCUS ACTIVE
TOGETHER WE GO FURTHER

The Beauty of Change continues.
Experience the All-New Focus Active Crossover at
Peter Stirland Ltd - Hungerford

Peter Stirland Ltd - Hungerford

17-19 Bridge Street -
Hungerford, RG17 0EG
01488 683678
www.peterstirlandltd.co.uk

Model shown is an All-New Focus Active X Estate 1.0T 125PS Petrol Manual with optional LED Headlights and Convenience Pack. Fuel economy Mpg (l/100km) (Combined): 45.6 (6.2). *CO₂ emissions: 111g/km. Figures shown are for comparability purposes; only compare fuel consumption and CO₂ figures with other cars tested to the same technical procedures. These figures may not reflect real life driving results, which will depend upon a number of factors including the accessories fitted, variations in weather, driving styles and vehicle load. *There is a new test used for fuel consumption and CO₂ figures. The CO₂ figures shown however, are based on the outgoing test cycle and will be used to calculate vehicle tax on first registration.

Tom Millar Quartet

Corn Exchange Newbury Friday 17th May 12.30pm

Young Artists Lunchtime Recital 3

Tom Millar	piano
Alex Munk	guitar
Dave Storey	drums
Misha Mullov-Abbado	double bass

Formed while studying at the Royal Academy of Music, the Quartet features some of the most in-demand young jazz musicians in London.

Sponsored by The Headley Trust

Tom Millar



Tom Millar is an Australian-born, London-based pianist, composer and bandleader. After reading Music at King's College, Cambridge, he studied Jazz Piano and Composition for a Masters at the Royal Academy of Music, London, and with Django Bates in Bern, Switzerland.

His debut album with his Quartet, *Unnatural Events*, was launched on September 20th 2017 at the Pizza Express Jazz Club, Soho, London. It came out on independent jazz label Spark!, and was recorded with funding from an Emerging Excellence Award (Help Musicians UK), the Jazz Services' Recording Support Scheme, and a successful crowdfunding campaign on Kickstarter. The Quartet plays Tom's original music, inspired by places and people that are important to him. Tracks include the soulful ballad *Park Hill*; his setting of the proto-environmentalist poem by Gerard Manley Hopkins, *Inversnaid*; and rock-out grooves in *The Seafarer*, *Power Chord Thing* and *Woad*. It features some of the most in-demand young jazz musicians in London: Misha Mullov-Abbado, Alex Munk and Dave Storey. Singer Alice Zawadzki features on two tracks on the album. To support the release, the Quartet had a 20-date UK tour, with the support of the Arts Council England.

His music has since received extensive radio airplay, including BBC Radio 3, Jazz FM and London Jazz Radio.

Tom has performed at venues including the Wigmore Hall, Pizza Express Jazz Club, Vortex, 606 Club, the London Jazz Festival, KKL Lucerne and Paul Klee Centre, Bern. He toured England and Wales with the Lyric Ensemble, performing the music of Michael Garrick; with Ollie Howell's quintet; with Duncan Eagles' quartet; and has recorded albums with the Tom Smith Septet and Andrew Linham Big Band. Further afield, he has played in the USA, Europe and Qatar, including a nation-wide tour with Swiss blues star Philipp Fankhauser and venerable singer Margie Evans from Shreveport, Louisiana. He recently played for the opening residency in Quincy Jones' first-ever jazz club, Q's bar, at the Palazzo Versace, Dubai, between November 2016 and January 2017, and in February 2017 with bassist Lisa Hoppe's Ambush at the Jazzwerkstatt Festival, Bern.

Tom previously ran the monthly jam session and gig at the Green Note, Camden, as well as playing a monthly duo concert there with some of his favourite singers. He was also a member of Way Out West musicians' collective, for which he created various different projects including a quintet with Gareth Lockrane and Fini Bearman, and a nonet playing his compositions and arrangements with Jim Hart, Tim Whitehead, Tony Woods and Laura Jurd, among others.

Alex Munk

Alex Munk is an award-winning guitarist, composer and bandleader living in London.

Having established himself as one of the capital's most in-demand guitarists, Alex formed the group Flying Machines in 2014. Centred around Alex's unique compositions, the band have established a sound that is entirely their own, fusing emotive melodies with visceral guitar improvisation and lush soundscapes. Flying Machines went on to release their debut album to critical acclaim in October 2016, receiving glowing reviews in the likes of Guitarist magazine, The Guardian and Jazzwise. The release was followed up by a 24-date UK tour,

Tom Millar Quartet

Corn Exchange Newbury Friday 17th May 12.30pm

supported by Arts Council England, that culminated in a sold-out headline performance at Ronnie Scott's Jazz Club in April 2017.

As a sideman, Alex has performed at all of the major jazz festivals and venues around the UK as part of the Stan Sulzmann Big Band, Gareth Lockrane's Grooveyard, Trish Clowes's Tangent, Ivo Neame Quintet, Nick Smart's Trogon and alongside artists such as Gwilym Simcock, Iain Ballamy and Hammond Organist James Taylor. He has performed extensively with the world-renowned CBSO, including tours to the UAE as well as all over the UK. Alex has also appeared on a number of critically-acclaimed recordings, such as Reuben Fowler's *Between Shadows*, Matt Anderson's *Wildflower Sextet* and Dave Hamblett's *Light At Night*. He is also the guitarist in Sam Rapley's Fabled, the Peter Lee Group and Tom Millar Quartet.

Alex graduated from the Masters programme at London's Royal Academy of Music with distinction in 2011, where he was awarded the Elton John Scholarship, the Scott Philbrick Jazz Scholarship and the John Baker Memorial Prize. Upon graduating from Leeds College of Music with first class honours in 2009, Alex was awarded the prestigious Yamaha Jazz Scholarship and had a recording of his featured on the front cover of Jazzwise magazine.

A wonderful young guitarist with a unique musical voice – Stan Sulzmann, acclaimed UK saxophonist

...silky curling phrasing and rugged rhythm changes - John Fordham, The Guardian

...imaginative, soaring electric guitar expression – Adrian Pallant, AP Reviews

Munk clearly demonstrates how pleasing and versatile an electric archtop guitar can sound in expert hands – Roger Farbey, All About Jazz

Dave Storey

Dave Storey studied Jazz Drum-kit at the Royal Academy of Music with an eclectic mix of influential drummers such as Jim Hart, Martin France, Tim Giles, Mark Sanders and Gene Calderazzo. Since completing his Masters he has quickly established himself on the London jazz scene playing regularly at Ronnie Scott's Jazz Club, Kansas Smitty's and The Vortex Jazz Club.

Some of the projects that Dave plays include the Tom Barford Group, Tom Smith Septet, Tom Millar Quartet, Moostak Trio, Olli Martin Quintet and Alistair Martin Quintet.

Dave is also a composer and band leader for his own trio featuring multi award-winning saxophonist James Allsopp (Golden Age of Steam, Django Bates) and bass player Conor Chaplin (Dinosaur, Fabled, Flying Machines) - who released their debut album on Impossible Ark Records with a 14-date tour around the UK.

Misha Mullov-Abbado

Winner of the 2014 Kenny Wheeler Jazz Prize, Misha Mullov-Abbado is an in-demand bass player, composer and arranger based in London. He is a 2017 BBC Radio 3 New Generation Artist, a 2014 City of Music Foundation Artist and has released two albums on Edition Records as a band-leader and composer; *Cross-Platform Interchange* (2017) and *New Ansonia* (2015), both of which were extremely well-received across Europe, the latter being included in "Best Jazz Albums of 2015" by The Telegraph and BBC Radio 3. As an experienced band-leader but also a versatile sideman, Misha has performed at many of London's top venues such as Ronnie Scott's, the Vortex, 606 Club, Pizza Express and Royal Albert Hall, as well as venues in the rest of the UK and around the world. Having won the 2014 Dankworth Prize for jazz composition, Misha is an experienced composer and writes for various jazz groups as well as classical soloists and ensembles, and is influenced by a variety of jazz, classical and pop music.

After graduating from Gonville and Caius College Cambridge, where he studied music and composition with Robin Holloway and Jeremy Thurlow, Misha received a scholarship to study double bass at the Royal Academy of Music on the prestigious Masters jazz course with Jasper Høiby, Tom Herbert, Michael Janisch and Jeremy Brown. During his final year at the Academy Misha started his group and has since been performing regularly with it, with winning the Kenny Wheeler Prize in his final term leading him to record his debut album. As well as writing for his band, Misha has been commissioned by a variety of musicians and ensembles such as Viktoria Mullova, Thomas Larcher, the LSSO, the Pelleas Ensemble, the Hermes Experiment, and the North Sea Ensemble.

Since leaving the Academy Misha has been performing with a variety of musicians such as Stan Sulzmann, Paul Clarvis, Enzo Zirilli, Sam Lee, Nessi Gomes, Alice Zawadzki, Tom Green, Tom Millar, Ralph Wyld and Liam Dunachie. He co-directs the Patchwork Jazz Orchestra, an exciting young big band in London that plays original compositions written by members of the band, that won the 2015 Peter Whittingham Award.

It will not be many years before Misha becomes one of the world's leading figures in music La Jornada (Mexico)
Both his composing talents and his propulsive bass-playing are currently such hot UK jazz news The Guardian



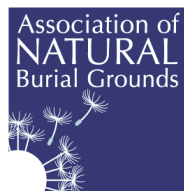
SHEEPDROVE ORGANIC FARM & ECO-CENTRE

Sheepdrove Trust is delighted to be supporting the Newbury Spring Festival for the 21st consecutive year



Natural Woodland Burials at Sheepdrove

Situated at the heart of our organic farm within a designated Area of Outstanding Natural Beauty, high up on the ancient Berkshire Downs above Lambourn.



Sheepdrove Road | Lambourn | Berkshire | RG17 7UU
01488 674747 | info@sheepdrove.com | www.sheepdrove.com

The Sheepdrove Recital

Sheepdrove Eco Centre Lambourn Friday 17th May 8.00pm

Robertas Lozinskis *piano*

J.S.Bach / F.Busoni Chaconne in D minor
M.K.Čiurlionis *Little Sonata*
P. Tchaikovsky *Dumka Op. 59*

Interval

L. Godowsky *Elegy for the left hand alone*
S. Rachmaninoff *Sonata No. 2 in B-flat minor, Op. 36*

Lithuanian pianist Robertas Lozinskis won the 1st Prize and the Audience Prize at the Sheepdrove Piano Competition in 2015, while a student at Royal Scottish Conservatoire, before returning to the Festival in 2016 for a spellbinding performance with Moscow State Symphony Orchestra. Now based in Berlin where he continues his studies at the Hochschule für Musik Hanns Eisler, Robertas makes a return to the Festival.

Sponsored by The Sheepdrove Trust



JOHANN SEBASTIAN BACH (1685-1750) FERRUCCIO BUSONI (1866-1924) Chaconne, from Partita No. 2 in D minor, BWV1004

The majority of Bach's instrumental compositions date from the years 1717-1723, when he was employed as Kapellmeister to Prince Leopold of Anhalt-Cöthen. His duties included providing music for larger ensembles, as well as solo and chamber items for his colleagues to perform. It seems likely, therefore, that his sonatas and partitas for solo violin were written for Joseph Spiess, the leader of the ensemble.

This particular work occupies an unchallenged position in the literature of music for the solo violin. To the four traditional dance movements of the *Partita in D minor* Bach added this celebrated *Chaconne*, which because of its substance and mastery is often performed separately. It has also been frequently transcribed, the most celebrated version being the one for piano by Ferruccio Busoni.

Busoni was a leading pianist, and his treatment of the Chaconne, published in 1916, skilfully remains as close to the original as possible, while adapting the music to suit the technical possibilities of the piano. The sound of the original violin part is enriched through octave transpositions, doublings of chordal notes and the addition of new harmonic colours, while the material is skilfully deployed between the player's two hands in order to create an idiomatic piano score.

Busoni explained: '*Bach taught me to recognise that a great, universal work of music remains the same no matter through which means it is made to sound.*'

© Terry Barfoot

MIKALOJUS KONSTANTINAS ČIURLIONIS (1875-1911) *Little Sonata*

1. *Allegro. Prelude*
2. *Andante*
3. *Scherzo (Canon)*
4. *Fugue*

The Lithuanian composer and painter Mikalojus Čiurlionis was born at Varena and studied in Warsaw and Leipzig, before settling at Vilnius from 1907. He died tragically young, in 1911 at the age of just 35. His compositions include two symphonic poems, *In the Forest* and *The Sea*, a string quartet and various works for piano. He was always conscious of national traditions and folk idioms, and his *Little Sonata* dates from around 1900.

© Terry Barfoot

PYOTR ILYICH TCHAIKOVSKY (1840-1893) *Dumka, Opus 59*

Tchaikovsky was commissioned to write his *Dumka* in 1885 by the Parisian music publisher Felix Mackar. The title relates to a type of Slavonic folk music that veers between melancholy and exhilaration, the most famous example of which is the celebrated piano trio of that name by Antonín Dvořák.

Tchaikovsky's composition has the subtitle '*Russian rustic scene*', although there is no detailed programme. The *Andante cantabile* opening theme gives way to an exciting *con anima* section, which is followed in turn by the contrast of relaxation. A bravura cadenza leads into powerful hammering chords, marked *con fuoco*, and these strongly characterised approaches are juxtaposed amid piano writing of the utmost virtuosity across a span of some ten minutes.

© Terry Barfoot

Fri 17th

The Sheepdrove Recital

Sheepdrove Eco Centre Lambourn Friday 17th May 8.00pm

LEOPOLD GODOWSKY (1870-1938)

Elegy for the left hand alone

The Lithuanian-American pianist and composer Leopold Godowsky was along the most celebrated virtuosi of his time, becoming a renowned performer on both sides of the Atlantic. In the years after the First World War he increasingly devoted himself to composing for the piano, until suffering a stroke which restricted the opportunities for him to perform in public any longer.

Composed in 1929 and dedicated to Gottfried Galston, the *Elegy for the left hand alone* was one of Godowsky's last compositions. A beautifully crafted miniature, it was composed soon after the stroke which paralysed his right-hand side, and is among such compositions.

© Terry Barfoot

SERGEI RACHMANINOV (1873-1943)

Sonata No. 2 in B flat minor, Opus 36

1. *Allegro agitato*
2. *Non allegro*
3. *Allegro molto*

From the earliest years of his career Rachmaninov was recognised as a major talent: a brilliant virtuoso pianist, a capable conductor, and a composer possessed of both

imagination and skill. By the first decade of the 20th century, all three of these parallel roles had advanced considerably, when he had become simultaneously the musical director of the Bolshoi Theatre, a famous composer and an internationally renowned virtuoso pianist.

The Sonata No. 2 is a relatively little known composition, but there is no better example of Rachmaninov's opulent keyboard style. He composed much of the music alongside the choral symphony, *The Bells*, while staying in Rome during 1913, and then completed the score when he returned to his country home at Ivanovka that summer. It is no surprise therefore that bell-like sonorities should feature prominently, and the expansiveness of the music to some extent emanates from this.

The opening subject of the first movement serves, typically, as a motto, returning in each movement, including the wildly jubilant finale. In 1931 Rachmaninov returned to the score, making cuts and simplifying the texture in line with his later style. However, it is in the original version (as performed here) that the concept is treated most appropriately, since this can be regarded as one of the most stunning examples of romantic virtuosity ever created.

© Terry Barfoot

BEN WHEELER
Pianos

Piano specialists since 1991.

- Grand Pianos
- Upright Pianos
- Tuning
- Transportation

Showroom - Little London, Hampshire
www.benwheelerpianos.co.uk

The Sheepdrove Recital

Sheepdrove Eco Centre Lambourn Friday 17th May 8.00pm

Robertas Lozinskis

Lithuanian-born Robertas Lozinskis is a prize-winner of more than twenty international piano competitions across Europe. In May 2015 he won the 1st Prize and the Audience Prize at the Sheepdrove Piano Competition in England. In September 2015 he won the 1st Prize and the Audience Prize at the International M.K.Čiurlionis Piano and Organ Competition. In March 2018 he was awarded with the 4th Prize at the International Music Competition Maria Canals in Barcelona.

Since 2016 Robertas has played with the Moscow State Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony Orchestra and Klaipeda Chamber and has performed extensively across Europe and Asia. He was a participant in master classes with renowned pianists including Mikhail Voskresensky, Dmitri Bashkirov, Nikolai Lugansky, Pascal Devoyon, Michel Beroff, Christopher Elton, Ivari Ilja, Oliver Kern, Philippe Cassard, Stanislav Pocheikin, Dmitri Alexeev, Hortense Cartier-Bresson, Steven Osborne, Elisabeth Leonskaja and others.

Since 2018 Robertas has studied with Prof. Kirill Gerstein at the Hochschule für Musik "Hanns Eisler" Berlin and, before this, he studied at the Royal Conservatoire of Scotland with Prof. Fali Pavri. Previously he was studying

with Prof. Zbignevas Ibelgaupas at the Lithuanian Academy of Music and Theatre and at the Berlin University of the Arts (UdK) with Prof. Elena Lapitskaja.

As a chamber musician Robertas has successfully participated in international chamber music competitions and festivals. He is also a founding member of Trio Agora with clarinettist Žilvinas Brazauskas and cellist Natania Hoffman. Formed in March 2016, Trio Agora has already performed in Holland, Belgium, Germany and Lithuania, recorded their debut CD *Youth* which was released in January 2017, and is engaged to perform by the Newbury Spring Festival in England and the Duisburg Philharmonie in Germany, among other venues.

He is also the founder and the artistic director of Kaunas Piano Fest – a festival and piano masterclasses in Lithuania which is dedicated to professional pianists at the beginning of their careers. The aim of the course is to encourage and help young pianists take action towards developing their careers.

Robertas has been a recipient of scholarships from Mstislav Rostropovich and Roderick F. Tuck support funds. He has also received acknowledgements from the President and the Prime Minister of Lithuania for international awards and achievements.



Fri 17th

Misha Mullov-Abbado Group

Corn Exchange Newbury Friday 17th May 7.30pm

The Misha Mullov-Abbado Group

Misha Mullov-Abbado	double bass
James Davison	flugelhorn
Sam Rapley	tenor saxophone
Matthew Herd	alto saxophone
Liam Dunachie	piano
Scott Chapman	drums

The Misha Mullov-Abbado Group is made up of some of the finest multi-award-winning musicians in London, and under Misha's direction the group performs his original compositions and arrangements with a broad variety of influences.

Sponsored by Greenham Trust



The Misha Mullov-Abbado Group



The band has performed at many venues and festivals all around the UK such as King's Place, the Barbican Centre, the Elgar Room as part of the BBC *Proms Lates* series and has toured internationally around Europe and in Mexico. Having been signed to Edition Records the group has released its debut album *New Ansonia*, which has been included in "Best Jazz Albums 2015" of both The Telegraph and BBC Radio 3. The band recently released a second album on Edition Records, *Cross-Platform Interchange*.

The band's repertoire is influenced by a broad spectrum of music in the classical, jazz and pop genres as well as folk traditions from around the world, particularly from South America. The music contains chorale-based and contemporary-classical styles that are influenced by Bach and Brahms right through to Stravinsky and Bartok and beyond, and jazz musicians such as Bill Frisell. Misha's music is also heavily based on swing, funk and other groove-based styles influenced by Avishai Cohen, Ray Brown, Gareth Lockrane and Jasper Høiby, as well as pop giants Stevie Wonder and Earth, Wind & Fire.

Misha Mullov-Abbado

Winner of the 2014 Kenny Wheeler Jazz Prize, Misha Mullov-Abbado is an in-demand bass player, composer



and arranger based in London. He is a 2017 BBC Radio 3 New Generation Artist, a 2014 City of Music Foundation Artist and has released two albums on Edition Records as a band-leader and composer; *Cross-Platform Interchange* (2017) and *New Ansonia* (2015), both of which were extremely well-received across Europe, the latter

being included in "Best Jazz Albums of 2015" by The Telegraph and BBC Radio 3. As an experienced band-leader but also a versatile sideman, Misha has performed at many of London's top venues such as Ronnie Scott's, the Vortex, 606 Club, Pizza Express and Royal Albert Hall, as well as venues in the rest of the UK and around the world. Having won the 2014 Dankworth Prize for jazz composition, Misha is an experienced composer and writes for various jazz groups as well as classical soloists and ensembles, and is influenced by a variety of jazz, classical and pop music.

After graduating from Gonville and Caius College Cambridge, where he studied music and composition with Robin Holloway and Jeremy Thurlow, Misha received a scholarship to study double bass at the Royal Academy of Music on the prestigious Masters jazz course with Jasper Høiby, Tom Herbert, Michael Janisch and Jeremy Brown. During his final year at the Academy Misha started his group and has since been performing regularly with it, with winning the Kenny Wheeler Prize in his final term leading him to record his debut album. As well as writing for his band, Misha has been commissioned by a variety of musicians and ensembles such as Viktoria Mullova, Thomas Larcher, the LSSO, the Pelleas Ensemble, the Hermes Experiment, and the North Sea Ensemble.

Misha Mullov-Abbado Group

Corn Exchange Newbury Friday 17th May 7.30pm

James Davison



James studied Classical Trumpet at the Guildhall School of Music and Drama, and is currently studying for a Masters in Jazz Performance at The Royal Academy of Music, kindly supported by the Countess of Munster Musical Trust. Alongside his studies, James regularly performs with the Royal Philharmonic

Orchestra and Concert Orchestra, the Syd Lawrence Orchestra and Pete Long's 'Jazz at the Philharmonic' band. He is currently lead trumpet in the National Youth Jazz Orchestra (NYJO) and is a member of the Misha Mullov-Abbado Group, the Tom Green Septet and the Sam Watts Band, as well as running his own dixieland jazz band – The Dixie Strollers.

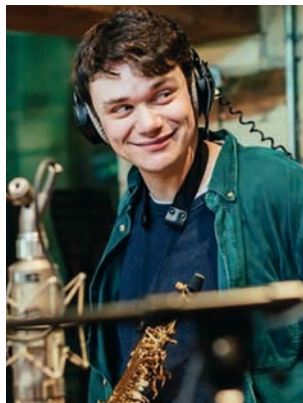
Sam Rapley



Sam is a London-based saxophonist, clarinettist and composer. Sam writes and plays a diverse range of music, drawing influences from jazz, classical, contemporary and cinematic. An active member of the UK music scene, his recent endeavours include playing with Troykestra at London Jazz Festival,

being featured on Teotima's debut album, *Counting the Ways* and writing the score for the independent film *Duet*. As well as sideman work, Sam leads his own band, Fabled, who released their debut EP in March 2015.

Matthew Herd



Matthew is a London-based saxophonist and composer. A keen writer and improviser Matthew leads his own band, 'Seafarers' as well as appearing in a number of other projects led by his contemporaries, and has written for small and large ensembles, as well as for a selection of short films. Recently Matthew has

recorded with Declan Forde's 'Sproggits', the Misha Mullov-Abbado Quintet and in a duo with percussionist

Will Glaser. Originally from Glasgow he graduated in 2011 with a BA in Applied Music from the University of Strathclyde before moving to London to study at the Royal Academy of Music for an MMus in Jazz performance, graduating in 2014. Matthew is currently continuing his studies at the Royal Academy of Music, working towards a PhD.

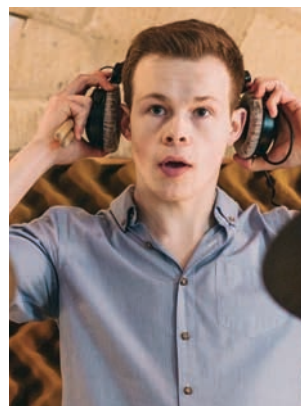
Liam Dunachie



Liam is a pianist and arranger. He studied music at Trinity College, Cambridge and subsequently jazz piano at the Guildhall School of Music. As a jazz musician he has performed at many of London's premier jazz venues including a recent performance with his own trio at Ronnie Scott's, and works regularly as a

sideman in a diverse range of other groups and projects. As an arranger he has been commissioned by a wide range of organisations and ensembles including BBC Proms, City of London Sinfonia and was recently the pianist and co-arranger of a track by the NHS Choir which became UK Christmas No. 1 2015. He is currently Musical Director of the UK tour of *Hairspray*.

Scott Chapman



From North-West London, Scott became involved in big bands at a young age, and was NYJO's first call drummer at the age of sixteen. He studied at the Royal Academy of Music, during which time he won the 2013 Humphrey Lyttelton award and also a Yamaha Jazz Scholar prize the following year, upon graduating with

a First-Class Honours degree. Working as a sideman with a selection of London-based contemporary jazz groups, he also has experience in West End theatre both as a pit musician and on-stage as an actor-musician. Scott is also a keen composer, writing for the Patchwork Jazz Orchestra among other groups.

Spanish Glories of the Sixteenth Century

Tenebrae

Nigel Short

conductor

Alonso Lobo

Tomás Luis de Victoria

Versa est in luctum

Selection from Tenebrae

Responsories and Lamentations
for Holy Saturday

Responsory I: Amicus meus
osculi me tradidit signa

Responsory II: Judas mercator
pessimus

Lectio I: Heth. Misericordiae
Domini

Responsory V: Una hora non
potuistis vigilare mecum

Responsory XIV: O vos omnes

Lectio II: Aleph. Quomodo
obscuratum

Responsory XVI: Astiterunt reges
terrae

Responsory XVIII: Sepulto
Domino

Lectio III: Incipit oratorio Jeremiae
Prophetarum

Interval

Tomás Luis de Victoria Requiem Mass, 1605

Sponsored by Mr and Mrs David Bruce, The Greenwood Trust and The Sackler Trust

ALONSO LOBO (1555-1617)

Versa est in luctum

Lobo was born in 1555 in Osuna, a small town 50 miles east of Seville. Lobo was educated in Seville and Osuna, becoming a priest in Osuna before beginning his employment at Seville cathedral in 1591. He journeyed north for eight years to take a job at the cathedral in Toledo, but returned to Seville to spend the rest of his life as director of music there. Lobo's life could perhaps seem less cosmopolitan than Victoria's. Lobo didn't enjoy royal patronage and certainly didn't live surrounded by luxury in a royal convent in Madrid, serving the king's sister. As far as we know, he never spent time outside of Spain. While Victoria and Lobo at least corresponded, it is likely that Lobo was viewed by his contemporaries, perhaps as we do today, as outside of the top tier of musicians, stuck in the south of Spain, off the map. Lobo's *Versa est in Luctum* was most likely written while he was in Toledo (as was most of his surviving music), perhaps before Victoria wrote his six-voice requiem, and while its emotive power is obvious, so is the difference in style from that of Victoria's requiem music; more chromatic, more adventurous, more extroverted. Can we be certain that the influence of the great Palestrina, whom Victoria knew in Italy, was so great that Lobo, only seven

years Victoria's junior, already represented a coming wave of musical experimentation that Victoria missed or eschewed? Did Lobo's marginalisation cause him to adopt a more adventurous style in order to attract attention? Did Lobo even feel marginalised at all or was he happy to spend his life in the south of Spain away from the limelight?

© Greg Skidmore

TOMÁS LUIS DE VICTORIA (1548-1611)

Tenebrae Responsories and Lamentations

Tomás Luis de Victoria (Ávila 1548 – Madrid 1611) left his native Spain in 1565, at the age of 17, to study in Rome. He would stay there over 20 years, and publish many of his most important works, including, in 1585, his monumental *Officium Hebdomae Sanctae*.

When Thomé, as he called himself, arrived in the Eternal City the musical star was undoubtedly Palestrina (1525 – 1594) who at that time was Maestro de Capilla at Santa Maria Maggiore among other positions, and later, from 1571, served at the Julian Chapel at St Peter's. Victoria, initially supported by a student grant awarded by Philip II of Spain, studied at the German Seminary founded only a few years previously by St Ignatius

Loyola. His first major position was as Maestro de Capilla at the Roman Seminary, taking over from Palestrina. His work as a composer was first noted with his 1572 collection of motets. In 1573 he was also appointed Maestro de Capilla at the German seminary, and in the following year was ordained priest.

His 1572 collection was followed in 1576 by his first book of masses, with other motets, *Marian antiphons and Magnificats*. 1581 saw another two publications, one of motets for the liturgical year and the second of Magnificats and Marian antiphons. 1583 saw a second book of Masses and a new anthology of motets (not all were new, the sharp commercial mind of Victoria already recognised opportunities in “best of” collections). In 1585 another collection of motets were published, some of which were now in their third Edition, and also the collection of music for Holy week.

This *Officium Hebdomae Sanctae* contains 37 works, with music set from Palm Sunday to Easter Saturday. In addition to the Responsories set for Thursday, Friday and Saturday included in this recording, there are also the Lamentations of Jeremiah, the psalm *Miserere mei* and the *Benedictus* (Canticle of Zachary) for the same offices, two Passion settings, hymns, motets, the Reproaches and other music for the week. Some of the works included in this collection appear to have been composed significantly earlier.

The office of Tenebrae (the shadows) is in fact the combination of two offices, the early morning Matins, which was followed by Lauds. Later these were performed together on the previous evening after Compline. This is to say that the Tenebrae for Maundy Thursday would have been sung on Wednesday – in Rome the practice was to have this office at around 4pm.

The main feature of this office, and from whence it derives its name, is the gradual extinguishing of 15 candles arranged on a triangular stand called a hearse. These candles represent Christ (the highest candle), the disciples (except Judas Iscariot), and the so-called three Marys (three female disciples who went to the Tomb, however, different traditions give distinct names).

The Tenebrae is divided in each day into the Matins of three nocturnes each of which had three psalms, a short versicle and response, *Pater Noster* (silent) and a reading. This was followed immediately by Lauds, made up of five psalms, a short versicle and response, the *Benedictus* canticle, the gradual text *Christus factus est*, Psalm 50 – *Miserere mei* and a closing prayer.

The readings of the first nocturne were from the Book of Lamentations, which were set by Victoria but he did not compose music for the Responsories of these readings. The readings for the second nocturne were from the

Commentaries of St Augustine and, for the third, from the letters of St Paul. These were not generally set polyphonically (there is a set by the Portuguese composer Manuel Cardoso) and would have been sung on a simple reciting tone. Victoria set the Responsories that followed each of these readings, so that for each day there are three sections of the Lamentations corresponding to the first nocturne, and three Responsories each for the second and third nocturnes.

The texts of the responds follow the Passion story, mixing phrases from the Gospels with other texts commenting on collective suffering, thought to date from the fourth century. For Thursday (*Feria V in Coena Domini*), the first nocturne (not set) starts in the Garden of Gethsemane, the second and third nocturnes consider the betrayal of Judas and Jesus’ arrest. The Good Friday (*Feria VI in Parasceve*) nocturnes consider the trial and Via Crucis, and on Saturday (*Sabbato Sancto*) reflect on the death and, finally, with *Sepulto Domino*, the entombment of Jesus.

The illumination is gradually reduced throughout the service. On the hearse, one candle is extinguished, starting from the lowest level of the hearse, after each of the fourteen (nine for Matins and five for Lauds) psalms. The six candles on the altar are also extinguished during the recitation of the *Benedictus*, and the final flame (representing Jesus) is placed under the altar so as to end in almost total darkness, during the Christus antiphon and final prayer. The office ends with a “great noise” (*strepitus* in Latin) made by slamming books against the choir stalls or stamping on the floor. This is to represent the earthquake after the death of Christ. The “great noise” continues until the candle is brought out from under the altar to reveal the light of Christ still burning, representing the resurrection, and replaced in the hearse. This is the signal for the participants to leave in silence.

Victoria set the responsories, like the Lamentations, for four voices, mostly SATB, but for each nocturne the second responsory was set for a different combination – SSAT, often also sung an octave lower by tenors and basses, following a Roman tradition dating from the 18th century.

The Responsories have a balanced structure of three parts: a two part respond and a versicle. After the versicle, the second part of the respond is repeated, giving a structure of ABCB, where A and B are the two parts of the respond, and C is the versicle. Victoria always writes this versicle for a reduced number of voices, and the respond sections for four voices. For liturgical purposes, the final responsory of each nocturne has an additional repeat of the complete respond, giving an ABCBAB form, however, this extra repeat is often omitted in concert performance. There is also an overall scheme for the reduced voice sections: with the exception of the

very first responsory, which is a duet, the first of each set of three is set for SAT voices, the third for ATB and the second makes use of the extra soprano line, giving either SSA or SST. This pattern allows for simple contrasts within each set.

Although Victoria did not compose any secular music, his treatment of text is almost madrigalian at times. In general terms, there is little melismatic writing except to highlight a particular word, and repetition of short phrases is also employed for effect, sometimes using pairs of voices to build up the musical tension, for example the *Adversus Dominum* section of *Asiterunt reges*.

Victoria uses similar rhythmic and melodic devices when textual phrases occur in different responsories, for example the text "*Si est dolor sicut dolor meus*" which appears in an almost identical form in *Caligaverunt* (no 12) and *O vos omnes* (no 14), and which employs the expressive downward scale of the fourth used as the famous *Lachrymae* motive by John Dowland. Likewise the text "*Tamquam ad latronem, cum gladiis et fustibus*" which appears first in the second respond section of *Seniores populi* – the last responsory of the Thursday collection, and which also begins the Responds of Friday. Another example is the phrase "*Bonum, Melius illi erat si natus non fuisset*", referring to Judas, which appears (with slight variation) in all three of the responds for the second nocturne of Thursday. Similarly, the responsory "*Iesum tradidit impius*" (no 11) has almost identical music for its opening phrase as "*Judas Mercator pessimus*" (no 2) to remind the listener of the Judas' betrayal. Victoria always complements the texts with his apparently simple setting, without ever letting the music overpower them. At the same time he produces a coherent, structured and introspective journey through the three climactic days of Holy Week.

© Rupert Damerell

Requiem Mass, 1605

Tomás Luis de Victoria's requiem mass for six voices, written in 1603 and published in 1605, is a masterpiece. For many, it represents what Renaissance polyphony is, what it sounds and feels like, and how expressive it can be. For those who have come to know it through an interest in 'early music', some would be bold enough to say it sits comfortably beside works like Bach's *St. Matthew Passion*, Mozart's own *Requiem Mass*, and perhaps even Beethoven's *Ninth Symphony* as one of the truly great achievements in the history of music; a masterpiece, if there ever was one. However, it is still very much known as 'early music'. Despite the efforts and protestations of many performers, it is often appreciated through the lens (or is it actually a filter?) of the 'academic exercise'. A barrier exists – in different places for different people – between 'early music' and 'not early music' which affects our relationship with what we hear, how we

engage with it emotionally, how we believe we are expected to evaluate its performance, and even the extent to which we allow it to excite and overwhelm us.

So, what is a masterpiece? Perhaps it is precisely that work of art which, through its greatness, forces us to forget history; when it was written, in what circumstances, by whom, and for whom. The greatness of the thing itself exists outside time and is as impressive now as it was at its creation. A great composer needs only to encapsulate his idea in notation and a great performer needs only to understand it and communicate it to a receptive audience. This is music, not modern music or early music, new or old. But surely an understanding of the artists' life contributes to an understanding of his art. After all, the artist was a person, creating art to be experienced by other people, at a specific time and in a specific place. A true understanding of the work therefore requires the acceptance of this idea and of these limits. Isn't all this talk of universality, transcendence, and timelessness in art just a bit of dreaming? Time definitively separates us from the past. The best we can do is understand history's facts and attempt to approach a recreation of another time. The closer we come to 'actually being there', the closer we get to being the artist himself and thereby to understanding the creation of his art – in other words, relating to and interacting with the art in the most intense way possible.

This is the problem. We are all familiar with the staggering success many have achieved by attempting to be 'historically informed' about the music they perform. While in academic circles these theoretical arguments have raged for a few decades now, in concert and on disc the historical 'added value' brought by the continued integration of academic research into performances has enjoyed great popularity. Indeed, it is precisely this enthusiasm which has brought works such as Victoria's six-voice requiem mass to such widespread familiarity. But what makes some works stand out? Why is it that, regardless of our fascination with the historical information we consume with such delight, we are sometimes forced to encounter the difficult question of music's timeless appeal? It doesn't matter how far we dig into history; great music refuses to be limited, to be understood, to elicit any response except astonishment, humility, awe, and all of the other more important feelings for which there are no words.

Perhaps as a demonstration of this, below is an outline of the historical facts surrounding the creation of Victoria's six-voice requiem mass. Tomás Luis de Victoria was born in Avila, 55 miles north west of Madrid, in 1548. He attended the choir school at the cathedral there under the tutelage of Bernardino de Ribera and Juan Navarro, both well-known composers in 16th-century Spain. He was educated at a Jesuit school in Avila before his voice

broke and in 1565 he was sent to Rome to be first a singer and later director of music at the Collegio Germanico, a Jesuit foundation training priests for German missionary work. He was ordained a priest in 1575 and remained in Rome working mainly as a cleric, securing an income from his association with two large religious houses in Rome as well as benefices in Spain, but also publishing books of masses and motets. In 1585 he was made chaplain to the Dowager Empress María, sister of King Philip II of Spain. María lived at the Monasterio de las Descalzas de S. Clara (Royal Convent of Barefoot Nuns of St. Clare) in Madrid with 32 other cloistered nuns in extraordinary luxury; the nuns were widowed or unmarried noblewomen, each bringing an endowment. Victoria became director of music at the convent, supervising 12 adult singing priests and 4 boys. He also had a personal servant, private meals served to him, and a month's holiday every year (from 1592 until 1595 he managed to expand his month's holiday to three years!) and he was even joined at the convent by one of his brothers, Agustín, who was also a chaplain. In 1603, the Empress died and in 1605 Victoria published the music he wrote for her burial observance (which would have lasted all day if not for many days) in a publication entitled *Officium defunctorum: in obitu et obsequiis sacrae imperatricis* (The Office of the Dead: for the death and obsequies of the holy empress). María left money in her will which allowed Victoria to remain at the convent until his death in 1611.

Does this information help us to appreciate the music Victoria wrote more than 400 years ago? Does it aid in its appreciation to visualise 30 or so wealthy, cloistered, barefoot, aristocratic women sitting in a magnificent chapel in central Madrid, listening to this music performed by 12 men and 4 boys, mourning the loss of their matriarch, perhaps their friend? Or does it help to realise that it was published and disseminated throughout Europe, performed in the early 17th-century at perhaps hundreds of other ceremonies of varied descriptions by choirs of all sizes and abilities? Does it help to remember that Victoria likely considered his job as María's chaplain as a 'retirement' position? With this his last publication, was Victoria summing up his life's work, or attempting to continue his successful but still nascent relationship with his Spanish printer? Does it make a difference that Victoria relinquished the post of director of music for that of organist in 1604, one year after María's death, and spent the last seven years of his life with less responsibility?

Any attempt to contextualise great works of art results in questions like these. However, as modern musicians and music lovers, we must not forget that we are necessarily confronted with the practical consequences of these fragmentary histories. If we were somehow able to kneel

with the nuns in Madrid in 1603, understand what it felt to have their relationships, live their lives, experience their understanding of the world, would we think the music was more beautiful or powerful? Does the fact we know more about the creation of Victoria's music than Lobo's mean it affects us more, is more powerful, is 'better' art? Crucially, does our own awe and wonder at this music lack such validity that we must seek to vicariously experience the emotions and understandings of our artistic ancestors?

Tenebrae's performance of this music seeks to express the beauty and power hidden below the surface of historical circumstance, that which marks out true masterpieces as works of art wholly mysterious in their wonder and timeless in their meaning. Their energy, dedication, passion and precision are matched by music of extraordinary quality. The result is a vivid manifestation of what Victoria and Lobo – and all musicians and artists – must surely want; an expression of inexplicable beauty.

© Greg Skidmore

Tenebrae



Described as "phenomenal" (The Times) and "devastatingly beautiful" (Gramophone Magazine), award-winning choir Tenebrae, under the direction of Nigel Short, is one of the world's leading vocal ensembles renowned for its passion and precision.

Tenebrae has twice secured the award for Best Choral Performance in the BBC Music Magazine Awards (2012 and 2016), and its recording of Fauré's *Requiem* with the London Symphony Orchestra was nominated for the Gramophone Awards (2013). In 2018, *Music of the Spheres*, Tenebrae's album of part songs from the British Isles, received a Grammy nomination.

Tenebrae is renowned for its highly-acclaimed interpretations of choral music with repertoire ranging from the Renaissance through to contemporary choral masterpieces and has appeared at major festivals and venues including the BBC Proms, Edinburgh International Festival, Leipzig Gewandhaus (Germany) and Melbourne Festival (Australia).

Tenebrae

St Nicolas Church Newbury Friday 17th May 7.30pm

The 2018-19 season sees the return of Tenebrae's popular Holy Week Festival at St John's Smith Square, London, as well as concerts throughout the UK and abroad. To find out more about Tenebrae, please visit the choir's website at www.tenebrae-choir.com

Nigel Short



© Sim Canney-Clarke

Award-winning conductor Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world.

A singer of great acclaim, Nigel was a member of the renowned vocal ensemble The King's Singers from

1994–2000. Upon leaving the group he formed Tenebrae, a virtuosic choir that embraced his dedication for passion and precision. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles.

To date, Nigel has conducted the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra and the Scottish Ensemble. He has directed the London Symphony Orchestra alongside Tenebrae in a live recording of Fauré's *Requiem*, which was nominated for the Gramophone Awards (2013), and since then he has conducted the orchestra at St. Paul's Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart's *Requiem* and *Ave Verum Corpus* with the Chamber Orchestra of Europe and a new release of music by Bernstein, Stravinsky and Zemlinsky with the BBC Symphony Orchestra described as a "master stroke of programming" (Financial Times). Recent guest conducting appearances include the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.

Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. In 2018, he received a Grammy nomination in the category of 'Best Choral Performance' for Tenebrae's album of parts songs from the British Isles, *Music of the Spheres*. As a Gramophone award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.

The Festival wishes to thank all at St Nicolas Church for accommodating the late change of venue for this concert.

Greenham Trust Music Bursary Celebration Concert

Corn Exchange Newbury Saturday 18th May 11.00am

Isaac Giaever-Enger tuba
James Weeks flute
Cole Bowers 'cello

Takuma Burton oboe
Imogen Hillyer oboe
Megan Purcell oboe

Buzzin' Brass Directed by Sara-Jane Wallbridge and John Deane

Appleby Woodwind Directed by Helen Rawstron and Deborah Lock

Paganini Strings Directed by Vicki Stapleton and Victoria Benjamin

Sponsored by Greenham Trust



A concert to celebrate the work of young musicians in the area who have benefited from the Greenham Trust Music Bursary over the past five years.

During that time, music charity Berkshire Maestros has worked in partnership with Greenham Trust to ensure more children in West Berkshire are given access to singing or instrumental lessons regardless of background or circumstance.

Berkshire Maestros is a long-established, local charity offering musical education opportunities to children across Berkshire, regardless of ability, background or circumstance. We work closely with schools across the county to allow all children access to music and the opportunity to play an instrument. Through our local music centres, we offer children of all ages the chance to sing, play instruments and enhance their life-skills through music.

Our choirs, orchestras and ensembles perform at prestigious venues across the county and beyond – helping the children to develop their team-working and communications skills as well as building their confidence.

Headquartered in Reading, the organisation has centres in Bracknell, Newbury, Windsor and Wokingham and Caversham.

We seek to keep our fees as low as possible while continuing to offer high-quality music education for all. With the help of the Greenham Trust, a bursary fund of £50 per term (subject to available funds) may be offered to groups or individuals from middle-income families who may not qualify for other help. This enables us to offer lessons to many children and young people who would, otherwise, not be able to study music.'



Sat 18th

Festival Evensong

St Mary's Church Speen Saturday 18th May 3.30pm

Newbury Spring Festival Chorus

Tom Primrose
Steve Bowey

chorus master
organ

Clucas	Preces and Responses
Stanford	Psalm 150 – O Praise God in His Holiness
Stanford	Magnificat and Nunc Dimitis in B flat
Stanford	Ye Choirs of New Jerusalem
Hymn	Alleluya Alleluya Hearts to heaven and voices raise

Continuing the successful reintroduction of the Festival Evensong the Newbury Spring Festival Chorus, under the direction of its new chorus master Tom Primrose will be singing a traditional Evensong service at St. Mary's Church, Speen.

Newbury Spring Festival Chorus



Newbury Spring Festival Chorus was established by Mark Eynon in his first year as Festival Director in 1999, and attracts singers from all walks of life with a shared love of music who audition each year as part of the Festival's continually expanding community programme. This year we are delighted to welcome a new Chorus Master, Benjamin Cunningham.

Since its conception the Festival Chorus has performed under the direction of a number of distinguished conductors, including Richard Hickox, David Parry, Paul Daniel, John Lubbock, Alexander Lazarev and Jane Glover with the Philharmonia Orchestra, the City of London Sinfonia and English Chamber Orchestra, and

with many illustrious soloists including Susan Bullock, Christine Brewer, Elizabeth Watts, Jonathan Lemalu, Mark Padmore and Toby Spence. In 2003 the Festival Chorus was privileged to perform the world premiere of Geoffrey Burgon's *Alleluia Psallat* which was commissioned for the 25th Anniversary Festival, and performed in the presence of Her Majesty the Queen.

Tom Primrose



Tom Primrose is a British conductor, accompanist and coach based in London. He is mainly known for his work in the field of vocal music, working with opera, song and choral repertoire.

He studied at Worcester College Oxford with Robert Saxton and the Royal Academy of Music with Michael Dussek and Malcolm Martineau, during which time he won a number of prizes for piano accompaniment.

He has strong connections with Norfolk where he co-directs Southrepps Music Festival, conducts the Symphony Chorus and Chamber Choir at the University of East Anglia, and was formerly Assistant Organist and Director of the Girls' Choir at Norwich Cathedral.

Tom is on the music staff at Grange Festival Opera in Hampshire, where he has worked as chorus-master and assistant conductor, as well as a répétiteur. He has also worked as a freelance for ENO, Polish National Opera, Korean National Opera, Opera South, and a number of other companies. He is also Director of Music at St John's Notting Hill and Assistant Director of Music at St Luke's Chelsea.

Festival Evensong

St Mary's Church Speen Saturday 18th May 3.30pm

Tom has performed in many of the UK's principal concert halls including Wigmore Hall, Sage Gateshead and the Royal Albert Hall amongst others. He has collaborated with many of the leading singers and instrumentalists of his generation including Ben Johnson, Susanna Hurrell, Mary Bevan, Christina Gansch (whom he accompanied to her 2014 Ferrier win), Jonathan McGovern, Michael Chance, Corrine Winters, Sarah-Jane Davies, Javier Camarena, Clare Presland, Jenny Stafford, Richard Dowling, Bozidar Smiljanic, Henry Neill, Timothy Morgan, Adam Temple-Smith, Eloisa-Fleur Thom, Jonathan Bloxham, Brian O'Kane, Ben Baker, Emily Garland, Edward Ballard, among many others. He has featured regularly on radio and television both in the UK and abroad.

He has also toured widely both as a conductor and pianist, particularly in Italy and Scandinavia, and his choirs have been broadcast in the UK and abroad.

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 and also enjoys working many other choirs in Newbury and the surrounding area.

Russian Philharmonic Orchestra of Novosibirsk

St Nicolas Church Newbury Saturday 18th May 7.30pm

Russian Philharmonic Orchestra of Novosibirsk

Thomas Sanderling conductor
Mikhail Kazakevich piano

Shostakovich *Festive Overture*, Op. 96
Rachmaninov *Rhapsody on a Theme of Paganini*, Op. 43

Interval

Tchaikovsky *Symphony No. 6 Pathétique*, Op. 74

Sponsored by Mrs Rosamond Brown, The Kilfinan Trust and The Sheepdrove Trust



DMITRI SHOSTAKOVICH (1906-1975)

Festive Overture, Opus 96

In addition to his string quartets, symphonies and concertos, Shostakovich also composed music in many other genres, including 'occasional' pieces inspired by various formal anniversaries, which were usually related to the October Revolution.

For example, the Festival Overture was written in 1954 for the thirty-seventh anniversary of the Revolution. It made an immediate impression and won the composer the award of 'People's Artist of the USSR'.

The tone of the overture is suitably celebratory, and Shostakovich claimed that his model was the *Ruslan and Ludmilla Overture* of Glinka. The imposing fanfares of the introduction give way to the lively and distinctively rhythmic music of the first theme, while for contrast there is a second subject whose flowing line offers the perfect foil. In due course the fanfares return, generating the hectic excitement of the coda.

© Terry Barfoot

SERGEI RACHMANINOV (1873-1943)

Rhapsody on a Theme of Paganini, Opus 43

The first performance of the *Rhapsody on a Theme of Paganini* took place at Baltimore on 7th November 1934, with Rachmaninov himself as the soloist and Leopold Stokowski conducting the Philadelphia Orchestra. There is no finer example of the composer's art among his later works than this set of variations for piano and orchestra. The music was designed of course as a showpiece for Rachmaninov himself to perform.

The choice of theme, from Paganini's *Caprice No. 24* for solo violin, is hardly original. It has inspired countless composers, including for example Liszt and Brahms of an earlier generation, and Boris Blacher and Witold Lutoslawski of a later, and its suitability for variation treatment is beyond doubt. In fact Rachmaninov deploys two themes, the other being the medieval plainchant hymn known as the *Dies Irae*, which was a frequent source of inspiration for him. He probably chose to include it in his *Paganini Rhapsody* because he had

recently taken Liszt's great piano and orchestra variations on the *Dies Irae*, the *Todtentanz*, into his own concert repertory. And a further link might perhaps have been Paganini's reputation for being possessed of daemonic powers.

There is a brief introduction before the Paganini theme is heard as a mere suggestion, but this is enough to promote the first two of the variations, in between which the theme is played in full. There are twenty-four variations in all, and solo cadenzas are used in order to project significant turning points. In variation seven, for instance, the piano develops the possibilities of the *Dies Irae* theme, while in the celebrated eighteenth variation an extended cantilena for the piano, taken from inverting a figure from within the original Paganini theme, is then developed with full orchestra in gloriously rich lyricism.

The final stages are particularly striking: the *Dies Irae* returns in brass and strings, contrasted against the intervals and rhythms of the theme in piano and woodwind. Despite expectations of the full forces building to an emphatic triumph, it is the soloist who has the last word, presenting the merest fragment of the theme with marvellous

understatement. This gesture of sardonic humour typifies the remarkably imaginative approach Rachmaninov brought to the whole composition.

© Terry Barfoot

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony No. 6 in B minor, Opus 74, *Pathétique*

1. *Adagio - Allegro non troppo*
2. *Allegro con grazia*
3. *Allegro molto vivace*
4. *Finale: Adagio lamentoso*

Tchaikovsky conducted the first performance of his *Symphony No. 6* at St. Petersburg on 28th October 1893. Eight days later he was dead. The cause was officially recorded as cholera, though many believe that he took his own life.

Russian Philharmonic Orchestra of Novosibirsk

St Nicolas Church Newbury Saturday 18th May 7.30pm

During his last year Tchaikovsky was obsessed with death. This was, however, a mood wholly in keeping with his normal outlook, since he had regularly composed works in which Fate played a central part. Indeed, this was the driving force behind his last three symphonies. In the Fourth and Fifth the result in each case was a somewhat forced triumph, but in the Sixth it was submission. During the composition of the symphony, Tchaikovsky wrote that the work would be *full of subjective feeling, so much so that I frequently shed tears. There will be numerous innovations from the formal point of view: the finale, for instance, is not to be a noisy Allegro but a long Adagio.*

The unusual formal design, with the slow movement placed last, is the crucial feature. The composer told his brother Modest that he sought 'to exorcise and drive out the sombre demons that have so long plagued me'. But the celebrated title was virtually an afterthought. At first the work was merely called *Programme-Symphony*, and though Modest's first suggestion, *Tragic*, was rejected, his next, *Pathétique*, was accepted readily enough. In translation the English 'Pathetic' seems uncomfortable, and this is why the French title is to be preferred, conveying a meaning closer to pathos and suffering.

The first movement has a dark introduction, as from the depths the bassoons present the theme which will pervade the movement. The introduction falls back to silence, and the *Allegro non troppo* begins with music which derives from it, now tautly rhythmic. The textures are far more complex, but the intensity subsides to allow the emergence of the second subject. This rightly famous tune is played at tempo *Andante*, and its mood maintains the passionate mood with slight changes of pulse every few bars. When this tune eventually dies away, Tchaikovsky makes his point with the direction *PPPPPP*. Immediately the development begins with a shattering tutti chord, the complete antithesis. The music is now frenetic in the extreme, with whirling fugal textures derived from the first subject. A slight relaxation in dynamics brings a new theme based on a Russian Orthodox chant, but the intense activity returns. The development reaches a tremendous climax with a falling motif, on the Chant for the Dead, pounded forth by the brass. The return of the second subject in recapitulation brings some solace, before this subsides to silence. Finally the brief coda features a solemn brass chorale above a downward pizzicato tread.

The second movement, *Allegro con grazia*, brings some relaxation. The theme is immediately played by the cellos with a pizzicato accompaniment, and the woodwinds share its continuation with the strings. The unusual pulse - 5/4 time - gives this melody a sense of unease, and the mood becomes sorrowful in the central section, whose dark theme and throbbing pulse recall the work's introduction. The initial theme returns, until once again the ending is subdued.

The *Allegro molto vivace* third movement is a brilliant march. The first half of the movement builds in excitement through brilliant triplets for strings and woodwind, tossed between the sections of the orchestra. Tchaikovsky only permits fragments of the theme in these early stages and there are downward scales too, a frequent device in this work. Then a rising scale on the clarinet heralds the full statement of the theme, a moment that has been keenly anticipated. However, agitated violins disturb its confidence as the march proceeds. Even the majestic climax, replete with cymbals and trumpet fanfares, results only in hysterical excitement and an abrupt ending.

The opening of the finale is a passionate expression of desperate emotion, the music deriving from the descending scale that has pervaded the symphony. The central section moves at a slightly faster *Andante* tempo and at first its melody is more gentle, once again using on a descending scale. But with a tremendous effort the music builds to a huge climax which is overthrown by rushing scales and silence. The first theme returns, tenser than ever, and the mood becomes yet more despairing with trombones and tuba adding to the gloom. The coda employs the *Andante* theme, but now the mood is increasingly desolate, as the music dies away against the dark throbbing pulse of the double basses.

After completing the Sixth Symphony, Tchaikovsky wrote: *I can tell you in all sincerity that I consider this Symphony the best thing I have ever done. In any case, it is the most deeply felt. And I love it as I have never loved any of my compositions.*

© Terry Barfoot

Russian Philharmonic Orchestra of Novosibirsk

The Russian Philharmonic (of Novosibirsk), known in Russia as the Novosibirsk Philharmonic Orchestra, was founded in 1956 by Arnold Kats who remained with the Orchestra for more than half a century. Under his leadership, the Orchestra enjoyed great success and acclaim as one of the leading Orchestras in Russia.

In 2007 Gintaras Rinkevicius became Principal Conductor and Artistic Director of the Novosibirsk Philharmonic Orchestra until Thomas Sanderling succeeded him in 2017. The Orchestra's current Principal Guest Conductor is Fabio Mastrangelo.

The Orchestra has performed in many prestigious venues and a great number of festivals since its inception. Its repertoire covers a wide spectrum of music genres, from Bach scores to the contemporary compositions of the twenty-first century.

The Novosibirsk Philharmonic has performed extensively across the territories of the former USSR, in Moscow and also enjoys a particularly special relationship with

Russian Philharmonic Orchestra of Novosibirsk

St Nicolas Church Newbury Saturday 18th May 7.30pm

St. Petersburg, where the Orchestra has opened the symphonic concert season there many times as well as participating in the subscription concerts. The Orchestra first toured internationally in 1970 and has since performed and has performed extensively across Europe and Asia.

The Orchestra has been fortunate to work with many of the most esteemed conductors including Valery Gergiev, Charles Dutoit, Alexander Lazarev, Kent Nagano, Gennady Rozhdestvenskiy and Maris Jansons to name but a few. Soloists who have collaborated with the Orchestra in the past include Emil Gilels, David Oistrakh, Sviatoslav Rikhter, Mstislav Rostropovich and more recently Yuri Bashmet, Natalia Gutman, Nikolai Luganskiy, Mischa Mayskiy, Mikhail Pletnev, Dmitri Kvorostovskiy, along with the next generation of performers, Boris Andrianov, Veronika Dzhioeva, Denis Matsuev and Maxim Rysanov.

In its early years, the Orchestra recorded with the All-Union company called *Melody*. However, since 1995 the Orchestra has made 14 CDs with Sony Classical, Russian Season, Diamond Classic, Audite and Naxos. The recordings for Audite and Naxos were prepared by the Peter Kondrachin Studio. As resident orchestra of The Trans-Siberian Art Festival, this has become a significant event in the Orchestra's calendar. The Festival's Artistic Director is Vadim Repin.

Thomas Sanderling



Russian-born conductor Thomas Sanderling is closely associated with the music of Dmitry Shostakovich. He has conducted a mixture of orchestras worldwide, generally to critical acclaim, and made a number of successful recordings. He has developed an equally respected reputation in

opera, particularly for performances in the most important operatic centres in Germany, Austria and Scandinavia. Despite his identity with Shostakovich, his repertoire is broad, encompassing Mozart, Beethoven, Brahms, Wagner, and Dvorak, as well as moderns like Karl Weigl and Americans Menotti, Barber, and Tobias Picker.

Sanderling was born in Leningrad on October 2, 1942. His father, conductor Kurt Sanderling, was forced to flee Germany in 1936. Young Thomas studied first at the Leningrad Conservatory, then at the Hochschule für Musik in East Berlin. His first important post came at 24, when he was appointed director of the Halle Opera. Throughout his early career, he centred his activity mostly in East Berlin, often leading orchestras in Dresden and Leipzig.

In the 1970s he developed a friendship with the declining Shostakovich, who presented Sanderling with scores to his Thirteenth and Fourteenth symphonies. Sanderling later led the German premieres of those controversial works.



Russian Philharmonic Orchestra of Novosibirsk

St Nicolas Church Newbury Saturday 18th May 7.30pm

After serving as guest conductor at the Berlin Staatskapelle (1978-1983), he began conducting in Western European opera houses, notably at the Vienna State Opera, Deutsche Oper in Berlin, the Royal Danish Opera, and Finnish National Opera. Now he also began branching out in his orchestral activity, conducting orchestras throughout Europe and the United States.

In 1992 he was appointed Music Director of Japan's Osaka Symphony Orchestra. Sanderling's reputation grew as the new century approached, especially from critically successful recordings like his Mahler Sixth Symphony on the Real Sound label, and the complete symphonies of Albiner Magnard, released in 1999-2000 on BIS Records. Sanderling's success in the recording studio continued with the acclaimed Chandos issue in 2000 of works by contemporary American composer Steve Gerber, and in 2002 with a recording of the Karl Weigl Symphony No. 5 on BIS, which received a Cannes Classical Award in 2003, the conductor's second.

In 2004 Sanderling accepted the post of Principal Guest Conductor of the Russian National Philharmonic Orchestra. He was active in several festivals honouring Shostakovich in 2006, and among his later recordings was a 2006 DG release of the rarely performed Shostakovich work *The Tale of the Priest and His Servant, Balda*.

In 2007 he conducted with the MDR Symphony Orchestra and the Philharmonie and also managed to record the complete works of Taneyev for Naxos.

Mikhail Kazakevich



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

conservatoire and taught there until 1992 when his burgeoning performing career led him to the West.

As a result of his sensational performance at the International Schubert Competition in Dortmund (Germany), Mikhail was engaged in playing several concerts with the Dortmund Philharmonic Orchestra, and also gave numerous solo recitals in Germany and France, where he received a Special Award from the Schubert Society (Germany) and a Special Prize from SACEM

(France) for the performance of 20th-century music. In 1993 he made his debut at Wigmore Hall and soon afterwards was signed exclusively by the BMG/Conifer recording label, for which he has made world-wide acclaimed recordings of music by Bach, Beethoven (the world premiere recording of the composer's final versions of the Second and Fourth concertos with the English Chamber Orchestra under Sir Charles Mackerras), Berg, Chopin, Mahler (Kazakevich's own arrangements), Rachmaninov, Schubert and Schumann.

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

Amongst recent projects was a performance and recording of Bach's *48 Preludes and Fugues (Well Tempered Klavier)* at the famous St George's, Bristol. Last season Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra under Vladimir Spivakov. He also appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on the special invitation by the Presidential Executive Office of the President of Russia.

Sat 18th



Sound advice

HORSEYLIGHTLY
SOLICITORS

PROPERTY ● FAMILY AND MATRIMONIAL ● WILLS, PROBATE AND TRUSTS
BUSINESS AND EMPLOYMENT SERVICES ● DISPUTE RESOLUTION AND LITIGATION

Tel: 01635 580858 www.horseylightly.com

2 West Mills, Newbury, Berkshire RG14 5HG
7 Stratford Place, London W1C 1AY – by appointment only

We are proud to co-sponsor the Newbury Spring Festival National Youth Jazz Orchestra concert on Saturday 18th May 2019

Divas of Jazz

Corn Exchange Newbury Saturday 18th May 7.30pm

National Youth Jazz Orchestra

Mark Armstrong	musical director	Jacob Cooper	trombone 1
Tom Smith	alto sax 1	Ed Parr	trombone 2
Sean Payne	alto sax 2	Harrison Maund	trombone 3
Tom Ridout	tenor sax 1	Daniel Higham	trombone 4
Tom Barford	tenor sax 2		
Claire Shaw	baritone sax	Eddie Curtis	bass trombone
Maria Rehakova	flute	Miles Mindlin	guitar
		Jack Tustin	bass
Steve Payne	french horn	Joe Hill	piano
		Luke Tomlinson	drums
Tim Rabbitt	trumpet 1	Alex Taylor	percussion
Harry Evans	trumpet 2		
George Jefford	trumpet 3	Helena Debono	female vocals
Luke Vice-Coles	trumpet 4	Luca Manning/	male vocals
Alexandra Ridout	trumpet 5	Freddie Benedict	

Sponsored by Mr and Mrs Peter Davidson and Horsey Lightly

HORSEY LIGHTLY
SOLICITORS

National Youth Jazz Orchestra



The National Youth Jazz Orchestra (NYJO) is a registered charity, and the UK's pre-eminent provider of jazz education.

Its flagship jazz orchestra is a glittering showcase for the UK's finest young professional jazz musicians, combining a hard-swinging rhythm section and a raft of hugely talented soloists. NYJO has helped launch the careers of many of the country's most renowned jazz musicians including Guy Barker, Amy Winehouse, Mark Nightingale and Laura Jurd, as well as the leader of the *Strictly Come Dancing* band Dave Arch, and most of his band members, plus music supervisor for the London Olympics and Paralympics Martin Koch. Performing around 40 concerts a year both nationally and internationally, recent highlights for the band have included a yearly residency at Ronnie Scott's Jazz Club, our second major European tour with the German (BuJazzO) and Dutch (NJJO) youth jazz orchestras in September 2018, and a well-received

performance at the BBC Proms in August 2018. NYJO celebrated its 50th anniversary in 2015 and released a critically-acclaimed double-album *NYJO FIFTY*.

But NYJO is now so much more than an orchestra. We offer our musicians training and experience developing the wide range of skills that the 21st century musician needs, including teaching and leading others, composing and arranging, and even advice on tax returns, unions and hearing health.

For younger musicians, NYJO's weekly Saturday Academy offers ensemble, aural and improvisation training for around 100 musicians of varying levels, and provides bursary assistance to those in financial need. The NYJO Academy hosts free monthly jazz jams, open to young musicians from within and outside its membership.

Beyond the Academy, NYJO delivers learning and participation work wherever it tours around the country in partnership with Music Education Hubs, schools and universities, developing progression routes for the next generation of musicians and building new audiences for the art form.

The programme will include arrangements of famous jazz standards and some music written by band members as well as focussing on female composers, songwriters and lyricists, for example *Feeling Good* (made famous by Nina Simone), *That Old Devil Called Love* (by Doris Fisher,

Sat 18th

Divas of Jazz

Corn Exchange Newbury Saturday 18th May 7.30pm

made famous by Billie Holliday and Alison Moyet), *El Viento* (by contemporary US composer Maria Schneider) and special commissions as part of this theme from UK composers Nikki Iles (*Wild Oak*) and Laura Jurd (*No Man Is an Island*).

Mark Armstrong



© William Ellis

Mark Armstrong has been NYJO's Artistic and Music Director since 2011. During his tenure at NYJO Mark has recorded two critically acclaimed studio albums and appeared at the BBC Proms, as well as performing at the London Jazz Festival for four years in a row. Mark is also a Jazz Professor at the Royal College of Music, and a moderator, trainer and examiner for the ABRSM.

As a composer and arranger he has written extensively for big band and is a former winner of the BBC Big Band Competition arranging prize. Additionally, he composes and arranges for a variety of forces from small jazz ensemble to full orchestra and many of his works have been recorded by NYJO.

As a performer he was nominated in the best trumpet category of the 2007 Ronnie Scott's Jazz Awards and he performs regularly with the Ronnie Scott's Jazz Orchestra and in small groups. He also has a busy career as a freelance player in London.

01635 37868
www.hoganmusic.co.uk

 **HOGAN
MUSIC**
SHOP · RENTALS · REPAIRS

Winchcombe House,
123-126 Bartholomew Street,
Newbury, RG14 5BN

VISIT OUR YAMAHA PIANO SHOWROOM



NEW STOCK NOW AVAILABLE
IN STORE AND ONLINE!

TAKE A LOOK AROUND OUR RECORDING STUDIO,
3 STOREY SHOP & TUITION ROOMS TODAY!

FIND US ON:



Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 19th May 3.00pm

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!

Now in its eleventh year, 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 Mozart, features four shortlisted finalists and takes place in the tranquil setting of Sheepdrove Eco Conference Centre on the Lambourn Downs.

The overall winner will perform a solo recital in the Corn Exchange on Monday 20th May as part of the Festival's popular Young Artists Lunchtime Recital Series (see page 95).

Sponsored by The Sheepdrove Trust



Jury

Françoise Clerc	Head of Classical Music, Bureau Export, Paris
Mark Eynon	Director, Newbury Spring Festival
Mikhail Kazakevich	Russian pianist and Professor of Piano, Trinity Laban Conservatoire of Music & Dance
Lucy Parham	British pianist and Professor of Piano, Guildhall School of Music & Drama, London
John Thwaites	British pianist and Head of Keyboard, Royal Birmingham Conservatoire
David Whelton	former Managing Director, Philharmonia Orchestra

Prizes

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

Françoise Clerc



Françoise Clerc has lived in London for twelve years. She has twenty-five years' experience as producer, artist manager and tour manager and has been involved with major theatres and festivals in France such as Théâtre du Châtelet (Paris), Festival International d'Art Lyrique d'Aix-en-Provence, IMG Artists and Théâtre

National de l'Odéon (Paris). In 2005 Françoise launched her company No Time To Do It Myself (NTTDM) offering a wide range of services for international musicians based in London.

From 2005 to 2009 she was administrator of the acclaimed Festival de Valloires, launched by former BBC Radio 3 Live editor Adam Gatehouse. This prestigious festival attracted some of the most celebrated names in classical music such as Dame Felicity Lott, Imogen Cooper, Angela Hewitt, Paul Lewis, Mark Padmore, and the Takacs, Belcea and Ebène Quartets among many others. Appointed head of classical and contemporary music for the French Embassy in London in 2010, she is now leading several programmes to strengthen the musical dialogues between cultures.

Françoise has also been in charge of the Franco-British programme Diaphonique, bringing support to exchanges between France and the UK in the field of contemporary music. Composers George Benjamin, Thomas Adès and Pascal Dusapin are among the honorary members of the board.

In 2013 Françoise launched All About Piano!, a festival hosted at Institut français, London and building partnerships with major international organisations. This yearly event of the highest international calibre gathers

Sun 19th

Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 19th May 3.00pm

some of the most prominent pianists over a three-day marathon. In just four years over 100 pianists have given live performances and close to 130 events have been offered to music lovers and families, including films, workshops, free tuitions and talks to make piano music more accessible to all. Guest pianists come from all countries and all generations and all repertoire include Joanna MacGregor, Imogen Cooper, Anne Queffélec, Cyprien Katsaris, Alexei Lubimov, Jacky Terrasson, Baptiste Trotignon and Lucy Parham to name but a few.

In October 2016 Françoise was invited to move back to Paris to become director classical and jazz for the Bureau Export head office, an organisation promoting the French music industry all over the world. In January 2019 she became Artistic Director of the En Blanc et Noir piano festival in Lagrasse. This boutique festival set in a listed medieval village in South west of France, founded by Robert Turnbull, dedicates its programming to young talented international musicians.

Mark Eynon



© Fiona Cue

Mark graduated from Cambridge University in 1978 with a degree in English, and after working as an assistant on various opera productions, his association with festivals began in 1983 when he was invited to create the first Henley Festival, which he ran for nine seasons. He became Director of Salisbury Festival in 1987, establishing a cycle of annual festivals based on the four elements, and in 1992 he was appointed Artistic Associate of the European Arts Festival, a national celebration to mark Britain's presidency of the EC.

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

As a freelance producer, Mark has produced many events including the revived Chelsea Arts Balls at the Royal Albert Hall, and Britain's largest nativity play, the Wintershall Nativity. As a response to his deep interest in the spiritual

and psychological effects of music, Mark founded a new festival, Healing Sounds, an international celebration of the healing powers of music, which took place in Brighton from 1997–2002 and was part of the national Millennium Festival.

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

Mikhail Kazakevich



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

conservatoire and taught there until 1992 when his burgeoning performing career led him to the West.

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

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

Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 19th May 3.00pm

including with the St Petersburg Philharmonic Orchestra and the Bournemouth Symphony Orchestra, playing Rachmaninov.

Amongst recent projects was a performance and recording of Bach's *48 Preludes and Fugues (Well Tempered Klavier)* at the famous St George's, Bristol. Last season Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra under Vladimir Spivakov. He also appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on the special invitation by the Presidential Executive Office of the President of Russia.

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*. The CD of *Beloved Clara* (ASV) was released to critical acclaim. 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 premiered at the Wigmore Hall London Piano Series with Henry Goodman. This was followed by *Elégie - Rachmaninoff, A Heart in Exile*. The CDs of *Nocturne* (Samuel West/Harriet Walter) *Odyssey of Love* (Henry Goodman/Juliet Stevenson) and *Rêverie* (Alex Jennings) have all released to critical acclaim. *Elégie* (Henry Goodman) was released in May 2018. Her latest show, *I, Clara* is touring in 2019.

Lucy has made numerous 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*.

Lucy 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 The 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.

She 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 presented four series of Kings Place Coffee Concerts (*Word/Play*) and in 2017/18 her second Sheaffer Matinée series (all 5 of her *Composer Portraits*) took place at St Johns Smith Square.

John Thwaites



Professor John Thwaites is best known for his collaborative work with strings and as a founder member of the Primrose Piano Quartet. The Primrose have commissioned and recorded important new work by Sir Peter Maxwell Davies, Anthony Payne, Sally Beamish, Steve Goss and John Casken, and

have recorded the earlier twentieth century repertoire for Meridian, including a Five Star Choice for Classic FM Magazine of Bridge and Howells. They have an annual Festival at West Meon.

He has worked over decades with cellists Alexander Baillie and Johannes Goritzki, and appeared with Pierre Doumenge, Louise Hopkins, Natalie Clein, Alexander Ivashkin, David Cohen, Oleg Kogan, Li Wei and others. A string of recordings with Alexander Baillie for the SOMM label include a Five Star Chamber Music Choice of the Month for BBC Music Magazine. He has played quintets with the Martinu, Maggini, Dante (their recording of the Lyapunov Piano Sextet in B flat minor for the Dutton label was also a BBC Chamber Music Choice of the Month), Schidlof, Emperor and Aurea String Quartets. Theatrical collaborations have included work with Simon Callow, Tony Britton and Tim Piggott-Smith, and he has also performed with Michael Collins, Thomas Riebl, Ian Bostridge, Toby Spence and Louise Winter.

His research focus is on Brahms (symbolism and allusion in the chamber music, and historically informed performance practice) and British Chamber Music. He appeared in the major British and many International Festivals, the major London concert halls, and on various

Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 19th May 3.00pm

radio and television channels, including BBC Radio Three Lunchtime broadcasts and appearances for *In Tune*.

John's career includes posts at Christ's Hospital, the Royal Conservatoire of Scotland, the Guildhall School of Music and Drama and the Purcell School. He is Course Director of the Cadenza International Summer Music School, a piano and strings festival resident at the Purcell School, and Head of Keyboard Studies at Birmingham Conservatoire, where he has directed major Festivals of Ireland, Delius, Bax, Skryabin and Brahms as well as directing a celebrity-studded All Night Gala at Birmingham Town Hall.

David Whelton OBE



David Whelton was trained as a pianist and organist.

In November 1987 he was appointed Managing Director of the Philharmonia Orchestra, a role 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 has enjoyed a unique position at the heart of British musical life, at the centre of which are orchestral residencies at the Royal Festival Hall, Bedford, Leicester, Canterbury, Basingstoke and the Three Choirs Festival.

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. Recent series include *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 and *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 the current Artistic Director, Unsuk Chin.

Under David's stewardship the Philharmonia has maintained a busy touring programme across the world. Throughout the 1990s the Philharmonia was resident at the Theatre du Chatelet, Paris, where it gave a cycle of Strauss operas.

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*, voted App of the Year by The Daily Telegraph and receiving accolades in Asia and North America. In 2016 the Philharmonia was the first orchestra to use Virtual Reality to reach new audiences culminating in a ground-breaking VR Residency at the Royal Festival Hall, London.

David is Chairman of the Mayfield Valley Arts Trust; Chairman of the Philharmonia in Bedford Endowment Fund; 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, Anvil Arts, Wimbledon Concert Hall Trust, the Philharmonia Trust and US Foundation, Hon Member Philharmonia Orchestra and a member of the Otto Klemperer Film Foundation. He was given the first ever Association of British Orchestras Special Award in 2016. David is currently Artistic Director of the Klosters Music Festival, Switzerland, and a Director of the Three Choirs Festival Association. He was recently appointed a Member of Council of The Royal College of Music.

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.

Carnival of the Animals & Peter and the Wolf

Corn Exchange Newbury Sunday 19th May 3.00pm

Orpheus Sinfonia

Thomas Carroll

conductor

Saint-Saëns

Carnival for the Animals

Interval

Prokofiev

Peter and the Wolf

This delightful concert, suitable for all the family, will bring young people face-to-face with two of the greatest works for children – namely Prokofiev's colourful *Peter and the Wolf* and Saint-Saëns' atmospheric *Carnival of the Animals*.

Peter and the Wolf is an enduring musical story is based on an original narration by the composer. With each character in the story represented by a different instrument and sound, it is the perfect introduction to the orchestra.

The theme continues with Saint-Saëns' charming portrayal of different animals in each of the movements including a lion, donkey, and elephant, as well as fossils, an aquarium, an aviary and - Saint-Saëns' little joke - pianists, possibly the most dangerous animal of them all...

Come and meet Peter, his grandfather, the hunters, the villainous wolf and a whole zoo of animals - all brought to life by the dynamic Orpheus Sinfonia.

Sponsored by Greenham Common Trust



CAMILLE SAINT-SAËNS (1835-1921)

Grand Zoological Fantasy: The Carnival of the Animals

In 1886 Saint-Saëns was asked to write a short piece for the famous cellist Charles-Joseph Lebouc. As his thoughts developed, so the composer turned his initial idea, *The Swan*, into a 'grand zoological fantasy', a project he had been considering for several years.

Although *The Swan* was published separately, Saint-Saëns insisted that the other items should only be heard

in private performances, and as a result the complete *Carnival of the Animals* was only published in 1922, a year after his death. Yet the nature of the project seems one to which he was ideally suited. His genius leaned in the direction of elegance, wit and sophistication rather than towards either modernism or emotional turbulence. What is more, he left an artistic credo which is particularly revealing: 'For me, art is form. Expression and passion seduce the amateur above all; but for the true artist it is different. A composer who is not fully satisfied by elegant lines, harmonious colours and beautiful harmonic progressions has no understanding of art.'

1. *Introduction and Royal March of the Lion*

In 'pride' of place, the lion roars forth with his powerful personality.

2. *Hens and Cocks*

This is a witty farmyard scene.

3. *Wild Asses*

The French title is 'hémiones', referring to Asiatic wild asses, 'animaux véloces' whose wildness is reflected in the strange harmonic combinations.

4. *Tortoises*

The tortoises crawl along, with adaptations of the can-can and galop from Offenbach's *Orpheus in the Underworld*.

5. *The Elephant*

Now the parody takes the waltz tune from the Dance of the Sylphs in Berlioz's *The Damnation of Faust* to its opposite extreme.

Sun 19th

Carnival of the Animals & Peter and the Wolf

Corn Exchange Newbury Sunday 19th May 3.00pm

6. *Kangaroos*

The two pianos alternate in their phrasing, to the instruction 'marsupially'.

7. *Aquarium*

This is a more extended watery scene, developing a beautiful melodic line.

8. *Personages with Long Ears*

The first and second violin groupings represent the donkeys, while indulging in a braying contest.

9. *The Cuckoo in the Depths of the Wood*

Offstage effects were a popular feature of French opera, so the cuckoo is positioned in the corridor beyond the concert room.

10. *Aviary*

The aviary has a real lightness of touch, replete with Mendelssohnian delicacy.

11. *Pianists*

Although pianists are not animals found in captivity, Saint-Saëns believed it was 'never too late to start'.

12. *Fossils*

This relates to the composer's own *Danse macabre*; but other tunes are quoted too, including a famous example from Rossini's *Barber of Seville*.

13. *The Swan*

This is one of Saint-Saëns's best loved compositions, with a melody that is both direct and memorable.

14. *Finale*

Using quotations from the previous movements, the finale skillfully builds to a veritable apotheosis.

© Terry Barfoot

SERGEI PROKOFIEV (1891-1953)

***Peter and the Wolf*: a tale for children with narrator and orchestra, Opus 67**

In 1918, following the Revolution, Prokofiev left Russia, arriving in the United States after a difficult journey via the Trans-Siberian Railway and Japan. He developed a new career in the West, making his home in Paris, where he worked closely with the Russian émigré conductor Sergei Koussevitzky.

Prokofiev yearned for his homeland, however, and he returned to Russia in 1933. His rehabilitation brought a distinct change of emphasis in his musical style, which can broadly be summarised as moving towards romantic expressiveness and away from rhythmic astringency. This may have been a natural progression, but it seems hard to resist the temptation to link it to the Stalinist philosophy of Socialist Realism which prevailed in Russia at that time.

In *Peter and the Wolf* Prokofiev composed the most successful of all attempts to introduce young people to music. As such it represents a particularly significant example of how much store he placed upon proving himself an artist whose music could be of value to the community.

Prokofiev provided his own introduction:

"Each character in this story is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the timpani and the bass drum. So now that you have heard the different instruments, you will be able to recognise each one of the characters in the music."

Peter and the Wolf was given its first performance on the stage of the Moscow Central Children's Theatre on 2nd May 1936. It was conducted and narrated by Natalia Satz, who had commissioned it.

© Terry Barfoot

Orpheus Sinfonia

Orpheus Sinfonia is one of London's most vibrant, dynamic and inspiring of young orchestras. Founded in 2009, it attracts the best music conservatoire graduates under the artistic direction of international cellist and conductor Thomas Carroll, forming an elite group of performers excelling in artistic distinction.

Its broad spectrum of performance and repertoire has included symphonic cycles, world premieres, operas, collaborations with Dame Felicity Lott, Tasmin Little, Jack Liebeck and Heinrich Schiff, as well as performances at music festivals including Windsor, Wimbledon, Brighton, Barnes, Lincoln and Cambridge.

Resident at St George's Hanover Square, the orchestra also gives concerts at the Royal Festival Hall, Queen Elizabeth Hall, Cadogan Hall and Windsor Castle. Acclaimed for the excitement and enthusiasm of its music-making, its reputation is growing fast thanks, in part, to the generous support of many established musicians. It has featured on BBC Radio 3 and BBC World Service and has released its debut CD on Signum Classics.

Orpheus has continued to develop its "Beneath The Score" series, which explores the character and influences of selected composers. Orpheus Principals concerts, in which section principals perform often rarely-heard large-scale chamber works, are also now a regular feature of our Seasons.

Carnival of the Animals & Peter and the Wolf

Corn Exchange Newbury Sunday 19th May 3.00pm

Outreach work has included projects with Trinity Hospice and with students from Fukushima, Japan at Queen Elizabeth Hall, along with initiatives with the Tim Henman Foundation.

Orpheus gave the European premiere of Tarik O'Regan's opera *Wanton Sublime* at Grimeborn Festival. The orchestra has also appeared at the Temple Church with violinist Joji Hattori and in the gala concert for the Meuhin Competition at the Royal Festival Hall.

Since 2017 Orpheus Sinfonia has been the official orchestra at the International Opera Awards in the London Coliseum. More recent partnerships have seen the orchestra work with Iford Arts and Opera Della Luna on a centenary production of Bernstein's *Candide* with debuts at Iford, Cheltenham and Stowe Opera, open the Arcola Theatre's Grimeborn Opera Festival with Britten's *Rape of Lucretia*, and returns to Windsor and Cambridge Festivals alongside regular performances in London.

Thomas Carroll



Acclaimed for his inspirational performances and exciting musicianship, Thomas Carroll enjoys a distinguished and varied career as a cellist and, since his conducting debut in the Berlin Philharmonie in 2006, has enjoyed conducting orchestras such as The Northern Sinfonia, VIVA and the Brighton Philharmonic, as

well as many orchestras abroad. Together with principals from the London orchestras, he founded the London Beethoven Chamber Orchestra and, in April 2012, was made Artistic Director of the Orpheus Sinfonia, with whom he performed all the Beethoven symphonies during 2012-13 and recorded the Orchestra's first CD, now available on Signum Classics. He has also recently completed a tour of the UK, conducting in most of the country's major concert halls.

As a concerto soloist, he has performed with orchestras including the London Symphony Orchestra, the Royal Philharmonic, the London Philharmonic, Philharmonia and BBC National Orchestra of Wales, and with orchestras abroad including the Melbourne Symphony Orchestra, Vienna Chamber and the Bayerische Rundfunk, in venues such as the Royal Albert Hall in London, Konzerthaus in Vienna, Herkulessaal in Munich and the Lincoln Center, New York.

He has recorded extensively for numerous labels, with music from Bach to Beethoven and worked closely with today's leading composers, giving many world premieres, both as cellist and conductor. He is professor of cello at the Royal College of Music and the Yehudi Menuhin School of Music.



Total Pressure Ltd

*All staff at Total Pressure Ltd.
wish the Newbury Spring Festival 2019
success in their continued ability
to bring world class entertainment
to our area.*

*We are pleased to support this venture
and look forward to a stunning
programme of events.*

Total Pressure Ltd.

"Installing and servicing high pressure water systems"

07971 250799

Sun 19th

Michael Buchanan trombone
Emma Bassett trombone
Joseph Arnold trombone
James Buckle trombone

Sponsored by Martelize and Miss W E Lawrence 1973 Charitable Settlement

LUDWIG VON BEETHOVEN (1770-1827)
3 Equalis

Salome - use the instrument to herald the comings and goings of any number of supernatural realms.

GOTTFRIED RITTER VON FREIBURG (1908-1962)
Aussee Fanfare

Perhaps this is the reason Beethoven chose the trombone quartet as the ensemble of choice to lead his funeral procession through Vienna to the Wäring Cemetery, composing three new 'Equalis' for the occasion. This, today is the first offering on the programme.

ANTON BRUCKNER (1824-1896)
Aequali for trombone trio

JOHANN SEBASTIAN BACH (1685-1750)
Prelude to solo cello suite no. 2 in D minor

The spirit of the music offered in this concert comes very much in two different styles. For the first half of the evening, we stay put in the Austro-German school, where the sound of numerous trombones playing in harmony is so central to that entire method of composition. We are offering a variety of operatic arrangements, as well as some more "serious", sacred-inspired works from Bach and Bruckner.

ENGELBERT HUMPERDINCK (1854-1921)
Evening prayer from Hänsel and Gretel

For the second half of the concert we dart forward to modern day America and Britain, and two of the great modern compositions for trombone quartet. Both readily enjoyable and approachable works, they offer a combination of jazz infusions and the lighter, film-influenced style of composition that colours so much of the music that is written for brass instruments in this day and age.

WOLFGANG AMADEUS MOZART (1756-1791)
Overture to *The Magic Flute*

Interval

BRYN E. LYNN (1954)
Four 4 Four

ERIC EWAZEN (1954)
Myths and Legends

- i. Allegro ritmico
- ii. Adagio
- iii. Allegro gioco
- iv. Allegro vivace

Don't worry, you will never be left alone to figure the music out alone in this concert. We will announce and chat as we go, and can vow to never take ourselves too seriously!

The solo trombone quartet as an ensemble genre is clearly a relatively unusual and novel concept. It does, however, have a long-standing history and some fairly swanky historical events to its name.

The instrument of the trombone itself holds rather a special place in the history of Western Art Music ("classical" music) in that, from the modern instrument's invention in the mid-18th century onwards, the sound of the trombone held a uniquely religious and supernatural connotation that no other instrument could lay claim to. Numerous operas - from Mozart's *Don Giovanni* right through Wagner's *Ring Cycle* to Strauss' *Elektra* and

Studio 5

St Mary's Church Kintbury Sunday 19th May 7.30pm

Studio 5



"Studio 5" brings together four of the most talented trombone players currently working in Britain today. As orchestral musicians, the list of ensembles with whom they perform is comprehensive: from the Vienna Philharmonic to the London Symphony Orchestra, the Orchestre Révolutionnaire et Romantique to the Saito Kinen Festival Orchestra, the Academy of St Martin in the Fields to the Bavarian Radio Symphony Orchestra and the Orchestra of the Royal Opera House to the Vienna State Opera, they are all active right across the globe. Of the four, one is principal of the Philharmonia Orchestra, another is principal of the Orchestra of the English National Opera, another is principal trombone for a leading West End Show, three were formerly in the Gustav Mahler Youth Orchestra, two are prize-winners of the Royal Overseas League Competition, and one is 1st and audience prize winner in the Munich ARD Competition, the world's foremost trombone competition.

The four musicians - aged between 25 and 28 - met and studied together at Wells Cathedral School in Somerset, one of four specialist music schools in England. At Wells they all studied with the great trombone pedagogue Alan Hutt and, together, learnt the art of orchestral, chamber, jazz, and solo playing. (The group's title, "Studio 5", was the name of the room in which they all had their trombone lessons). Just as they share all the special qualities of friendship reserved for those who grew up into the world together, so too do they share a musical partnership as easy and natural as could be expected from those who also honed their craft together for many years as children and young adults.

Michael Buchanan



Michael Buchanan is considered one of the finest trombone players of his generation. At the age of 22 he was awarded the first prize and audience prize at the 2015 Munich ARD International Music Competition, only the second trombone player in the history of the competition and to-date the only British musician. This

launched a solo career that led to accolades such as the 2017 BMW-Publikumspreis at the Festspiele Mecklenburg-Vorpommern in Northern Germany and an official "debut" concert - together with the Deutsches Symphonie-Orchester Berlin - in the Berlin Philharmonie. After having a complete career-break from September 2017 to December 2018 in order to heal a physical issue, Michael returned to the stage in January 2019. His first public performance led him to be awarded the renowned 2019 Fanny Mendelssohn Förderpreis, resulting in a CD production to take place and is scheduled for release in September 2019.

As a concerto soloist Michael has performed with orchestras such as the Symphonieorchester des Bayerischen Rundfunk, the Munich Chamber Orchestra, the Stuttgart Radio Symphony Orchestra and the Bern Symphony Orchestra. Together with his duo-partner the pianist Kasia Wieczorek he has performed recitals at festivals including the Lucerne Festival, the BeethovenFest Bonn, the Schwarzwald Music Festival, the Weingartner Musiktage, as well as for SWR radio.

Equally active as an orchestral musician, he honed his orchestral technique in the Gustav Mahler Youth Orchestra before beginning his career as Principal Trombone in the Orchestra of Scottish Opera at the age of 20. In 2016 he joined the Vienna Philharmonic and Vienna State Opera Orchestras in a contract position for the 2016-2017 season, where he performed over 30 operas and underwent numerous tours and projects as both first and second trombone. For the last three years he has performed as a personally selected member of Seiji Osawa's Grammy Award winning Saito Kinen Festival Orchestra in Japan.

Michael received his school education at Wells Cathedral School, a specialist music school in the UK, where he studied with the renowned trombone teacher Alan Hutt. In 2014 he graduated with 1st Class Honours in an academic music degree from the University of Cambridge. He completed his Masters in trombone performance under the tutelage of Ian Bousfield, at the Hochschule der Künste, Bern, Switzerland, in 2016. Michael is a Getzen artist and plays a Getzen 4147 trombone.

Joe Arnold



Joe was a chorister at Wells Cathedral School in Somerset where he learnt trombone with Alan Hutt, former trombonist of the Royal Opera House, for ten years. He was Principal Bass Trombone of the National Youth Orchestra of Great Britain from the age of 16, and went on to study bass trombone at the Royal Academy of Music with Bob

Hughes (London Symphony Orchestra) and Keith McNicol (Royal Opera House), graduating in 2012 after a year in the Gustav Mahler Jugendorchester, a pan-European youth orchestra. He has performed with all of the major London Orchestras as well as several around the UK, and has been bass trombone of the Orchestra of English National Opera since 2012. Memorable concerts include Bruckner's 7th Symphony with the Philharmonia at the BBC Proms, Wagner's *Das Rheingold* and *Die Walküre* with the London Philharmonic Orchestra, Strauss' *Don Juan* with the Royal Philharmonic Orchestra and Verdi's *Falstaff* at the Royal Opera House.

Emma Bassett



Emma Bassett is one of the most versatile young trombone players working on the British music scene today. From regularly performing with the London Symphony Orchestra to her recent tour across Europe with Adele, to her regular jazz appearances at Ronnie Scott's for the London International Jazz Festival, she is equally at home in all

of the genres the instrument has to offer.

Emma was brought up in Cornwall and has a background in brass bands. At 16 she was awarded a scholarship to Wells Cathedral School, where she studied with Alan Hutt. She received her undergraduate degree at Trinity School of Music and Dance, before moving on for a postgraduate degree at the Royal Academy of Music, London.

As an orchestral musician Emma freelances regularly with all the major London orchestras (LSO, Philharmonia, London Philharmonic and the Royal Philharmonic), and is currently a full-time band member for the West End show *Everybody's Talking About Jamie*. Particularly in demand as one of the UK's few specialist bass trumpet players (an instrument that is played like a trumpet, but sounds at the

lower pitch of the trombone) she performs all the instrument's major repertoire right across Britain. Recent highlights include *The Rite of Spring* with the Hallé Orchestra and Wagner's *Die Walküre* and *Götterdämmerung* with the Royal Scottish National Orchestra.

James Buckle



25-year-old bass trombonist James Buckle is emerging as one of the UK's most exciting and gifted young musicians. He is the only brass player ever to win the Gold Medal of the Royal Over-Seas League competition, receiving great acclaim from international soloists including baritone Jonathan Lemalu, oboist Nicholas Daniel and pianist

Piers Lane. James has also won first prize in the British Trombone Society Bass Trombone competition and the Drummond Sharp Prize for Brass at the Royal Academy of Music. He has been invited to perform recitals in St James' Piccadilly; Cadogan Hall; Norfolk Music Festival and has performed in front of the Royal Academy of Music's Symphonic Brass, livestreamed from the Duke's Hall. He is passionate about modern music, commissioning solo and chamber pieces for the bass trombone and has performed three contemporary concertos with orchestra, including a world premiere. In June 2018 James joined the Philharmonia Orchestra as Principal Bass Trombone. He has been a member of the European Philharmonic of Switzerland since its founding in 2015 and has been guest principal with the Orchestre de la Suisse Romande, Orchestre Revolutionnaire et Romantique, Aurora, BBC Concert, BBC Philharmonic, Bournemouth Symphony, Hallé, London Symphony, Royal Philharmonic & Royal Philharmonic Concert, Ulster, English National Opera, Royal Opera House Covent Garden and Welsh National Opera Orchestras as well as the London Sinfonietta, Royal Northern Sinfonia, Orchestra of Europe and Sinfonia of London. He regularly plays in West End musicals including *The Lion King*, *The Phantom of the Opera*, *42nd Street*, *Sweeney Todd* and *Sunset Boulevard* and has appeared in several classical and commercial recordings. He is a former member of both the Gustav Mahler Jugendorchester and the European Union Youth Orchestra.

Having graduated from the Royal Academy of Music with First Class Honours in July 2015, James is now studying on a Performance Masters course with Specialism in Solo playing at the Hochschule der Künste Bern, in Switzerland. He is tutored by world-renowned trombonist and pedagogue Ian Bousfield to whom he also acts as Assistant Professor.

Sheepdrove Piano Competition Winner

Corn Exchange Newbury Monday 20th May 12.30pm

Young Artists Lunchtime Recital 4

Newbury Spring Festival is delighted to welcome the winner of the 11th Sheepdrove Piano Competition to the Corn Exchange to perform a recital as part of the Festival's Young Artists Lunchtime Series.

Sponsored by The Headley Trust



Wolfgang Amadeus Mozart (1756-1791)

The prestigious competition, founded in 2009 by the Sheepdrove Trust, is open to candidates aged 26 and under from the eight major UK music colleges, attracting young pianists of the highest standard from around the world. The winning pianist's programme will feature works by Mozart.

Today's recital is a great opportunity to hear more of the winning pianist following the competition held at Sheepdrove Eco Conference Centre, Lambourn on Sunday 19th May (see page 85).



The Vineyard | Stockcross | Newbury | Berkshire | RG20 8JU



Eat. Sleep. And Drink Wine.

The Vineyard is a 5 star hotel and spa, renowned for its impeccable service, 3 AA Rosette restaurant and award-winning 30,000 bottle wine cellar. Perfect. But it will have to do.



www.the-vineyard.co.uk
Please call us on 01635 528770

A Taste of Italy at The Vineyard

The Vineyard Stockcross Monday 20th May 7.30pm

Istante

Christiane Eidsten-Dahl	solo violin (Spring, Summer)
Ellen Bundy	solo violin (Autumn, Winter)
Gabi Maas	violin
Jordan Bowron	viola
Kate Conway	'cello
John-Henry Baker	double bass
Masumi Yamamoto	harpsichord

Vivaldi

The Four Seasons

Concerto 1 - *The Spring*
Concerto 2 - *The Summer*
Concerto 3 - *The Autumn*
Concerto 4 - *The Winter*

Sponsored by CH-R Family Solicitors and Dr Stephen Golding



ANTONIO VIVALDI (1678-1741)

The Four Seasons

for violin and orchestra, Opus 8 Nos. 1-4

Vivaldi was employed as Maestro di Violino at the Conservatory of the Ospedale della Pietà, one of several such institutions in Venice at which orphans and other poor girls were educated at the expense of the state. He composed concertos for practically every instrument in regular use during his lifetime, preferring the three-movement format established by Giuseppe Torelli (1658-1709), with a clear division between solo and ensemble.

Having his own ensemble at his disposal, Vivaldi was able to experiment and try out new effects, and his music became widely known, both in Venice and beyond. His concertos are extraordinarily sophisticated, treating the ripieno (ensemble) and concertino (solo group) relationship with great subtlety and imagination. The themes are at once distinctive and memorable, not only in the romantic turns of phrase in the slower music, but also in the faster rhythmic units. He was much admired by his contemporaries, not least Johann Sebastian Bach, who arranged several of the concertos as keyboard pieces. Vivaldi's best-known music is the set of four concertos inspired by a collection of folk poems representing the four seasons of the year. The cycle forms part of his Opus 8, a collection of twelve pieces named *Il Cimento dell'Armonia e dell'Invenzione* (*The Trial of Harmony and Invention*), which was published in 1725.

© Terry Barfoot

Concerto No. 1 in E minor: *The Spring*

1. *Allegro*
2. *Largo*
3. *Danza pastorale: Allegro*

The birds greet the arrival of spring with happy song, the streams run quietly murmuring to the breath of the gentle breeze. The scene is broken by the appearance of dark

clouds, and thunder and lightning have their say. When the storm has passed, the birds renew their harmonious songs. Down in the happy flowery meadow where the leaves are rustling the goatherd sleeps, his dog at his side. A pastoral musette and a bright clear sky encourage the nymphs and shepherds to dance.

The first movement contrasts ripieno and solo sections in typical fashion. The first solo imitates birdsong, whereas the second ripieno depicts the approach of the storm. The Largo, however, is an exquisite arioso dominated by the solo violin. For this is a forest scene, in which the gentle murmurings of the soloist are heard against the sounds of the ensemble, which occasionally imitates the barking of the herdsman's dog. The finale, with its four ripieno and three solo sections, is a country dance.

© Terry Barfoot

Concerto No. 2 in A minor: *The Summer*

1. *Allegro con molto*
2. *Adagio*
3. *Presto*

Men and beasts languish in the heat of the sun; even the evergreen trees begin to wilt. The songs of the cuckoo, turtledove and goldfinch can be heard. The soft and gentle breezes are unexpectedly upset by the north wind. The shepherd weeps, for he fears what the north wind may bring. The fear of flashing lightning and fierce thunder haunts him. His weary body is denied rest by the constant movement of his flock. His worst fears prove justified, the sky lights up with lightning and the thunder peals. The fruit and grain are lashed to the ground during the storm.

The opening movement has an irregular shape, since Vivaldi seeks to depict the uncertainties of the summer weather, though there is a change of rhythmic emphasis for the solo sections, in each of which birdsong is imitated once again. In the final ripieno the orchestra portrays the storm, through broken tremolos and unison

A Taste of Italy at The Vineyard

The Vineyard Stockcross Monday 20th May 7.30pm

scales. Dominated by the solo violin, the central Adagio is best regarded as the lull before the storm. But the song-like flow is four times interrupted by a presto in which unison strings suggest the distant rolling of thunder. In the final movement the storm breaks with all its fury. The music is rhythmically compelling, dominated by a constant semiquaver motion. It seems that Vivaldi's summer day brought decidedly unpleasant weather!

© Terry Barfoot

Concerto No. 3 in F major: *The Autumn*

1. *Allegro*
2. *Adagio molto*
3. *Allegro*

A fine harvest is celebrated by the peasants with songs and dances. After they have praised Bacchus their rejoicing results in sleep. The air is now pleasant and calm, the singers and dancers are quiet, and the season invites everyone to enjoy the pleasure of sweet sleep. At dawn the hunt, with dogs, guns and horns, puts a wild beast to flight and tracks him down. The noise of the guns and dogs terrifies the beast, who longs to escape from the danger; but he is overcome and dies.

A rustic dance opens the third concerto, and the soloist takes up the theme before the later stages of the movement develop the celebrations. Vivaldi gave the second movement the title Sleeping Drunkards, and his music abounds in associative wit. The music is quiet, and there is no solo. A hunting call dominates the finale, and as the music proceeds the solo part gains in virtuosity.

© Terry Barfoot

Concerto No. 4 in F minor: *The Winter*

1. *Allegro con molto*
2. *Largo*
3. *Allegro*

To be frozen by icy snow and knocked about by a wild wind. To stamp frozen feet when the cold makes the teeth chatter. To move into the quiet and contentment of the fireside when the rain is too great. To walk slowly and with care on ice, for fear of falling. To fall heavily, then move off on the ice again until it breaks underfoot. To hear the wind howling from all quarters to give battle. This is winter and its joys.

There is not a single lyrical phrase in the first movement; perhaps this is Vivaldi's way of suggesting the chill of winter. The Largo, however, is a song-like movement dominated by the soloist, who also takes the lead in the finale. There is no longer a recurring theme but rather a reliance on varied sonorities, in which sense the closing ripieno is particularly exciting, with its runs and tremolos.

© Terry Barfoot

Istante

Istante is a versatile period-instrument collective committed to reaching out to new audiences through innovative concert experiences. Istante's performances, often held in an informal setting, aim to inspire the listener by linking repertoire through historical and narrative threads.

Individually, Istante's members perform with prestigious ensembles including English Baroque Soloists/Orchestre Révolutionnaire et Romantique, Orchestra of the Age of Enlightenment, Academy of Ancient Music, King's Consort, the Hanover Band, Europa Galante. By combining their diverse experience, they are able to offer a unique breadth of repertoire, both in terms of style and historical period.

Since its formation in 2016, Istante has performed in a range of venues in the UK and abroad, including the St Stephen's Festival of the Arts in London and Classica Aurora series in Arezzo (Italy), and was selected for the 2017-2018 BREMF Live! Scheme.

Istante's creative home is Heath Street Baptist Church, Hampstead, where it hosts the Baroquestock Festival, featuring a unique fusion of historical performance, folk music, community projects and home-cooked food. (www.baroquestock.com). Recent Baroquestock highlights include a fully-staged production of Joseph Haydn's rarely-heard opera *Lo Speziale*. Istante's debut CD, *Little Things in Odd Shapes*, featuring chamber works by Luigi Boccherini and Michael Haydn, is due for release with Novantiqua Records in 2019.

A Taste of Italy at The Vineyard

The Vineyard Stockcross Monday 20th May 7.30pm

Christiane Eidsten-Dahl



Christiane Eidsten Dahl is a Norwegian violinist living in London. She graduated from Barratt Due Institute of Music in Oslo, Norway after completing her Undergraduate Degree in Performing Violin with Prof. Geir Inge Lotsberg. After receiving the TICON scholarship from Drammen borough in Norway, Christiane moved to

London to study with Prof. David Takeno at Guildhall School of Music and Drama in 2010. She was a member of Southbank Sinfonia from 2012 and won an audition for a place with European Union Baroque Orchestra for the 2013 season.

Christiane performs regularly with the Academy of Ancient Music, Orchestra of The Age of Enlightenment, Barokkanerne and Trondheim Barokk. In 2017 she played alongside Enrico Onofri as a soloist with the Nordic Baroque Orchestra after winning the Young Artist Competition in Barokkfest festival in Trondheim. She has performed in Wigmore Hall, Royal Albert Hall, Concertgebouw in Amsterdam and Cite de la Musique Paris. Touring includes countries like China, Brazil and most of the European countries.

Ellen Bundy



Ellen Bundy is a young and versatile British violinist specialising in period instrument performance. Since receiving the MacKenna Prize for Historical Performance at the Royal College of Music, from which she graduated with First-Class Honours in 2015, Ellen has been in high-demand as an orchestral and chamber

musician across Europe.

She works regularly with such orchestras as the Orchestra of the Age of Enlightenment, Dunedin Consort, Gabrieli Consort and Players, Early Opera Company, Die Kölner Akademie, Academy of Ancient Music, Ensemble Marsyas, The King's Consort, La Serenissima and the European Union Baroque Orchestra (EUBO). Recent work has taken her to Far East Asia, Germany, Holland and Spain and performances in the UK at the Royal Albert Hall, Royal Opera House, Wigmore Hall, Royal Festival Hall and Usher Hall in Edinburgh.

Ellen is originally from Kingsclere, and went to school at St. Bartholomew's. She is excited to return to Newbury to play for you all!

Gabi Maas



Gabi Maas plays violin and nyckelharpa with groups including Scottish Chamber Orchestra, Orchestre Révolutionnaire et Romantique, Concerto Caledonia and Society of Strange and Ancient Instruments. She studied baroque violin with Nicolette Moonen.

After studying at Chetham's School of Music with Benedict Holland and Robin Ireland, Gabi studied Modern Languages at Cambridge University, and subsequently graduated from Oxford with a doctorate on Berber music in Kabylia (North-East Algeria). Her thesis, based on experiences playing with traditional musicians from the region, explored the role of village singer-poets in mountain communities and at informal music gatherings held in Kabyle-owned Paris cafés.

Gabi enjoys playing a wide-range of traditional music styles, particularly on Scandinavian music for violin and nyckelharpa (Swedish keyed fiddle). In 2015 she played nyckelharpa at Sharq Taronalari festival in Samarkand (Uzbekistan) and spent a month in Chennai learning with Carnatic violinist Vittal Ramamurthy.

Jordan Bowron



Originally from the North-East of England, Jordan enjoys a busy and varied career as a period instrument and modern viola player.

Jordan holds the position of Principal Viola with the Irish Baroque Orchestra, and he is also a member of the Academy of Ancient Music. He is regularly invited to play with Florilegium, Dunedin Consort, La Nuova Musica, The English Concert and the Orchestra of the Age of Enlightenment.

Aside from his period instrument work, Jordan plays with groups including Manchester Camerata, City of London Sinfonia and the BBC Scottish Symphony Orchestra. He plays a Baroque viola by Jan Pawlikowski, Poland, 2013 (after Nicolo Amati).

Mon 20th

A Taste of Italy at The Vineyard

The Vineyard Stockcross Monday 20th May 7.30pm

Kate Conway

© Andrew Mason



Kate Conway studied baroque 'cello and viol with Jonathan Manson at the Royal Academy of Music, graduating with distinction, after gaining First-Class Honours in Classics from Jesus College, Cambridge. She has played with English Touring Opera, Solomon's Knot and the Feinstein Ensemble, and was selected for the

Handel House Talent Scheme 2016-17. Kate also performs with the Chelys Consort of Viols and Musica Poetica, and is a founder member of both Ensemble Molière, who were finalists at the 2017 York Early Music International Young Artists Competition, and Ceruleo, who recently appeared at the 2019 Baroque at the Edge festival at LSO St Luke's.

A keen chamber musician, Kate was twice awarded the RAM Nancy Nuttall Ensemble Prize, and was a recipient of the D Day Fund Award and Sir Anthony Lewis Memorial Prize for Consort Music. She has also participated in masterclasses at the Greenwich International Early Music Festival and RCM Festival of Viols, playing to Christophe Coin, Alison Crum, Vittorio Ghielmi, Paolo Pandolfo and Jordi Savall. More recent projects include a performance at the Wigmore Hall with Chelys as part of Dame Emma Kirkby's 70th birthday celebrations, chamber music recitals at festivals in the Lake District, Brecon and Valencia, and live broadcasts on BBC Radio 3's *In Tune* with Ceruleo and Ensemble Molière.

John-Henry Baker



John-Henry was born in Arequipa, Peru, to English and Irish parents who gave him a 'cello to play aged eight. Following a family move to the UK, John-Henry finally had the chance to switch to double bass at the age of twelve. He played with various local orchestras and groups of all shapes and sizes, and gained a place

in the National Youth Orchestra of Great Britain.

After finishing school John-Henry took a gap year to work in the healthcare sector as well as travelling to Ghana where he studied with Dagomba and Ashanti drummers. On his return he won a full scholarship to TrinityLaban Conservatoire of Music and Dance where he studied with Chris West, Neil Tarlton and various others. While at

Trinity Laban John-Henry studied a wide range of disciplines, including improvisation, electroacoustic performance and others. During his studies he was fortunate to work with Errollyn Wallen on her opera *Yes!* at ROH2, and later her opera *Cautionary Tales*, playing electric guitar, bass guitar and double bass.

It wasn't until after finishing undergraduate studies that John-Henry grew more interested in historical performance, and following some study with Chi-chi Nwanoku, won a place on the experience scheme at the Orchestra of the Age of Enlightenment. He has since continued working regularly with the orchestra, particularly with their education work.

John-Henry is also the music outreach co-ordinator at Heath Street Baptist Church, Hampstead, where he performs and organises concerts and works with the church to give decent performance opportunities to musicians and ensembles, with the aim of also enriching the life of the church and the local community. As well as music-making John-Henry also has a fascination for stencil printing and recording, and runs a small risographic press and recording studio in the church.

As well as the double bass, John-Henry enjoys playing a variety of instruments, including charango, spoons, bones and various other percussion instruments. John-Henry is married to Lydia and they have a three-year-old daughter and currently live in St Albans.

Masumi Yamamoto



Harpsichordist Masumi Yamamoto was born in Osaka Japan, grew up on Australia's Gold Coast and has been based in the UK since 2001. She has appeared at several major concert venues across Europe, and has performed as far afield as Malaysia, Japan and Australia. Masumi appears regularly on BBC Radio 3 and was a

prize winner at the International Harpsichord Competition in Bruges. She gave a solo recital in the London Handel Festival in April 2019.

Masumi graduated with a University Medal from the Queensland Conservatorium Griffith University in Brisbane, studying piano with Leah Horwitz and harpsichord with Huguette Brassine. In the UK she studied piano with Vanessa Latache and harpsichord with Virginia Black at the Royal Academy of Music, before focusing on her harpsichord studies with James Johnstone at Trinity College of Music. She was later "The English Concert"

A Taste of Italy at The Vineyard

The Vineyard Stockcross Monday 20th May 7.30pm

Junior Fellow with ensemble Melopoetica. Masumi completed her PhD at the University of York where she studied with Professor Peter Seymour.

More recently, Masumi made concerto appearances with London Concertante, Solisti Divini, London Brandenburg Soloists and the Keld Ensemble in the UK, as well as with the Soloists of London in Spain and Paulus Barokk in Norway.

Masumi was on the panel of judges for the Broadwood Horniman Harpsichord Competition in April 2017 along with harpsichordists Sophie Yates and Robin Bigwood, and last year toured as a continuo player with the Orchestra of the Age of Enlightenment playing Bach's *St. Matthew Passion*. She has also performed with ensembles such as St. James's Baroque, Yorkshire Baroque Soloists, the International Baroque Players and La Serenissima.

Also a keen teacher, Masumi has given lessons and masterclasses at Yong Siew Toh Conservatory of Music in Singapore and Queensland Conservatorium Griffith University in Australia. Masumi is also the Artistic Director of a Baroque concert series *Sydenham Concerts* and is Teacher of Harpsichord at St. Paul's Girls' School.



Mon 20th

Queen Victoria

Long Gallery Englefield House Theale Tuesday 21st May 3.00pm

A Talk by A N Wilson

To mark the 200th birthday of Queen Victoria, who was born on 23rd May 1819, her biographer, the distinguished author A N Wilson, will talk about her reign, focusing on her partnership with Prince Albert and their legacy.

Sponsored by Mr and Mrs Robin Aird
By kind permission of the Englefield Estate



A N Wilson



© Sam Ardley

A N Wilson has written over twenty novels, as well as historical and biographical works, including the universally acclaimed *Victoria*, and *The Victorians* which was a bestseller in many languages.

Among his many prizes are the Whitbread Prize for Biography and the

E.M.Forster prize in America. A N Wilson is a member of the American Society of Arts and Literature, and a Fellow of the Royal Society of Literature.

Andrew Norman Wilson was born in Staffordshire in 1950 and is best known as a biographer, novelist, journalist and essayist.

He was educated at Rugby School and later attended New College, Oxford (B.A., 1972; M.A., 1976). Initially drawn to the teaching profession and priesthood, He settled upon a life of writing, and published his first novel, *The Sweets of Pimlico*, in 1977. He has since published over 40 works of fiction and non-fiction.

He is a regular voice on BBC radio, and an occasional columnist for the Daily Mail, Telegraph, London Evening Standard, Financial Times, The Times Literary Supplement, New Statesman, The Spectator and The Observer. A selection of Wilson's journalism can be found in his collection *Pen Friends from Porlock* (1989).



Englefield House



Budapest Café Orchestra

Corn Exchange Newbury Tuesday 21st May 7.30pm

Budapest Café Orchestra

Christian Garrick	violin, doumbek
Eddie Hession	button accordion
Kelly Cantlon	double bass
Adrian Zolotuhin	guitar, saz, balalaika, domra

Led by jazz violin superstar Christian Garrick, The Budapest Café Orchestra play traditional folk and gypsy-flavoured music from across the Balkans and Russia. Klezmer, Romanian Doinas, Hungarian Czadas and beautiful ballads – such as the theme to Schindler's List and Andy Statman's beautiful Flatbush Waltz – are all featured.

Budapest Café Orchestra

Led by jazz violin superstar Christian Garrick, The Budapest Café Orchestra (BCO) play traditional folk and gypsy-flavoured music from across the Balkans and Russia. Klezmer, Romanian Doinas, Hungarian Czadas and beautiful ballads - such as the theme to Schindler's List and Andy Statman's beautiful Flatbush Waltz - are all featured.

Evoking vivid images of Tzigane fiddle maestros, Budapest café life and gypsy campfires - plus a few surprises along the way - hugely entertaining, immense skill and profound musicianship, a show by the BCO is good enough to make you want to book that holiday down the Danube! Like the Ukulele Orchestra of Great Britain, the Budapest Café Orchestra have won legions of fans through their infectious performances.

A small but impeccably formed orchestra of just four players, the BCO combines violin, guitar, accordion, double bass, saz & balalaika creating an aural alchemy so awesome it is normally only characteristic of far bigger

ensembles. Two of the country's most revered international soloists revel at the heart of proceedings. Accordionist exemplar Eddie Hession is a supreme accordion champion of Great Britain. In his illustrious career he has accompanied Luciano Pavarotti, Placido Domingo, Jose Carreras and Chris Rea. Christian Garrick is one of the world's most celebrated jazz violinists. He has played with the likes of Dame Cleo Laine & Sir John Dankworth, Wynton Marsalis, Nigel Kennedy, Bireli Lagrene and Caro Emerald. Another member of the Orchestra is one of Russia's most enigmatic musical exports. The Sultan is played expertly by Adrian Zolotuhin, a master of the strummed strings of domra, balalaika, guitar and saz. Veteran bass-man Kelly Cantlon has been in the business of laying down the low notes for many moons. Kelly found fame in the late 60s as a Vagabond with northern soul sensations Jimmy James and the Vagabonds.



Tue 21st

Budapest Café Orchestra

Corn Exchange Newbury Tuesday 21st May 7.30pm

Christian Garrick

I grew up in a house with four pianos, one door and a goldfish. My Dad is jazz pianist-composer Michael and Mum is a singer, clarinettist and pianist. I met and heard Stephane Grappelli aged 5 and simultaneously - on the classical side - met Oliver Messiaen at rehearsals for the premier of his magnum opus *St Francis of Assisi*. Such formative events have led to what is best described as a diverse professional musical career. I first played with British jazz royals Dame Cleo Laine and Sir John Dankworth aged ten but it wasn't until later I met my first real royal, Princess Diana, on graduating from London's Royal Academy Of Music in 1994. I formed the (New) Budapest Café Orchestra in 2009 to blend music with entertainment in the most important way I could think of: to take the music seriously but not ourselves too much, in order to find an effective working formula. Now in our tenth year, BCO seems to be working, as we have now played some 500 concerts all around the UK and recorded ten albums. I also continue to work in the world of film and television sound recordings - the violin soloist on BBC's *Poldark* a recent example - and to teach jazz violin studies at the Royal College and Academy and the Guildhall School.

Eddie Hession

As I recall, I wanted to play the drums when I was young but somehow ended up with an accordion. After that, there was no turning back. The accordion has taken me to all sorts of places around the world, from swimming pool reception areas to lavish concert halls performing with Luciano Pavarotti and many others. I have played on numerous film soundtracks including for *Captain Corelli's Mandolin* for which I even had a walk-on part as an Italian soldier! Being a member of the BCO gives me the opportunity to draw on all my musical abilities, from solo playing to accompaniment and to improvisation. There is never a dull moment in the BCO! A couple of benefits of travelling with the band are that I have loads of full English breakfasts and countless charity shops to browse in. If I hadn't been a musician, I would like to have worked in quality control for Mr Kipling.

Adrian Zolotuhin

One of my earliest memories is standing in the wings at The Albert Hall watching my father's balalaika orchestra perform. I was fascinated with the sound, the lights, the spectacle, the music; I think that was the moment I fell in love with the guitar. My parents had me educated in the UK, and it was at school there that I fell in with a crowd of like-minded souls and formed a bourgeois punk band, Terminal Illness. We had many fun times touring the local village halls, unconstrained by the shackles of commercial success. By the age of sixteen I was regularly performing Russian music with my father, providing the soundtrack to the socialisation and digestion of nobility and peasantry alike. I studied Music & Sound at

University and went on to become the sound engineer for artists such as Beverley Knight and Ruby Turner, but my thirst for the Gypsybeat was going unquenched. So when the call from Balkan Bob arrived, I wasted no time in accepting the role of Fiddler's Labourer for the most wonderful nearly Balkan, fairly Gypsy orchestra in the world.

Kelly Cantlon

Pointed shoes are a must in the BCO wardrobe. In fact the more pointed the better. I bought my first set of proper professional BCO snake-skin winkle pickers in a shoe shop on the isle of Jersey. Sounds crazy I know but it's true. I was a bit slow to realise the advantages of pointed shoes but after a short meeting with cousin Besnic (The Merciless), I was convinced that life would be much happier and significantly longer if I showed more enthusiasm. So I'm still wearing them. I like to watch Liverpool beat Arsenal or any other team with the nerve to make the trip. Shame about Suarez and his ill-fitting false teeth. He was only trying to fit them back into his mouth by using the other guy's shoulder. My favourite jazz double bass player is Richard Davis. I first heard him on an album with Elvin Jones and John Coltrane called *Blacknus*. Davis also recorded with Van Morrison on the classic album *Astral Weeks* in 1968. These two records have been my biggest influences. On the bass guitar, for me it has to be James Jamerson, the genius Tamla Motown session player. He was a classical double bass player but went on to play a Fender Precision bass too. The very first 'music' I can remember hearing was *The Ying Tong Song* by The Goons. My mum and dad were big fans of the radio show in the fifties and bought the record. I was about two years old, but it's still very clear in my mind.

Adam Walker Trio

St Marys' Church Shaw Tuesday 21st May 7.30pm

Adam Walker flute
Timothy Ridout viola
Lucy Wakeford harp

Bax *Elegiac Trio*
CPE Bach Sonata for solo Flute
Ravel *Le tombeau de Couperin*

Interval

Britten *Lachrymae* (arrangement for Viola and Harp)
Prokofiev (arr. Cohen) Six movements from *Romeo and Juliet*

Sponsored by Fairhurst Estates



ARNOLD BAX (1883-1953)

Elegiac Trio

Bax was one of the major creative forces in British music during the inter-war years, when he created the backbone of his achievement: his cycle of seven symphonies spanning the years 1922 to 1939. He also wrote some notable and somewhat neglected compositions in the field of chamber music, including the *Elegiac Trio* of 1916, which is cast as a single movement of some ten minutes' duration.

Bax had strong connections with Ireland, and 1916 was, of course, the year of the Easter Rising as well as the Battles of the Somme and Jutland. It is also interesting that the *Elegiac Trio* is contemporary with Debussy's *Sonata* for flute, viola and harp, another work with deeply nostalgic characteristics while requiring identical forces.

© Terry Barfoot

CARL PHILIPP EMANUEL BACH (1714-1788)

Flute Sonata in A minor

1. *Poco adagio*
2. *Allegro*
3. *Allegro*

Carl Philipp Emanuel was the fifth child and second surviving son of J.S. Bach and his first wife Maria Barbara. Although his father was his only teacher for composition and keyboard, the majority of Emanuel's earlier works owe more to the influence of Telemann and other exponents of the new galant style, while already revealing his own progressive instinct. He held important appointments at Berlin and Hamburg, and was chiefly known for his mastery of instrumental genres.

The *Flute Sonata* in A minor is a case in point. The style is bold and imaginative, with rapid changes of register and dynamics. The main thematic material is outlined in the Adagio opening movement, and is developed further in the two Allegro movements which follow.

© Terry Barfoot

MAURICE RAVEL (1875-1937)

Le tombeau de Couperin (arr. Paul Silverthorne)

1. *Prélude: 'To the memory of Lieutenant Jacques Charlot'*
2. *Forlane: 'To the memory of Lieutenant Gabriel Deluc'*
3. *Menuet: 'To the memory of Jean Dreyfus'*
4. *Rigaudon: 'To the memory of Pierre and Pascal Gaudin'*

These four movements were first composed as part of a six-movement suite for piano solo. Therefore *Le Tombeau de Couperin* is typical of Ravel in being a masterpiece twice over, in versions for both piano and orchestra, while it is also particularly effective in Paul Silverthorne's chamber arrangement.

The music is typical of Ravel in capturing the spirit of the 18th century, being based upon its dance forms. As in Debussy's *Sonata* for flute, viola and harp, there is a nostalgia for a past age. Ravel dedicated each movement to a friend who had lost his life in the Great War.

The *Prélude* is a graceful moto perpetuo, with a constant flow of twelve semiquavers to the bar, while the *Forlane* has much melodic appeal, the effect intensified by the piquant harmonies. In the *Menuet* Ravel lays stress on pointed rhythmic shapings, even when the dynamic is restrained, and the pizzicato strings of Ravel's orchestra transfer most effectively to the harp. The final *Rigaudon* presents the suite's strongest contrasts, the initial statement having an imposing sweep. However, it is the slower central section that most readily conveys the nature of Ravel's personality, with some delightful touches of texture and colour.

© Terry Barfoot

BENJAMIN BRITTEN (1913-1976)

Lachrymae, Opus 48

Britten composed his *Lachrymae* in 1950 for one of the great instrumentalists of the 20th century, the American violist William Primrose. He gave the work the subtitle *Reflections on a song of John Dowland*, the song in question being 'If my complaints could passions move'.

Adam Walker Trio

St Marys' Church Shaw Tuesday 21st May 7.30pm

This is therefore a homage to the earlier composer, who also composed a series of pieces for strings entitled *Lachrymae*.

The music has a lyrical character, combined with great sincerity of expression, and deploys a sequence of ten variations on the original song theme. Britten evidently held the music in high regard, since he returned to it 26 years later to make an orchestral version.

© Terry Barfoot

SERGEI PROKOFIEV (1891-1953)

Romeo and Juliet - music from the ballet (arr. Gilad Cohen)

Masks

Juliet as a Young Girl

The Montagues and the Capulets

The Street Awakens

Morning Dance

Romeo and Juliet was first performed as a ballet at Brno, Czechoslovakia, in December 1938, but an orchestral suite had previously been performed at Moscow in November 1936. The first Soviet performance of the ballet was given at the Kirov Theatre, Leningrad, in January 1940.

Romeo and Juliet was commissioned by the Leningrad Theatre of Opera and Ballet in 1934, soon after Prokofiev had returned to his native Russia after his long period of exile in the West. The example of Tchaikovsky's ballets proved an inspiration to him, while the genuinely symphonic nature of the score is confirmed by the fact that when the first performance of the ballet took place, the music had already been known for three years from no fewer than three concert suites that he had already compiled.

Romeo and Juliet contains some of Prokofiev's most exciting and memorably tuneful music. The variety of opportunities offered by the story proved a great inspiration to him, since the vividly drawn contrasts bring such a successful and natural musical experience to the concert hall. The rivalry of the Montagues and Capulets is expressed by means of crashing discords and a proud and noble march theme. At the opposite extreme, the gently playful music characterising the young Juliet is a perfectly drawn character study, and there are some delightfully imaginative shorter dance movements which reveal Prokofiev's customary vitality and wit.

© Terry Barfoot

Adam Walker



At the forefront of a new generation of wind soloists, Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21, and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award.

An ambassador for the flute with a ferocious appetite for repertoire, Adam's interests range from the less well-known French Baroque through to newly commissioned works. He has given world premieres of Brett Dean's *The Siduri Dances* with the BBC National Orchestra of Wales (2011), Kevin Puts' *Flute Concerto* at the invitation of Marin Alsop at the Cabrillo Festival (2013) and Huw Watkins' *Flute Concerto* with the London Symphony Orchestra under Daniel Harding, commissioned jointly by the LSO and BBT (2014). As a soloist Adam regularly performs with the major UK orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth Symphony and is a regular visitor to the BBC National Orchestra of Wales. Further afield he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens, Luxembourg and the RTE National Symphony Orchestra.

A committed chamber musician with a curious and creative approach to repertoire and programming, 2018 saw the launch of Adam's latest chamber music project; the Orsino Ensemble at the Aldeburgh Festival. Under Adam's leadership as Artistic Director, the Ensemble focuses on the five outstanding wind players including Nicholas Daniel, Amy Harman and Matthew Hunt, who are at its core with a mission to showcase the depth and versatility of the wind chamber repertoire. Recital highlights over recent seasons have included LSO St. Luke's, De Singel, Newbury Spring Festival, Musée du Louvre, Mecklenburg-Vorpommern Festspiele and the Utrecht, West Cork, Delft and Moritzburg Chamber Music Festivals. Adam appears regularly at the Wigmore Hall where he has recently worked with Brett Dean, pianists Cédric Tiberghien, Angela Hewitt and James Baillieu, harpsichordist Mahan Esfahani and singers Ailish Tynan and Karina Gauvin.

Adam Walker Trio

St Marys' Church Shaw Tuesday 21st May 7.30pm

The 2018/19 season sees Adam take up his place on the Chamber Music Society of Lincoln Center's prestigious *CMS Two* programme, as part of which he will undertake various engagements with the Society across the 2018 – 2020 seasons. Projects this year include a tour of the Brandenburg Concertos featuring performances in New York, Los Angeles and Chicago. Other highlights include four appearances at Wigmore Hall, where he collaborates with artists including Tabea Zimmermann, Agnès Clément, Sean Shibe, Clara Mouritz and James Newby. Elsewhere in Europe he makes his debut at Hamburg's Elbphilharmonie with Pierre Laurent Aimard and Tabea Zimmermann, and performances at the Musée du Louvre and Musée de Grenoble. Festival appearances include the Roman River, Oxford Lieder, Newbury Spring and Chipping Campden Festivals, whilst further afield he takes part in the Musica Viva Festival in Sydney. Concerto highlights include his Finnish debut performing Nielsen with the Tampere Philharmonic under the baton of Michael Francis.

Adam's first CD was released in 2013 on the ROH Opus Arte Label; *Vocalise* takes inspiration from song and includes works by Poulenc, Messiaen, Bartok, Barber and Schubert. The Gramophone review recognized Adam as "a superb player [with] much delicacy of nuance in his phrasing [and] stunning virtuosity". His recording of the Kevin Puts *Flute Concerto* with Marin Alsop and the Peabody Institute was released on Naxos in 2016 and 2018 sees the release of the Huw Watkins *Concerto* with the Hallé and Ryan Wigglesworth on NMC. Born in 1987, Adam Walker studied at Chetham's School of Music with Gitte Sorensen and at the Royal Academy of Music with Michael Cox, graduating with distinction in 2009 and winning the HRH Princess Alice Prize for exemplary studentship. He was appointed professor at the Royal College of Music in 2017.

Timothy Ridout



© Kaupo Kikkas

Since winning 1st Prize in the Lionel Tertis International Viola Competition in 2016, Timothy has gone on to perform widely in Europe.

Engagements this season include appearances as soloist with the Deutsche Staatsphilharmonie Rheinland-Pfalz, Philharmonia Orchestra,

London Mozart Players, Sinfonia Cymru and Young Musicians European Orchestra (in Israel). He returns to Wigmore Hall, makes his debut in Tokyo (Musashino Hall), performs George Benjamin's *Viola*, *Viola* at the Southbank Centre on the invitation of Tabea

Zimmermann, and gives recitals at Saffron Hall, the Newbury Spring and Kilkenny Festivals. In 2017 Champs Hill released his first CD of music by Vieuxtemps to critical acclaim.

Sought after as a chamber musician, during 2018 Timothy takes part in the Heimbach (Germany), Valdres Sommersymfoni (Norway), Boswil and Musikdorf Ernen Festivals (Switzerland), and undertakes projects at the Musikverein (Vienna), Louvre and Salle Cortot in Paris. He collaborates with Sir Andras Schiff, Steven Isserlis, Lawrence Power, Nobuko Imai, Frank Dupree, Frans Helmerson, Christian Tetzlaff, Isabelle Faust, Pavel Kolesnikov and Gabor Takács-Nagy.

Future engagements include his debut at the Konzerthaus Berlin, a residency with Baden-Baden Philharmonie and a performance of the Walton *Concerto* with the Tonhalle Orchester Zurich.

Born in London in 1995, Timothy studied at the Royal Academy of Music with Martin Outram, graduating with the Queen's Award for Excellence. He was selected by Young Classical Artists Trust (YCAT) in 2016 and in the same year joined the Kronberg Academy in Germany, where he currently studies with Nobuko Imai. Awards include 1st Prize at the 2014 Cecil Aronowitz and 2nd Prize at the 2015 Windsor Festival International Competitions.

Over the last two years Timothy has performed across Europe including the Verbier Academy & Festival and Schloss Elmau, the Munich Gasteig, the Bad Kissinger Sommer, Schubertiade (Austria) and Beethoven Bonn Festivals. He has attended IMS Prussia Cove Open Chamber Music and performed with the Nash Ensemble. Solo appearances include the Rotterdam Philharmonic Strings, European Union Chamber, Zagreb Soloists and Oxford Symphony Orchestras and a special performance of Mozart's *Sinfonia Concertante* with Maxim Vengerov. He has participated in masterclasses with Christoph Eschenbach, Sir Simon Rattle and Gidon Kremer, among many others.

Timothy is very grateful for support from the Amaryllis Fleming Foundation and Bowerman Charitable Trust. Timothy plays on a Viola by Peregrino di Zanello c1565-75 generously on a temporary loan from Beares International Violin Society.

Adam Walker Trio

St Marys' Church Shaw Tuesday 21st May 7.30pm

Lucy Wakeford



Appointed principal of the Philharmonia Orchestra in 2002, Lucy Wakeford is one of the most outstanding harpists of her generation.

Much in demand as a soloist, recitalist and ensemble player, she has performed at major venues and festivals throughout Europe, appearing as

guest artist with musicians including Roger Vignoles, John Mark Ainsley, Michael Chance, James Galway and the Belcea Quartet. She regularly gives concerts with the Erard Trio, Haffner Wind and Zenith Ensembles. She is principal harp of Britten Sinfonia and harpist of the Nash Ensemble.

Most recently Lucy's engagements have included return visits to the Queen Elizabeth Hall, Purcell Room and Wigmore Hall, both as soloist and in performances of works by Britten with Roger Vignoles and John Mark Ainsley. Last year she appeared at the City of London and Cheltenham International Festivals and gave several performances of Mozart's *Flute & Harp Concerto* with the London Chamber Orchestra conducted by Christopher Warren-Green. Lucy has also undertaken an Arts Council England *Around the Country* tour with the Wakeford Ensemble and gave recitals in Tunisia .

As a concerto soloist Lucy has appeared with the London Symphony Orchestra, Royal Philharmonic Orchestra, Academy of St. Martin-in-the-Fields, Bournemouth Symphony Orchestra, Israel Philharmonic Orchestra, Guildhall String Ensemble, Ulster Orchestra, City of London Sinfonia, London Festival Orchestra and BBC Concert Orchestra, among many others. She has recorded the Mozart *Concerto for Flute & Harp* with Britten Sinfonia and Dohnanyi's *Concertino* with the English Sinfonia on the BMG and ASV labels respectively.

Lucy studied with Daphne Boden and Marisa Robles at the Royal College of Music and with Gerard Devos in Paris and Skaila Kanga in London, and was selected for representation by Young Concert Artists Trust in 1998. During her studies she won top prizes at numerous national and international competitions including 1st Prize at the 1996 Charpentier Competition held in Paris, 1st Prize at the 1991 World Harp Festival Competition held in Cardiff and 2nd Prize at the 1988 Tenth International Harp Competition in Israel.



KENNET RADIO

PROUD TO SUPPORT
NEWBURY SPRING
FESTIVAL 2019

Kennet Radio is your truly local radio station, broadcasting to Newbury and Thatcham on 106.7 FM and online at kennetradio.com. Tune in now!

Wake up to KENNETRADIO

Monday - Friday | 7am - 10am



Start the day the KENNETRADIO way

Advertise NOW

An investment in advertising on Kennet Radio promotes your business to your local customers, knowing that you're not paying to advertise in areas miles away. Have a no obligation talk to our friendly sales team today and find out what Kennet Radio can do for you. sales@kennetradio.com | 01635 780 880

Listen
NOW

on 106.7 FM, kennetradio.com or our app

Young Artists Lunchtime Recital 5

Simone Pirri	violin
Alice Poppleton	violin
Jacob Garside	'cello
Toby Carr	theorbo

From Italy to England

Join FIGO as we explore the impact of virtuosic Italian “fam’d Italian masters” (as Purcell describes them) on their English counterparts, particularly those working in London. We look at the influence and legacy of the ‘Italian greats’ from the 17th and 18th centuries and how it helped shape the English compositional style, hearing music from three of England’s most significant Baroque composers. We begin and conclude with music inhabiting the pure, unadulterated, florid and virtuosic Italian style which was so attractive and striking to the English composers.

Sponsored by The Headley Trust

MARCO UCCELLINI (1603/10-1680)

Aria sopra la Bergamasca

Uccellini was an Italian Baroque violinist and composer. His life is not well-documented despite his powerful legacy in developing violin repertoire. He belongs to a line of distinguished Italian violinist-composers in the early 17th century who helped extend violin technique and contributed to the rise of independent instrumental music, writing mainly secular works, many for solo violin. His writing is highly idiomatic (displaying fast runs, leaps and exploiting the violin’s full range), reflecting his own skills on the violin. Uccellini clearly specifies that his music is for the violin, which is quite unusual for the time. His influence can be felt on the next generation of baroque string composers, notably Austro-German violinist-composers such as Heinrich Ignaz Biber, Johann Heinrich Schmelzer and Johann Jakob Walther. The *Bergmasca* – also known as the *Bergamask* – is a dance based on a particular ‘ground bass’ (repeating harmonic sequence) from the Northern Italian town of Bergamo. The dance is seen as quite clumsy and rustic and is referenced in Shakespeare’s *A Midsummer Night’s Dream*.

GIUSEPPE SAMMARTINI (1695-1750)

Trio Sonata No. 6 in D minor

Sammartini, like his brother, was an Italian composer and oboist. Originally from Milan, he spent his working life in London. He performed throughout England, often producing a voice-like sound and was so successful he gained a reputation as ‘the greatest [oboist] the world had ever known’. His career escalated when he became music master for Frederick the Prince of Wales from 1736 until his death in 1750. Much of his work during this period is dedicated to various members of Frederick’s family, showing his attachment to them all. Sammartini was primarily an instrumental composer of the late Baroque era. He was however very forward-thinking and

incorporated the galant style and other Classical traits within his compositions. One of Sammartini’s signatures was starting sonatas with a slow movement, as is exemplified here. A vivacious Allegro follows, before a static Largo. The sonata concludes with a jocund final Allegro which becomes increasingly harmonically searching before returning to the familiar.

ARCANGELO CORELLI (1653-1713)

Sonate da Chiesa a Trè Sonata Prima, Op. 1

Corelli, an Italian violinist and composer, was extremely influential in England. He is celebrated for developing the modern sonata and concerto forms as well as uniting modern tonality and functional harmony. He is to the trio sonata what Haydn is to the string quartet. Within Italy, his pupils includes Geminiani, Locatelli and Castrucci. It has been said that Corelli is the point of reference for all Italian 18th century violinist-composers. In 1776 Charles Burney praised Corelli, describing his violin writing as ‘that upon which all good schools for the violin have been since founded.’ His influence reached far beyond Italy. J.S. Bach studied Corelli’s work intently and based the BWV 579 organ fugue on his Op.3. Handel, despite their reported strained and tumultuous relationship, studied Corelli’s music, notably his Op. 6 Concerti Grossi on which he based his own. Corelli was a prolific composer with 48 trio sonatas, 12 violin sonatas and 12 concerti grossi to his name. Our sonata was published in Rome in 1681 in his first opus of 12 *Trio Sonatas da Chiesa* (meaning a church sonata – usually consisting of four movements arranged slow, fast, slow, fast). It was later republished in London, notably by Walsh in c.1735, many times due to its popularity. In 1730s London Corelli, despite never having been to England, was experiencing extreme popularity and success and has been referred to as ‘the absolute darling of London’s society.’

WILLIAM BOYCE (1711-1779)**Trio Sonata No. 10 in E minor**

Boyce was an English composer and organist born in London and a choirboy at St Paul's Cathedral. He went on to be organist at the Oxford Chapel in London, the Chapel Royal and Master of the King's Musick. By 1758 Boyce had become too deaf to continue work at the Chapel Royal and consequently dedicated himself to editing his own works and those of Byrd and Purcell. Boyce's music still has royal connections today, with his *First Symphony* being played at the recent Royal Wedding in 2018. The *Trio Sonata* performed today comprises four contrasting movements. We begin with a melodic and melancholy adagio, followed by an imitative and jaunty allegro which is contrasted with an intimate and reflective largo, before finishing with a playful dance movement.

GEORGE FRIDERIC HANDEL (1685-1759)**Concerto a quattro in D major**

Handel, born in Halle in Germany, arrived in London in 1712 and became naturalised as a British citizen in 1727. He spent the majority of his working life in England. Before 1712 Handel was educated and worked in Hamburg and Italy, thus bringing his inherited Italian and German contrapuntal style of composition to London. Handel knew of London's love of the Italian style and set up opera companies in London to perform Italian operas for the nobility. In his own writing there is much evidence, both in his output and social records, that he was certainly influenced by Corelli. This piece, composed in 1715, is in four movements concluding with a lively presto.

HENRY PURCELL (1659-1695)**Golden Sonata No. 9 Z. 810 in F major**

Purcell is regarded by many as the greatest English composer until the 20th century, when the likes of Elgar, Vaughan-Williams, Walton and Britten appeared. Born into a musical family, Purcell managed to combine the contemporary Italian and French into his own English style. His 'French' style can be heard in pieces such as his *Twelve Sonatas in Three Parts* and his Italian in the work we are performing today. He began his musical life young, writing his first composition aged nine. He produced a large choral canon (being an experienced singer having been a chorister in the Chapel Royal as a boy) as well as chamber operas such as *Dido and Aeneas*. Purcell also had a considerable instrumental output despite his short life. During the 1600s the public concert began to emerge, whereby the audience would attend an informal chamber music performance and call out a piece they wanted to hear. It is in this setting that Purcell was exposed to the music of "fam'd Italian masters" as he called them, such as Carissimi, Monteverdi, and the instrumental masters Vitali and Cazzati on whose *Trio Sonatas* Purcell based his own. His *Golden Sonata* comes from his last set of trio sonatas.

The writing is lush and harmonically rich despite still being clearly Purcellian and English, with expansive Italianate melodies. The first movement of his *Golden Sonata* is dominated by constant interplay between the treble and bass voices. It is followed by a chromatic and almost lamenting Adagio based around the sighing interval of a descending second. This Adagio is punctured by the trumpet-like fugal F major Allegro. Throughout the movement he experiments with the two upper voices, sometimes using them as a pair and at times jubilantly exploiting their individual voices in full counterpoint. A sombre Grave follows before the final dancing rhythmic triple time Allegro.

ANTONIO VIVALDI (1678-1741)**La Folia in D minor**

Vivaldi, perhaps one of the most famous Italian Baroque composers and virtuoso violinists both during his lifetime and nowadays, composed more than 500 concertos, 46 operas and 90 sonatas. Born in Venice, Vivaldi became a priest aged 25 and was taught at the Ospedale della Pieta, a home for abandoned children. Many of his compositions were written for the all-female ensemble based in this home. Vivaldi's music was vibrant and innovative, with flamboyantly rich harmonic contrast and exuberant, playful melodies. Despite never travelling far beyond Italy, Vivaldi's music managed to penetrate Europe. J.S. Bach was highly influenced by Vivaldi's music. Venice itself was a desirable destination for English nobility seeking cultural nourishment. Englishman Edward Wright wrote in 1720 'Tis very usual to see Priests playing in the orchestra: the famous Vivaldi, whom they call the "Prete rosso" [red-haired priest], very well-known among us by his Concertoes, was a topping man among them.' Vivaldi also exploited the postal system, allowing him to disseminate his works across Europe to those enchanted by their visits to Venice. He even managed to act as maestro di cappella to various European patrons, such as William Capel – Third Earl of Essex, without ever crossing the channel. Such was the demand for Vivaldi's music in England that not only was it published, it was lucratively pirated and illegally copied. *La Folia*, of Spanish origin, is one of the oldest ground basses in existence and more than 150 composers have built compositions based on it.

Many thanks for attending our concert today and to the Festival for inviting us. If you would like further information about the group or to contact us, please go to our website: www.figoensemble.com

FIGO

FIGO, who the Telegraph described as having 'pleasing grace', is an emerging chamber group specialising in historically informed performance. FIGO use either original or replica period instruments and our interpretation is shaped by 17th and 18th century performance practice and ideals. The group formed in



2017 having met as Scholars at the Royal Academy of Music. They have since enjoyed various engagements ranging from chamber recitals to larger works such as the Monteverdi *Vespers*, Bach's *B minor Mass* and Haydn's *Nelson Mass*. Following a successful residency at The Clifton International Festival of Music, FIGO is thrilled to have been welcomed back as Ensemble in Residence for both 2019 and 2020. FIGO adored the opportunity to perform with Rachel Podger at her Brecon Baroque Festival Friends Party where Rachel, who described the group as having 'charm and excellence', invited FIGO to perform a recital in her 2019 Brecon Baroque Festival. Another highlight has been FIGO's residency at The Exon Singers Festival which concluded in a live broadcast with BBC Radio 4. FIGO is very much looking forward to future collaborations and performances with Collective31, the Choir of St. Martin in the Fields and SANSARA, and a tour of the North-East of England is in the pipeline. FIGO is delighted to have been selected for the BREMF Live Scheme 2018 and is relishing the experience.

Simone Pirri

Simone Pirri is a captivating and up-and-coming London-based violinist from Italy, who performs primarily on period instruments. A recent Masters graduate with distinction at both the Royal Academy of Music in London and the Royal Welsh College of Music and Drama in Cardiff, Simone specialised in historical performance practice with leading experts such as Rachel Podger, Simon Standage and Nicolette Moonen. His deep passion for early music, mixed with the desire of making it accessible to a wider audience, has earned him an active following on Instagram, through which he also got scouted by one of the world's finest period orchestras. Simone has played with Il Pomo d'Oro (with whom he also appeared as a soloist), Ensemble Diderot, Arcangelo, La Nuova Musica, Dutch Baroque Orchestra, Musica Poetica, Devon Baroque, Welsh Camerata, Réjouissance, Eboracum Baroque, Allabastrina Choir & Consort, Ensemble Symphosium and many others. He has had the privilege to perform at prestigious venues such as The Royal Albert Hall, Lincoln Center (New York City), New England Conservatory (Boston), Thomaskirche (Leipzig), Wigmore Hall and St. George Hanover Square (London), Saffron Hall (Saffron Walden), Gulbenkian

(Lisbon), Muziekgebouw (Amsterdam), Kölner Philharmonie (Cologne). Simone has taken part in various recordings including the world premiere film of Johann Sebastian Bach's *St. John Passion* translated into Welsh which aired on Good Friday 2017 on TV channel S4C, while he also appeared as a guest on an episode of BBC Radio Wales' *Arts Show* and performed live on Radio 4 with FIGO. He was the winner of London's Nancy Nuttall Early Music Prize for two consecutive years, and has been a recipient of funding awards by The Countess of Munster Musical Trust, Loan Fund for Musical Instruments, The Gane Trust, The Kirsten Scott Memorial Trust, Settimana Mozartiana and Help Musicians UK. In May 2017, after winning an online world contest, he was invited to join Symphoniacs (a Berlin-based classical electro cross-over band signed to Universal Music Group) on their European tour receiving great acclaim. Since early 2018 Simone has been part of Ystradivarius, an exciting early music sextet based in South Wales with whom he explores chamber music from the 17th and 18th century. Having recently been awarded the Belsize Scholarship 2018/2019, Simone is looking forward to being the next leader of London's Belsize Baroque. His forthcoming engagements include performances with Ensemble Diderot, Brecon Baroque, Oxford Bach Soloists, La Nuova Musica, Collegium 1704, FIGO, Ystradivarius and Eboracum Baroque.

Alice Poppleton

Alice, originally from Salisbury, is a violinist and viola player with a historical performance specialism and an enthusiastic educator. Alice enjoys an active freelance career including forthcoming performances with many leading period ensembles, such as Instruments of Time and Truth, La Nuova Musica and Music For Awhile. Alice is delighted to have been awarded the Belsize Baroque Bursary 2018. Alice is a founding member of FIGO, with whom she has enjoyed a busy summer including a residency at The Clifton International Festival of Music which proved such a success the position has been extended until 2020, and a performance with Rachel Podger at her Brecon Baroque Friends Party which resulted in FIGO being booked for The Brecon Baroque Festival 2020. FIGO are excited being on the BREMF Live Scheme 2018. Alice also enjoys delivering music outreach and education. Recent highlights include a dementia-friendly concert she organised with Resonate Arts, working at the Huntly Summer School with fellow historical musicians Emily White and Morag Johnston in which she helped the children create a sound-story entitled *Juno the SuperDog* and at Superstrings Club, where she not only delivered chamber music tuition but also led the 'Comprov' (composition and improvisation) sessions in which the children created and performed a live film score. Alice recently graduated from The Royal Academy of Music with an MA with Distinction in Historical Performance where she studied as an

Enlightenment Scholar under the tutelage of Rachel Podger, Nicolette Moonen and Jane Rogers. During her studies she performed at The Wigmore Hall (both violin and viola), at St. John's Smith Square and in the Kohn Bach Cantata Series working with directors such as Jane Glover and Philippe Herreweghe. In July 2017 Alice received her Postgraduate Diploma with Distinction from The Royal Welsh College of Music and Drama, where she was an EMI Sound Foundation Scholar. Alice studied modern violin with Lesley Hatfield (Leader of The BBC National Orchestra of Wales) and Itzhak Rashkovsky and Baroque violin with Rachel Podger. Favourite moments from her time at RWCMD include BBC NOW and WNO placements, being Concert Master for Verdi's *Falstaff* under Carlo Rizzi's baton, performing Baroque concerti such as the Bach's *Double Violin Concerto* with Simone Pirri, Valentini's *Four Violin Concerto* with Rachel Podger and being Principal Second Violin in Rachel Podger's performance of Vivaldi's *Four Seasons*. Alice graduated from The University of Bristol in 2015 with a 2:1 BA Honours in Music, and having led the symphony, chamber and festival orchestras, was awarded the Ladyman Bequest Prize. Alice has an exciting year ahead and is particularly looking forward to her time as an Open Academy Fellow, returning to Salisbury to perform Bach's *Double Violin Concerto* following the success of her Mozart's *3rd Violin Concerto* performance in 2017 and a project with the Zeitgeist Chamber Orchestra juxtaposing Miles Davis' *Birth of the Cool* and Monteverdi's music.

Jacob Garside

Jacob is a freelance cellist and viola da gamba player with an interest and specialism in music of the 16th to 18th centuries. His chamber group FIGO have had a busy and rewarding summer, highlights including the commencement of its three-year residency at the Clifton International Festival of Music, playing for the Exon Singers Festival in Tavistock (including a live broadcast on BBC Radio 4) and orchestral performances of Bach, Handel and Haydn. He is looking forward to an upcoming recording with the Chorus of the Clifton International Festival of Music and working on collaborations with groups SANSARA, Colla Voce Singers and Collective31. He is co-principal cellist of the Zeitgeist Chamber Orchestra and Bellot Ensemble. Jacob regularly plays with Newcastle Baroque, The 18th Century Sinfonia, Durham Singers, Epiphoni Consort, The Bishop's Consort, Erebus Ensemble and very much enjoyed playing the Gamba Solos of the *St John Passion* with The Royal Northern Sinfonia, last Easter. Jacob grew up in Washington, Tyne and Wear, where he started playing 'cello aged twelve. He attended the Centre for Advanced Training at Sage Gateshead, studying under past and present members of the Royal Northern Sinfonia prior to reading Music at the University of Bristol. During his time at Bristol, he took 'cello lessons with Ioan Davies of the Fitzwilliam Quartet, conducted the University Baroque

Ensemble and String Orchestra and was principal cellist for the Festival Orchestra, Opera and Musical Theatre societies' productions. Jacob was very involved in the University's New Music Ensemble and also led projects with the Contemporary Music Venture, focusing on new music written for period instruments. He studied 'Cello and Viola da Gamba with Jonathan Manson in the Historical Performance Department of the Royal Academy of Music, assisted by a generous scholarship from the Orchestra of the Age of Enlightenment, also taking lessons with Caroline Ritchie. During his time there, Jacob played in masterclasses with Phillipe Herreweghe, Rachel Podger, Maggie Faultless and was directed by Ton Koopman, Laurence Cummings, Lisa Beznosiuk, Pavlo Beznosiuk and Johannes Pramsohler among others. Jacob is an enthusiastic teacher and workshop leader, he was recently an assistant tutor at Theresa Caudle's Baroque Week and is in the process of planning a tour of educational performances in the North East with his chamber group FIGO.

Toby Carr

A versatile musician who performs in a wide range of styles and settings, Toby Carr is a guitarist and lutenist who grew up in Hertfordshire before moving to London to pursue further education.

Toby studied classical guitar with Graham Anthony Devine at Trinity Laban Conservatoire of Music and Dance where he also discovered lutes and early guitars under the tutelage of David Miller. Going on to postgraduate study at the Guildhall School of Music and Drama with Bob Brightmore (classical guitar) and David Miller and William Carter (historical performance) he continued onto the MPerf course as a historical performance specialist, graduating in 2016.

While still active as a classical guitarist and teacher, Toby has developed a specialism in the performance of Renaissance and Baroque music, particularly that of seventeenth century England and Italy, performing in this context regularly as a soloist, accompanist and continuo player. This has led to work with groups and organisations such as The London Philharmonic Orchestra, English Touring Opera, Glyndebourne Youth Opera and Dame Emma Kirkby's Dowland Works, including being a founding member of emerging ensembles Ceruleo and Lux Musicae London.

Now settled in South-East London with his harpist fiancée, Toby is gaining a reputation as an innovative and exciting performer and educator, working with some of the finest musicians in the business.

Harry the Piano

Corn Exchange Newbury Wednesday 22nd May 7.30pm

Harry the Piano

Sponsored by Mr and Mrs David Dinkeldein

Harry the Piano



Harry's extraordinary talent and breath-taking creativity have earned him a reputation as one of the most gifted improvising pianists in the world. Celebrities and critics alike have lined up to shower him with praise often smacking of astonishment. No other musician can spontaneously reinvent Michael Jackson in the style of Mozart, recreate a night at the Groucho Club through the TV themes of its actor members, and improvise a seamless medley of audience requests ranging from James Bond to Shostakovich via *West Side Story*.

Harry has often been likened to a human jukebox with his note-perfect knowledge of literally tens of thousands of tunes, including most of the classical repertoire, every jazz standard and musical and most of the pop charts since 1950 (except Gangnam Style which is simply too hard), but the sharp humour and inventiveness that characterise his shows make him far more than that.

Quite simply, he does things with the instrument that you've never heard before, moving seamlessly between jazz, cabaret and classical in a manner that hasn't been seen in the UK since the heyday of Dudley Moore. Harry's show is a musical Cirque du Soleil, with one piano the only prop.

From the orchestra of the Moulin Rouge to solo cabaret for a packed Albert Hall. From opera with Sir Willard White to Elvis with Jerry Springer. From *The Simpsons* theme as a tango to a WHSmith jingle arranged and recorded for Wagnerian orchestra. From five years of very loud breakfast TV to becoming the go-to improviser for BBC Radio 3. From jazz at Ronnie Scott's to albums with Simply Red. Playing with Charlotte Church and Julie Andrews. David Bowie and Elvis Costello. Dame Edna Everage and Andrea Bocelli. Musically directing tours for Rick Astley and Alexander Armstrong. Teaching Hugh Laurie jazz. Preparing Beau Bridges for his role in *The Fabulous Baker Boys*. Launching the Queen Mary 2. Composing for Audio Network, the world's largest film and TV music company. Masterclasses, performances and lectures at every great educational institution in the UK...

An uncanny ability to play any tune in any style.
Reggie Nadelson, The Independent

Spellbinding.... Staggering virtuosity.
Paul Golding, The Sunday Times

Harry is a man of steely nerve and silky touch, a wonderful player for the big occasion and a damn fine musical head.
Elvis Costello

Pure unforced brilliance.
Suzy Klein, BBC Radio 3

I am able to have peace of mind for the future

At Irwin Mitchell Private Wealth we understand everyone's situation is different. That's why we offer a human touch as well as an expert hand to help guide you through the complexities of life.

We strive to make our clients' lives easier; it's what we've always done. Which means you're able to look to the future with assurance and ultimate peace of mind.

irwinmitchell.com/private



IM irwinmitchell
private wealth

Tax & Trusts | Wills & Probate | Disputes | Property & Family

expert hand, human touch

Doric String Quartet

Englefield House Theale Wednesday 22nd May 7.30pm

Doric String Quartet

Alex Redington violin
Ying Xue violin
Hélène Clément viola
John Myerscough 'cello

Haydn String Quartet Op 33 No. 2
Martinu String Quartet No. 3

Interval

Beethoven String Quartet Op 131

Sponsored by Irwin Mitchell
By kind permission of the Englefield Estate



JOSEPH HAYDN (1732-1809) String Quartet in E flat major, Opus 33 No. 2

The Joke

1. *Allegro moderato*
2. *Scherzo: Allegro*
3. *Largo e sostenuto*
4. *Finale: Presto*

Haydn composed his Opus 33 set of six quartets in 1781, and that December he wrote various letters offering patrons the opportunity to acquire these works which he had written 'in a new and special way'. Perhaps this was mere sales talk, but Haydn's boast is well borne out by his music.

The *Quartet* in E flat allows for a quick moving variety of scoring; and this is not merely as decorative variety. The idea that music could be followed, understood as a course of sound events without any metaphorical interpretation, was quite new, and it was the main social reason why the late 18th century developed a musical style of such lucidity.

The four movement format was by now well established in Haydn's quartets. The first movement has an expressive quality which stems from its relatively restrained tempo. And the principal theme is a magnificent invention, strong enough to sustain a monothematic design, yet possessed of great sensitivity too. This elegant cantabile derives its strength from its rhythmic outline, which allows abundant opportunities among the four parts of the texture.

At well under four minutes the scherzo is brief, but its character anticipates that of Beethoven, the composer of the succeeding generation who would make this approach his own. The trio is more interesting still; moreover it performs a pioneering role, since the first violin line uses glissandi to maintain its contour.

The Largo third movement is also original in nature, consisting of eight contrapuntal variations on an eight-measure theme. Haydn ensures maximum variety by using the instruments in their different registers, but opposing this approach with a contrasting chordal section. The finale, however, is the movement which remains longest in

the memory, and which has given the *Quartet* its distinctive title: *The Joke*. Basically a lively affair at tempo Presto, the music seems, however, to be heading for a slow Adagio conclusion following the second return of the rondo theme. Rests become as important as notes, will the music continue or will it cease? The first phrase unexpectedly reappears, but there is no continuation.

Haydn is possessed of a musical wit which is second to none. And in music, as in life, wit is a commodity much to be valued.

© Terry Barfoot

BOHUSLAV MARTIN (1890-1959) String Quartet No. 3

1. *Allegro*
2. *Andante*
3. *Vivo*

From the mid-1920s Martin was based in Paris, and produced a stream of compositions ranging through all the musical genres from opera to solo keyboard music. Although he regularly returned to his home town of Policka in Eastern Bohemia, he lived in Paris until the Second World War, when he was forced to flee the Nazi threat and leave for the United States.

The *Quartet* No. 3 dates from 1929. It is composed on a smaller scale than its fellows, with a performing time of some twelve minutes across three movements. There are subtleties in abundance, the outer movements being full of rhythmic features which reflect the composer's interest in jazz as well as unusual instrumental combinations within the four-part ensemble. The central *Andante*, with its poignant harmonic turns and distinctive sonorities, is no less interesting.

Martin was a prolific composer, who was always committed to chamber music. He wrote: 'I am always more myself in pure chamber music. I cannot express what pleasure it gives me when I start work and begin to handle the instrumental parts. One feels at home, for outside it may be raining and darkness falling, but these voices pay no heed. They are independent, free to do as they wish, free to create a unity, a new harmonious note.'

© Terry Barfoot

Wed 22nd

Doric String Quartet

Englefield House Theale Wednesday 22nd May 7.30pm

LUDWIG VAN BEETHOVEN (1770-1827) String Quartet in C sharp minor, Opus 131

1. *Adagio non troppo e molto espressivo*
2. *Allegro molto vivace*
3. *Allegro moderato - Adagio*
4. *Andante ma non troppo e molto cantabile - Più mosso*
5. *Presto*
6. *Adagio quasi un poco andante*
7. *Allegro*

For Beethoven, the string quartet medium was the preferred vehicle for his most challenging musical thoughts. Alone among his contemporaries, he was prepared and able to develop the string quartet to the next phase of its evolution, and in the works of what is popularly known as his 'final period' he achieved a range, depth and power hitherto unknown.

In 1822 the composer received a request for three string quartets from Prince Nicholas Galitsin, and having completed these - *Opus 127, 132 and 130* – he intended to move on to other projects that were entirely of his own creative volition. These included several that would not be completed: the *Tenth Symphony*, an Overture on the name of Bach, oratorios and a setting of Faust. Putting these ambitious schemes aside, in December 1825 he began to work on his *Fourteenth String Quartet in C sharp minor*. This, his *Opus 131*, turned out to be a unique composition in every respect.

Beethoven's sketch books reveal that he struggled with the concept as it developed. To begin with, he decided to abandon the traditional cyclic sonata form of four complete yet balanced movements, opting instead to combine his varied and highly expressive musical ideas in one extended sweep. This meant that the *Quartet* was preoccupied with unity in a very special way, with the inner contrasts working towards the cohesiveness of the whole entity.

Unusually, there is no dramatic initial Allegro movement as the classical inheritance might suppose. Rather Beethoven begins with a free fantasia in fugal style, and at a restrained tempo too: *Adagio ma non troppo*. Such drama as there is comes from the occasional sforzando, until the melancholy melody gradually subsides, as if to invite a change of mood and direction. Now the vitality of an *Allegro molto vivace* in D major reveals another aspect of the composer's personality. The form is free rather than strict, with just the merest hint of a secondary theme and a recapitulation that is far from regular. The nature of this music is at once vigorous and sparkling.

By way of transition, a cadence device in the character of a recitative at tempo *Allegro moderato* forms a bridge passage towards the *Andante* fourth section. There follow seven variations on an expressive theme, which naturally

and fluently move through various contrasting treatments and emotions, until the fifth section, a *Presto scherzo* in E major with two trios, brings the contrast of a lively folk dance. In turn this rhythmic music moves directly into the slow sixth section, an *Adagio quasi un poco andante* in B major.

The final phase of the quartet takes the form of an *Allegro* in C sharp minor. The tone of the music becomes altogether more dramatic, with the development more flexible than ever, as the quartet moves to its uniquely imaginative conclusion.

© Terry Barfoot

Doric String Quartet



The Doric String Quartet has firmly established itself as the leading British string quartet of its generation, receiving enthusiastic responses from audiences and critics across the globe. Selected for representation by YCAT in 2006, the Quartet went on to win several prizes including 1st prize at the 2008 Osaka International Chamber Music Competition in Japan, 2nd prize at the Premio Paolo Borciani International String Quartet Competition in Italy and the Ensemble Prize at the Festspiele Mecklenburg-Vorpommern in Germany.

The Quartet performs in leading concert halls throughout Europe including Amsterdam Concertgebouw, Vienna Konzerthaus, Frankfurt Alte Oper, Hamburg Laeiszhalle and De Singel, Antwerp, and is a regular visitor to the Wigmore Hall. In 2010 the Quartet made its highly acclaimed American debut with recitals at the Frick Museum in New York and Library of Congress in Washington, and now returns for annual tours to North America. Alongside main season concerts the Quartet has a busy festival schedule and has performed at the Aldeburgh, Carinthischer Sommer, Delft, Edinburgh, Grafenegg, Mecklenburg-Vorpommern, Musica Viva Sydney, Risør, Schwetzingen and West Cork Festivals, collaborating with artists including Nicolas Altstaedt, Jonathan Biss, Ian Bostridge, Andreas Haefliger, Chen Halevi, Alina Ibragimova, Aleksandar Madžar, Alexander Melnikov, Daniel Müller-Schott, Mark Padmore and Cédric

Doric String Quartet

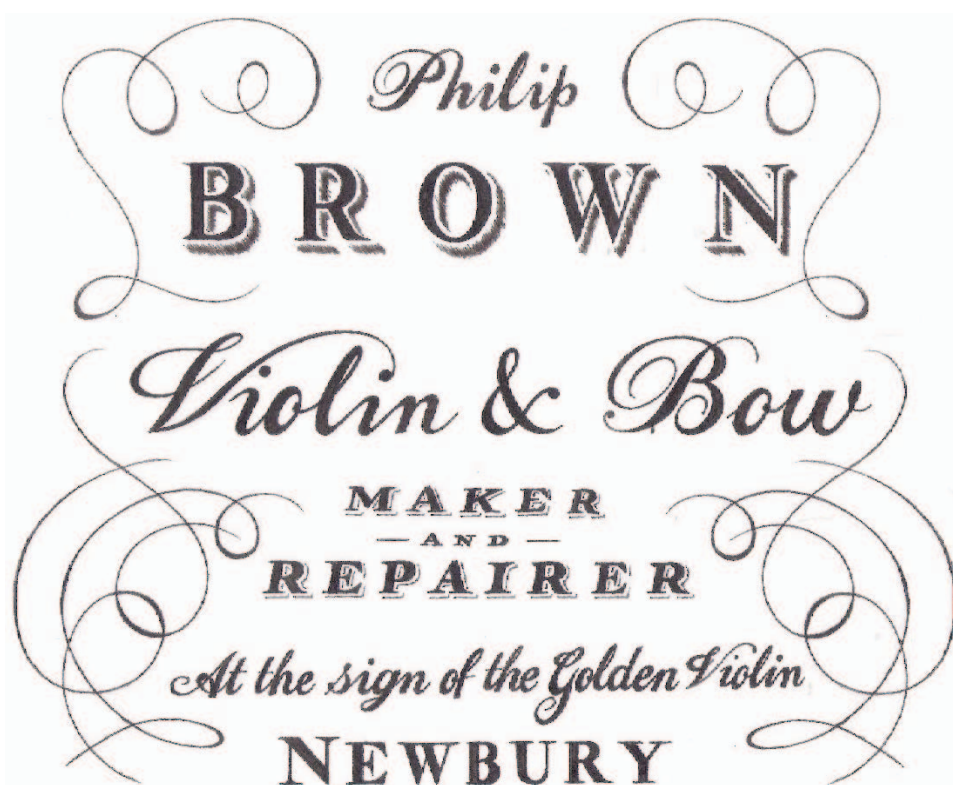
Englefield House Theale Wednesday 22nd May 7.30pm

Tiberghien. Another recent highlight has seen the Quartet take on John Adams' *Absolute Jest* for String Quartet and Orchestra. The Doric have now performed the piece with the Vienna Symphony at the Vienna Konzerthaus with John Adams conducting, with the Netherlands Radio Philharmonic at the Concertgebouw and with the BBC Scottish Symphony Orchestra conducted by Markus Stenz.

Highlights of the 2015/16 season included five performances at the Wigmore Hall, as well as return appearances at the Berlin Konzerthaus and Amsterdam Concertgebouw. In April the Quartet returned to North America for its annual tour, this time including performances in Salt Lake City, Philadelphia, Boston and Vancouver. European recital engagements included appearances in Aalborg, Aarhus, Clermont-Ferrand, den Bosch, Ferrara, Haarlem and Perugia. They also toured with Elisabeth Leonskaja, including performances at the Musikverein in Vienna and at Wigmore Hall. Festival engagements take the Quartet to the Cheltenham, Poznan, Risør and Storioni Chamber Music Festivals, as well as appearances at the Oxford Lieder, Two Moors and North Norfolk Music Festivals.

In 2009 the Doric String Quartet's first CD was released to critical acclaim on the Wigmore Live label and was chosen as Editor's Choice in Gramophone. Since 2010 the Quartet has recorded exclusively for Chandos Records. The first CD, the complete *Korngold String Quartets*, was featured as one of the 2010 Critic's Choice discs in Gramophone and was followed by a CD of the Walton *String Quartets* which was nominated for a 2011 Gramophone Award. The Quartet's release of the Schumann *String Quartets* was named CD of the Month in both Gramophone and BBC Music Magazine and was shortlisted for a 2012 Gramophone Award. Their most recent releases of Haydn's *Op 20 Quartets* and *Quartets* by Janáček and Martin have both gathered enthusiastic reviews across the board, with the Haydn disc being named Editor's Choice by Gramophone and shortlisted for a 2015 Gramophone Award.

Formed in 1998 at Pro Corda, The National School for Young Chamber Music Players, the Quartet studied on the Paris-based ProQuartet Professional Training Program, where they worked with members of the Alban Berg, Artemis, Hagen and LaSalle Quartets and with György Kurtág. The Quartet furthered its studies at the Music Academy in Basel where they worked extensively with Rainer Schmidt of the Hagen Quartet. In 2015 the Quartet was appointed as Teaching Quartet in Association at the Royal Academy of Music in London.



enquiries@philipbrownviolins.co.uk

www.philipbrownviolins.co.uk

Wed 22nd

Don Black talks to Edward Seckerson

The Chapel Sydmonton Court Ecchinswell Thursday 23rd May 11.30am

Don Black is perhaps best-known for his collaborations with Andrew Lloyd Webber, and for the James Bond theme songs he co-wrote with composer John Barry: *Thunderball*, *Diamonds Are Forever* and *The Man with the Golden Gun*.

For this special event at the private home of Andrew Lloyd Webber, writer, broadcaster and interviewer Edward Seckerson, famed for interviewing the most prominent artists in operatic and musical theatre, is in conversation with Don Black about his life and career.

By kind permission of Lord and Lady Lloyd Webber

Don Black



Don Black received two Tony Awards for best book and lyrics of a musical for his work (with Christopher Hampton) on *Sunset Boulevard*, which marked his third collaboration with Andrew Lloyd Webber. They first joined forces to write the song cycle *Tell Me On A Sunday* which developed to form the basis of the stage show

Song and Dance, and they were reunited again for *Aspects of Love*. He also wrote the lyrics for the Andrew Lloyd Webber produced *Bombay Dreams*. Awards include an Oscar for his song *Born Free*, five Academy Award nominations, two Tony Awards and four Tony nominations, six Ivor Novello Awards, a Golden Globe and many platinum and gold discs. He has written a quintet of James Bond theme songs: *Thunderball*, *Diamonds Are Forever*, *The Man With The Golden Gun*, *Surrender from Tomorrow Never Dies* and *The World Is Not Enough*. Among his many popular songs are two U.S. number ones - *Ben* for Michael Jackson and *To Sir With Love* for Lulu. He was inducted in the Songwriters Hall of Fame and recently honoured in London with a BMI Icon award. Don also received the Order of the British Empire in the Queens honours list.

Edward Seckerson



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

Julie Andrews, Angela Lansbury, Liza Minnelli, Stephen Sondheim and Andrew Lloyd Webber. During his journalistic career he has written for most major music publications and is still on the panel of Gramophone magazine. He appears regularly on BBC Radio 3 and 4 and presented the 2007 series of the musical quiz *Counterpoint*. On television he has 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 Pizza Express Live Holborn. 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.

Lucky Stiff

Corn Exchange Newbury Thursday 23rd May 7.30pm

Lucky Stiff

Ahrens & Flaherty

University of Chichester Musical Theatre Festival Company

The University of Chichester's celebrated Musical Theatre Festival Company bring to the Festival this rarely performed musical farce - Lucky Stiff.

Lucky Stiff is based on the novel *The Man Who Broke the Bank at Monte Carlo* and is an offbeat, hilarious murder mystery farce - complete with mistaken identities, six million bucks in diamonds and a corpse in a wheelchair.

The story revolves around an unassuming English shoe salesman who is forced to take the embalmed body of his recently murdered uncle on vacation to glitzy Monte Carlo. Should he succeed in passing his uncle off as alive, Harry Witherspoon stands to inherit \$6,000,000. If not, the money goes to the Universal Dog Home of Brooklyn... or else his uncle's gun-toting ex!

Sponsored by The Eranda Foundation and Claude Michel Schönberg

Creative team

Director	Miranda Kingsley
Musical Director	Stuart Hutchinson
Choreographer	Wendy White
Assistant Director	Sophie Kerrigan
Assistant Musical Director	Joe Carter
Assistant Choreographer/	
Dance Captain	Emily Grant
Set and Costume Designer	Ryan Laight
Lighting Designer	Andrew Bruce from Quantum Creatives

Punk boy/French

Stationmaster's Voice/

Bellhop/French Waiter

in Club

Uncle/The Stiff

Lorry Driver/Emcee/Nun

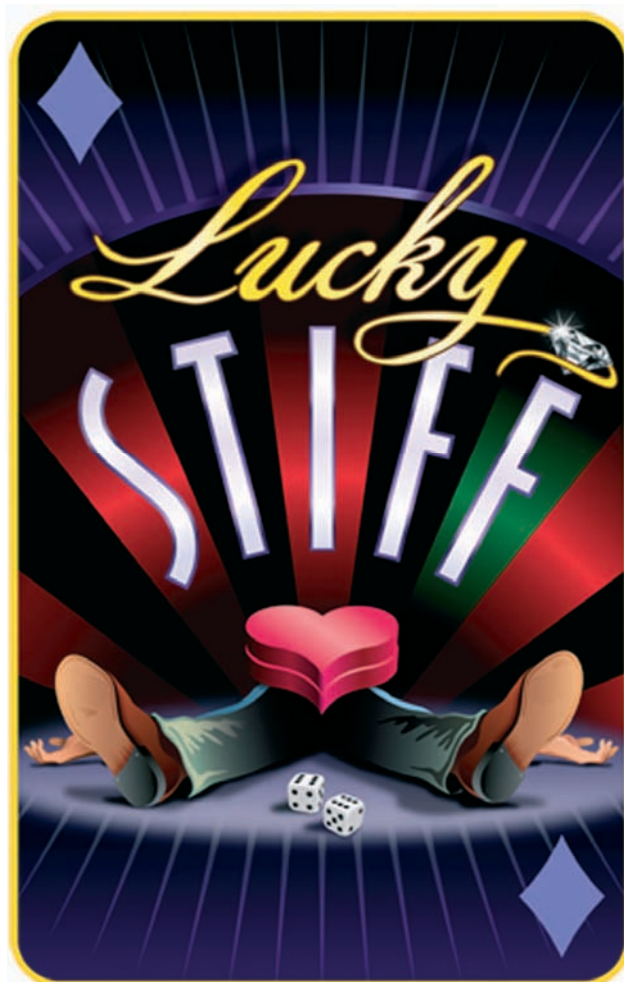
Benjamin Garratt

James Molyneux

Josh Smith

Cast

Harry Witherspoon	Liam Asplen
Annabel Glick	Ella Rose Thomas
Vincent di Ruzzio	Angus Hughes
Rita la Porta	Hallie Kenzie
Luigi Gaudi/Voice of	
Tony/Arab/Tony	Ben Armstrong
Dominique du Monaco	Emily Keen
Landlady	Jenna Mclean
Southern Lady	Rachel Hogarth
Southern Lady	Victoria Heath
Spinster/Puerto Rican	
Nurse/French Airline	
Voice/Dancing Roulette	
Wheel/Drunken Maid	Charlotte Ruby-King
Miss Thorsby/French	
Waitress on Train/Dancing	
Portrait/Croupier's Voice/	
Croupier in Casino	Emily Grant
Solicitor/Prosperous Man	
on Train/Dapper Gambler	
(same character)/Old	
Texan	Jack Rowell



Sat 30th

Thibaut Garcia

Donnington Priory Newbury Thursday 23rd May 7.30pm

Thibaut Garcia guitar

Barrios Mangoré *La Catedral*
Villa-Lobos *Prélude No. 3 in A minor*
Tansman *Inventions*
Bach *Chaconne BWV 1004*

Domeniconi *Variations on an Anatolian folksong*
Llobet *Two Catalan popular songs*
Albéniz *Asturias*
Giuliani *Rossiniana, Set 1, Opus 119*

Interval

Hailed as 'the new face of classical guitar' after winning every major international guitar competition within the space of just a few months, Thibaut Garcia has had the critics reaching for new superlatives, as well as comparisons with the great guitarists of the past.

Sponsored by Dreweatts

DREWEATTS
EST. 1759

AGUSTÍN BARRIOS MANGORÉ (1885-1944) *La Catedral*

Barrios Mangoré was a Paraguayan virtuoso guitarist and composer, who was among the finest performers and most prolific composers for the instrument. His composition *La Catedral*, inspired by Johann Sebastian Bach, is perhaps his finest creative achievement, and was much admired by *Andrés Segovia*, no less. There are three phases: the Andante religioso and Allegro solenne were written at Montevideo in 1921, while the introductory Preludio was added at Havana in Cuba seventeen years later.

© Terry Barfoot

HEITOR VILLA-LOBOS (1887-1959) *Prélude No. 3 in A minor*

Although music for the guitar forms a relatively small part of the output of the prolific Brazilian composer Villa-Lobos, his compositions for the instrument form one of the core areas of its modern repertoire. They were almost all written for *Andrés Segovia*: the twelve *Études* expand the language and technique of the instrument, while the beautiful *Préludes* are widely known. These five *Préludes* have the subtitle *Homenagem à Bach*, and were composed in 1940.

© Terry Barfoot

ALEXANDRE TANSMAN (1897-1986) *Inventions*

1. *Passepied*
2. *Sarabande*
3. *Sicilienne*
4. *Toccata*
5. *Aria*

Alexandre Tansman was born in Poland of Jewish descent, but he lived most of his adult life in France. His background influenced his music in various ways, but he

was also drawn towards the 18th century influence of neo-classicism, particularly in his various compositions for the guitar. Subtitled *Hommage à Bach*, the five inventions respected *Andrés Segovia*'s request that Tansman should 'wipe his pen clean' of modernity in his works for the guitar. Consequently these beautifully crafted compositions reflect the dual influence of their dedicatee and of Johann Sebastian Bach.

© Terry Barfoot

JOHANN SEBASTIAN BACH (1685-1750) *Chaconne, BWV 1004*

It seems likely that Bach's sonatas and partitas for solo violin were written around 1720 for Joseph Spiess, the leader of the ensemble at the Cöthen court where Bach was also employed. To the four traditional dance movements of the Partita No.2 he added this celebrated Chaconne, which because of its substance and mastery is often performed separately. It has also been frequently transcribed, the most celebrated versions being those for the piano by Ferruccio Busoni and of course the present version for the guitar.

Across a span of some fourteen minutes, Bach composed 64 variations on the four-bar ostinato phrase that constitutes the theme. Inevitably with such a scheme, he employed all the resources of composition and style he deemed appropriate. The French and Italian styles are heard alongside the various techniques of musical development, such as augmentation (lengthening of notes), diminution, syncopated and dotted rhythms and endlessly imaginative ornamentations.

© Terry Barfoot

Thibaut Garcia

Donnington Priory Newbury Thursday 23rd May 7.30pm

CARLO DOMENICONI (b. 1947)

Variations on an Anatolian Folksong

The *Anatolian Variations* of 1982 is one of Carlo Domeniconi's most distinctive works for solo guitar. Reflecting influences from Turkish folk music and culture, these variations derive directly from a folk song originating in Anatolia, the southern Asian area of Turkey that stretches between the Mediterranean and the Black Sea.

The song itself is *Uzun ince bir yoldayım (I am travelling down a long narrow path)* which Domeniconi had heard performed by Asik Veysel, a well-known blind Turkish folk singer.

There is a sequence of seven sections, in a charming and melodic style that culminates in the more ambitious and adventurous *Finale*. The harmonic inflections, ornamentations and dance rhythms combine to give the music an exotic 'Eastern' flavour.

© Terry Barfoot

MIGUEL LLOBET (1878-1938)

Two Catalan Popular Songs

Miguel Llobet was perhaps the greatest guitarist of the first half of the 20th century, and was a renowned virtuoso who toured widely in Europe and the Americas. He made several successful and popular arrangements of Catalan folk songs for performance on the guitar, in addition to arrangements of the great piano compositions of Isaac Albéniz. These works, along with Llobet's original compositions, were immortalised by Andrés Segovia.

© Terry Barfoot

ISAAC ALBÉNIZ (1860-1909)

Asturias

Albéniz is justly famous as a distinctively Spanish composer, but he also travelled widely and developed a musical experience to match. For instance, he stowed away on a ship to South America when he was twelve years old, and later went on to study at Weimar with Franz Liszt and in Paris with Paul Dukas and Claude Debussy.

In his early twenties Albéniz gained from a period of study with the most important Spanish musician of the 19th century, Felipe Pedrell. This inevitably encouraged an interest in Spanish national traditions and, in particular folk music, while also giving him a real sense of direction, even of mission. It was in this context that he composed his *Suite Espagnole* in 1886, and it proved to be the first of several piano pieces inflamed by this style. The titles of the five movements reveal clearly enough the level and nature of the Spanish influence. The suite moves through its various approaches and moods, as in *Asturias*, and transfers most effectively to the guitar.

© Terry Barfoot

MAURO GIUSEPPE SERGIO PANTALEO

GIULIANI (1781-1829)

Rossiniana, Set 1, Opus 119

Giuliani was musician of exceptional and diverse talents: guitarist, cellist, singer and composer. He was a leading guitar virtuoso of the early 19th century, both in his native Italy and beyond. One of his enthusiasms was to bring operatic music to a wider public through his own paraphrased adaptations in his performances on the guitar, anticipating what Franz Liszt would do in his piano recitals a generation later. His collections entitled *Rossiniana* feature adaptations of numerous themes from the operas of Rossini, and Set No. 1, for example, uses material deriving from *Otello*, *L'Italiana in Algeri* and *Armida*.

© Terry Barfoot

DREWEATTS

EST. 1759

PROUD SPONSORS
OF NEWBURY
SPRING FESTIVAL



We hold regular auctions of antiques, paintings, jewellery and other collectibles. For a free no obligation appraisal: 01635 553 553 | contact@dreweatts.com | dreweatts.com

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

LONDON
Dreweatts
16-17 Pall Mall
St James's
London SW1Y 5LU

Thibaut Garcia

Donnington Priory Newbury Thursday 23rd May 7.30pm

Thibaut Garcia



Thibaut Garcia, the Franco-Spanish guitarist, was born in 1994 in Toulouse, where he began learning the guitar at the age of seven. He then won the guitar prize in the class of Paul Ferret. At the age of sixteen he was admitted to the Conservatoire National Supérieur de Musique et de Danse de Paris, in Olivier Chassain's class, while at the same time benefiting from the guidance of Judicaël Perroy. In 2015, he was named sponsee of the Academie Charles Cros.

At the age of sixteen he was awarded the First Prize at the Ana Amalia competition in Weimar, Germany. Since then, he has won the first prize in several international competitions, in particular the Guitar Foundation of America at Oklahoma City, USA, in 2015, the José Tomas at Petrer, Spain, in 2014, and the International Competition of Seville, Spain, in 2013. Since then he has been asked to sit on their juries and to give masterclasses.

Thibaut is now being invited by the greatest guitar festivals worldwide. Since September 2016 he has been on tour in the USA and Canada, where he gave over sixty recitals during the entire season. He also performs recitals at the Festival Radio France Occitanie Montpellier, the Festival Toulouse d'Été, the Auditorium de Bordeaux, the Konzerthaus Vienna, the Concertgebouw in Amsterdam, the Tchaikovsky Hall in Moscow, the Salle Bourgie at Montreal, the Centre de Musique de Chambre de Paris Salle Cortot, the Auditorium of the Musée d'Orsay, or the Grands Interprètes de Toulouse.

In 2016 Thibaut made his concerto debut with the Orchestre National du Capitole de Toulouse. He will be appearing in other concertos in the next few months, especially with the Baden-Baden Orchestra, the Orchestre National de Montpellier, Orchestre de Cannes PACA, and the Orchestre de Dijon-Bourgogne, and the BBC orchestras.

In 2017 Thibaut was appointed BBC New Generation Artist in London, which leads him to perform in recitals and in concerto in the UK. He will notably make his debut in London's Wigmore Hall.

When it comes to chamber music, Thibaut has played with Edgar Moreau, Raphaël Sévère, Jean-Frédéric Neuburger, Antoine Mornière, Boris Grelier, Anaïs Constans, La Marca brothers, Kathryn Rudge...

In 2016 he signed exclusively with Warner Classics/Erato for his recording projects, with a first release *Leyendas*. His second album, *Tribute to J.S. Bach*, was released Autumn 2018.

THE
WATERMILL
THEATRE

*'One of the country's
best theatres'*
EVENING STANDARD

West End quality
theatre in the heart
of West Berkshire

**Book at watermill.org.uk
Box Office 01635 46044**

The Watermill Theatre & Restaurant,
Bagnor, Newbury RG20 8AE

LOTTERY FUNDED
ARTS COUNCIL
ENGLAND

Young Artists Lunchtime Recital 6

Samantha Crawford soprano
Gavin Roberts piano

Quilter	<i>Love's Philosophy</i>
Barber	<i>A Green Lowland of Pianos</i>
Parry	<i>My Heart is Like a Singing Bird</i>
Rachmaninov	<i>Daisies</i>
	<i>Spring Waters</i>
Strauss	<i>Vier Letzte Lieder (Four Last Songs)</i>
	<i>Beim Schlafengehen</i>
	<i>September</i>
	<i>Frühling</i>
	<i>Im Abendrot</i>

Sponsored by The Headley Trust

Quilter's *Love's Philosophy* has become a song recital favourite with audiences, with the sparkling pianistic textures complimenting the breathless excitement of the vocal line, crowned with a soaring high note at the end. One could argue that the sunny mood of the music does not do justice to the grittiness of Shelley's poem. Samuel Barber achieved compositional fame in America in his twenties, and throughout his career composed regularly for the voice. However, his songs tended to achieve greater popularity than his operas. *A Green Lowland of Pianos* comes from his *Three Songs op 45* written in 1972 and sets a Polish text by Jerzy Harasymowicz. A playful accompaniment matches the cheerful and lilting melodic lines and cheeky sentiment of the poem.

Parry's *My Heart is Like a Singing Bird* is a setting of Christina Rossetti's poem *A Birthday*. First performed by its dedicatee Agnes Hamilton Harty in 1909, it is a song of nervous exhilaration as the singer awaits her beloved's arrival, the music similar to many of Parry's other Edwardian drawing room songs.

Most of Rachmaninov's songs were composed in the early part of his career and chart a compositional development from an early Tchaikovskian style to a later more deeply personal and pianistic originality. *Daisies* comes from one of his most popular collections, *6 Romances op 38* (1916) and poignantly sets Igor Severyanin's poem which presents daisies in perfect summer bloom. The piece also exists as a later solo piano transcription. The tumultuous song *Spring Waters* (also sometimes translated as *Spring Torrents*) is one of Rachmaninov's most popular songs, showing the composer's youthful exuberance. It comes from the 1894 set of *12 Romances op 14*. The poem by Feodor Tyutchyev, which proclaims the arrival of spring, is set to an impassioned vocal line, with a famously cascading piano accompaniment that depicts waves or falling water.

After 1935, and having entered his eighth decade, Richard Strauss withdrew to his villa at Garmisch-

Partenkirchen in the Bavarian Alps, where he lived during the Second World War. Here he was at arm's length from the physical effects of conflict, but unable to escape the deep psychological effects of the loss of friends and acquaintances. After the war he and his wife Pauline moved to Switzerland, where they lived for the next four years, mostly in hotel accommodation. Although frail and with the looming possibility of being brought before the post-war denazification board, Strauss composed busily – an *Oboe Concerto*, the *Duet Concertino* for Clarinet, Bassoon and Strings and, most remarkably the iconic *Four Last Songs*; songs which are absorbed with the subjects of life, death and transfiguration.

The words of the Prussian romantic poet Josef Eichendorff's *Im Abendrot*, in which an old couple, having moved together through life, look at the sunset asking, 'perhaps, is that death?' must have chimed with the composer's own feelings in the late 1940s. It was this poem that he first began work on in 1947, in a setting for soprano and orchestra. It was also at this time that Strauss came across a volume of poems by Hermann Hesse, from which he chose four verses to form a cycle of five songs to accompany his Eichendorff setting. These Hesse settings were composed in the summer of 1948, making them the final works that Strauss completed, although he never finished the last of the Hesse songs. A year later, having returned to his home at Garmisch, he died three weeks after his 85th birthday.

It is clear that Strauss' years in Swiss exile enabled him to reflect back on his life, and these songs could be said to provide an artistic catharsis for the elderly composer. Indeed, the subject matter of each song deals with the approach of death, through images of rebirth in *Spring* (I - *Frühling*), *Autumn* (II - *September*) *Rest* (III - *Beim Schlafengehen*) and *Sunset* (IV - *Im Abendrot*). Throughout his career Strauss had a love affair with the soprano voice, and these swansongs return one final time to a particular vocal style redolent of music composed earlier in Strauss' life, much of which he wrote for Pauline.

Samantha Crawford

Corn Exchange Newbury Friday 24th May 12.30pm

Samantha Crawford

© Jeremy Hosking



British Australian soprano Samantha Crawford was awarded the Golden Medal with Honours at the 2017 Berliner International Music Competition and the 2017/18 NSW Wagner Society Emerging Wagner Singer Award. In 2016 she won First Prize and the President's Prize at the Wagner Society Singing Competition and was a

Royal Philharmonic Society Chilcott Award finalist. In 2018 Samantha was a finalist for the inaugural Hong Kong International Operatic Singing Competition, chaired by Dame Kiri Te Kanawa. On the opera stage, Samantha made her debut in the role of Mrs. Coyle (*Owen Wingrave*) to critical acclaim at the Aldeburgh Festival and Edinburgh Festival, under Mark Wigglesworth. Her other recent roles include the title role in *Suor Angelica* at Théâtre municipal de Fontainebleau, Agathe (*Der Freischütz*) for Blackheath Opera, Sieglinde (*Die Walküre*) with Stuart Skelton in concert in London, Blumenmädchen (*Parsifal*) for Teatro Real Madrid under Semyon Bychkov (dir. Claus Guth), Erste Dame (*Die Zauberflöte*) and Donna Elvira (*Don Giovanni*) for Garsington Opera, Dido (*Dido and Aeneas*) with the Brandenburg Sinfonia, covered Fiordiligi (*Così fan tutte*) for Scottish Opera, and Miss Jessel (*The Turn of the Screw*) for Glyndebourne on Tour (dir. Jonathan Kent).

Further roles performed include Contessa (*Le Nozze di Figaro*), Micaëla (*Carmen*), Rosalinde (*Die Fledermaus*), Frau Fluth (*Die lustigen Weiber von Windsor*), Popelka in Martin's *Comedy on the Bridge*.

In concert Samantha has also sung a broad range of repertoire at the Wigmore Hall, Royal Albert Hall, Barbican Hall under Martyn Brabbins, BBC NOW under Thierry Fischer, Wales Millennium Centre, LSO St. Luke's, Schlosstheater Schönbrunn and Cadogan Hall. Her recent performances include Mendelssohn's *Elijah* at Gloucester Cathedral, Strauss' *Vier Letzte Lieder* at St George's Hanover Square, Wagner's *Wesendonk Lieder* for the City of London Festival, Chausson's *Poème de l'amour et de la Mer* at Barbican Milton Court, Verdi's *Requiem*, Mozart's *Requiem*, Dvořák's *Stabat Mater*, Mendelssohn's *Paulus*, Berg's *Sieben Frühe Lieder* and Vaughan Williams' *A Sea Symphony*. Her performances have been broadcast on live cinema relay in Europe, on television and radio for the BBC and filmed for DVD (Sony).

Upcoming engagements include her debut in Wagner's *Der Ring Des Nibelungen* at Teatro Real Madrid, directed by Robert Carsen, and Rossini's *Stabat Mater* at St James' Lincolnshire.

Samantha graduated from the Guildhall School of Music and Drama with Distinction as a Baroness de Turckheim Scholar. She is an alumna of the Wagner Bayreuth Stipendium, Britten-Pears, and Garsington Alvarez Young Artist Programmes. Samantha is a recipient of numerous awards including Gesangswettbewerb Sonderpreis Theater Kiel, The Australian Music Foundation, The Mozart Singing Competition, The Countess of Munster Musical Trust, Help Musicians UK, The Tait Memorial Trust and The City of London Corporation.

Gavin Roberts

© Felipe Tozzato



Gavin Roberts enjoys a varied career as a piano accompanist.

He has partnered singers in recital at Wigmore Hall, the Barbican Hall and the Royal Festival Hall, and is Artistic Director of the recital series *Song in the City*. He has appeared at The Cheltenham Festival, Dartington International

Festival, The Ludlow Weekend of English Song, The Ryedale Festival and The Oxford Lieder Festival. He works regularly with soprano Lucy Hall, with whom he was the winner of the Oxford Lieder Young Artist Platform, and actor Rosamund Shelley, with whom he performs her one-woman shows *Novello & Son* and *War Songs*.

He has played for The BBC Singers, The Joyful Company of Singers, Constanza Chorus, The Hanover Band, Tiffin Boys' Choir, and as a répétiteur for Sir Roger Norrington and the late Richard Hickox. Gavin has appeared regularly on BBC Radio broadcasts as a soloist and accompanist, often giving premiere performances of new works. He has played on numerous recordings for the BBC, ASV, Guild and Priory Records. His most recent project is a CD recording of London-themed song commissions for *Song in the City*.

Gavin studied piano with Andrew West and Eugene Asti at the Guildhall School of Music & Drama, where he is now a Professor. He previously read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College London. Gavin is Organist and Director of Music at St Marylebone Parish Church. More details: www.gavinroberts.org & www.songinthecity.org

A Tribute to Benny Goodman

Corn Exchange Newbury Friday 24th May 7.30pm

The Julian Bliss Septet

Julian Bliss	clarinet
Martin Shaw	trumpet
Lewis Wright	vibraphone
Neal Thornton	piano
Colin Oxley	guitar
Tim Thornton	bass
Ed Richardson	kit

Sponsored by Mr & Mrs Mark Edwards

A Tribute to Benny Goodman

Our concert will take you on a trip through some of the great tunes of the swing era, focusing on the work of the great Benny Goodman. Like Julian, Goodman began playing the clarinet from a young age and was performing on stage by the age of twelve. Born in 1909 to an impoverished family living in Chicago, as a teenager he was recruited by bandleader Ben Pollack and by the 1920s was a well-known session musician living and playing in New York.

It wasn't until the mid-1930s that Benny Goodman formed his own band. In 1935, following a number of concerts and radio broadcasts by his band in LA, swing music began to gain real popular appeal; Goodman is often cited as the man who kick-started the beginning of the swing era in the mid-30s. Musically, Goodman catapulted jazz and swing music into the previously classically-dominated mainstream, working with the top songwriters of the day to dazzle audiences with infectious big band arrangements, virtuosic playing and impressive improvisation.

Julian became enamoured with the performances of Benny Goodman from the age of seven, and in 2010 set up the Julian Bliss Septet to honour and perform his music. The album *A Tribute to Benny Goodman* was recorded in 2011 and released on Signum Records in June 2012 to critical acclaim from both jazz and classical reviewers. This evening we will recreate the unmistakeable sound of thirties and forties swing; staying true to the spirit and style of the era but bringing our own modern twist to the music.

As we take you through some of Benny Goodman's best-known tunes, Julian will talk you through the music, sharing anecdotes and stories about Goodman's life with a characteristic dose of tongue-in-cheek humour. Tonight's set will include favourites such as *Lady Be Good* (*Rifftide*), *Georgia Brown*, *Sing Sing Sing*, *Don't be that Way*, *Stompin' at the Savoy* and *Memories of You*.



Fri 24th

A Tribute to Benny Goodman

Corn Exchange Newbury Friday 24th May 7.30pm

The Julian Bliss Septet

The Julian Bliss Septet was formed in 2010 and today is renowned for bringing the sound of swing, Latin, American and jazz music to audiences across the world. The members of the Septet, all exceptional solo musicians in their own right, transport listeners back to the heady days of classic swing and jazz through their entertaining, innately musical playing and dazzling shows of virtuosity.

The Band has played at some of the most prestigious venues and festivals around, including the famous Ronnie Scott's, Wigmore Hall in London, the Concertgebouw in Amsterdam, Bermuda Jazz Festival and two US tours covering a number of packed clubs and concert halls, delighting audiences with their uplifting and humorous shows.

Initially the group focused on the work of the great Benny Goodman, whose iconic music inspired Julian as a young musician. Taking a fresh, modern approach to Goodman's work, the Septet's first album and live show gained widespread critical and popular acclaim and laid the foundation for their future success. Following its formative years, the group began to perform music from the Latin and wider American traditions, using their mastery of Western classical, swing and jazz to complement the rich heritage of these genres.

Today the Septet performs a wide and varied programme, most recently showcasing the stories and instantly-recognizable sounds of Tin Pan Alley through music by Gershwin and his contemporaries. A suite of original arrangements for the group, including music from *Porgy and Bess*, *Rhapsody in Blue* and popular favourites *I Got Rhythm*, *Embraceable You* and *Lady Be Good*, ensure that the audiences of today continue to find these classics as entertaining, enjoyable and surprising as ever.

Julian Bliss



Julian Bliss is one of the world's finest clarinetists, excelling as a concerto soloist, chamber musician, jazz artist, masterclass leader and tireless musical explorer. He has inspired a generation of young players as guest lecturer and creator of his Conn-Selmer range of affordable clarinets, and introduced a substantial new audience

to his instrument. Born in the UK, Julian started playing the clarinet age 4, going on to study in the US at the University of Indiana and in Germany under Sabine Meyer. The breadth and depth of his artistry are reflected in the diversity and distinction of his work. In recital and chamber music he has played at most of the world's leading festivals and venues including Gstaad, Mecklenburg Vorpommern, Verbier, Wigmore Hall (London) and Lincoln Center (New York). As a soloist, he has appeared with a wide range of international orchestras, from the Sao Paulo Symphony, Chamber Orchestra of Paris and Auckland Philharmonia to the BBC Philharmonic Orchestra, London Philharmonic and Royal Philharmonic Orchestra. In 2010 he established the Julian Bliss Septet, creating programmes inspired by King of Swing, Benny Goodman and Latin music from Brazil and Cuba, that have gone on to be performed to packed houses in festivals, Ronnie Scott's (London), the Concertgebouw (Amsterdam) and across the US Album releases receiving rave reviews from critics, album of the week spots and media attention, include his recording of Mozart and Nielsen's *Concertos* with the Royal Northern Sinfonia. The latest chamber discs include a new piece for clarinet & string quartet by David Bruce – *Gumboots* – inspired by the gumboot dancing of miners in South Africa and a recital album of Russian and French composers with American pianist, Bradley Moore. Recent highlights include an exciting new concerto by Wayne Shorter, with the Argovia Philharmonic, extensive USA tour with his septet, and chamber concerts with the Carducci Quartet.

SANSARA

Tom Herring	Artistic Director
Benjamin Cunningham	Co-Artistic Director
Britten	<i>Concord</i>
Sven-David Sandström	<i>Four Songs of Love</i>
Ed Newton-Rex	<i>Sonnet 116</i>
James MacMillan	<i>The Gallant Weaver</i>
Tallis	<i>Ave Rosa sine spinis</i>
Billy Joel	<i>And so it goes</i>
Rodgers	<i>My Funny Valentine</i>
Steven Calve	<i>Night Song</i>
de Victoria	<i>Vadam et circuibo</i>
Clemens	<i>Adieu mon esperance</i>
Britten	<i>Hymn to St Cecilia</i>
	<i>My love is like a red, red rose</i>

After last year's hugely successful performance at the Festival, SANSARA make a welcome return with this specially crafted programme exploring the eternal duality of love and loss through the juxtaposition of works by masters of the renaissance with contemporary voices and arrangements of well-known popular, jazz and folk songs.

The programme features the stunning polyphony of Tallis, Victoria and Clemens alongside more homophonic textures and striking harmony of MacMillan and Britten, combining to conjure an intimate and evocative atmosphere of passionate devotion.

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

BENJAMIN BRITTEN (1913-1976)

Concord

Concord, Concord is here, Concord is here
Our days to bless
And this our land, and land to endure
With plenty, peace and happiness.
Concord, Concord and Time, Concord and Time
Each needeth each:
The ripest fruit hangs where,
Not one, not one, but only two, only two can reach.
Choral Dance No. 2, Gloriana

SVEN-DAVID SANDSTRÖM (1942)

Four Songs of Love

I Let him kiss me with kisses of his mouth:
For thy love is better than wine.
Behold, thou art fair my love, thou hast dove's eyes.
Song of Songs 1:2 & 15

II Until the daybreak and the shadows flee away,
Turn my beloved, and be thou like a roe
Or a young hart upon the mountains of Bethor.
Song of Songs 2:17

III Awake, O north wind; and come thou south;
Blow upon my garden, that the spices thereof may
flow out.
Let my beloved come into his garden and eat its
pleasant fruits.
Song of Songs 4:16

IV His left hand shall be under my head,
And his right hand shall embrace me.
Song of Songs 8:3

ED NEWTON-REX (1987)

Sonnet 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

William Shakespeare

JAMES MACMILLAN (1959)

The Gallant Weaver

Where Cart rins rowin' to the sea,
By mony a flower and spreading tree,
There lives a lad, the lad for me,
He is a gallant Weaver.
O, I had wooers aught or nine,
They gied me rings and ribbons fine;
And I was fear'd my heart wad tine,
And I gied it to the Weaver.

My daddie sign'd my tocher-band,
To gie the lad that has the land,
But to my heart I'll add my hand,
And give it to the Weaver.
While birds rejoice in leafy bowers,
While bees delight in opening flowers,
While corn grows green in summer showers,
I love my gallant Weaver.

Robert Burns

THOMAS TALLIS (1505-1585)

Ave Rosa sine spinis

AVE rosa sine spinis,
Te quam Pater in divinis
Majestate sublimavit,
Et ab omni vae purgavit.

MARIA stella dicta maris,
Tu a Nato illustraris
Luce clara deitatis,
Qua praeferes cunctis datis.

GRATIA PLENA: te perfecit
Spiritus Sanctus dum te fecit
Vas divinae bonitatis
Et totius pietatis.

DOMINUS TECUM: miro pacto
Verbo in te carne facto
Opere trini conditoris:
O quam dulce vas amoris.

BENEDICTA IN MULIERIBUS:
Hoc testatur omnis tribus;
Coeli dicunt te beatam
Et super omnes exaltatam.

ET BENEDICTUS FRUCTUS VENTRIS TUI,
Quo nos semper dona frui
Per praegustum hic aeternum
Et post mortem in aeternum:

*HAIL, rose without thorns,
whom the Father set on high
in divine majesty
and made free from all sorrow.*

*MARY, called the star of the sea,
by your son you are made resplendent
with the bright light of divinity,
through which you shine with every virtue.*

*FULL OF GRACE the Holy Spirit
filled you while it made you
the vessel of divine goodness
and total obedience.*

*THE LORD IS WITH YOU in a wondrous way,
the word of life made flesh
by the deed of the triune creator:
O, how sweet a vessel of love.*

*BLESSED ARE YOU AMONG WOMEN:
all nations declare this.
The heavens acknowledge you to be blessed
and raised high above all.*

*AND BLESSED IS THE FRUIT OF YOUR WOMB,
a gift for us always to enjoy
here as an inner foretaste,
and after death in perpetuity.*

Hunc, Virgo, salutis sensum,
Tuae laudis gratum pensum,
Conde tuo sinu pia,
Clemens sume, O Maria.
Amen.

*O merciful virgin Mary,
receive into the holy refuge of your heart this perception of
salvation,
the grateful object of your prayers.
Amen.*

Trans. The Cardinal's Musick

BILLY JOEL (1949) arr. BOB CHILCOTT (1955)

And so it goes

In every heart there is a room
A sanctuary safe and strong
To heal the wounds from lovers past
Until a new one comes along

I spoke to you in cautious tones
You answered me with no pretense
And still I feel I said too much
My silence is my self defense

And every time I've held a rose
It seems I only felt the thorns
And so it goes, and so it goes
And so will you soon I suppose

But if my silence made you leave
Then that would be my worst mistake
So I will share this room with you
And you can have this heart to break

And this is why my eyes are closed
It's just as well for all I've seen
And so it goes, and so it goes
And you're the only one who knows

So I would choose to be with you
That's if the choice were mine to make
But you can make decisions too
And you can have this heart to break

And so it goes, and so it goes
And you're the only one who knows

Billy Joel

RICHARD RODGERS (1902-1979)

arr. HARRY BAKER (1997)

My Funny Valentine

My funny valentine
Sweet comic valentine
You make me smile with my heart

Your looks are laughable
Unphotographable
Yet you're my favorite work of art

Is your figure less than Greek
Is your mouth a little weak
When you open it to speak
Are you smart

But don't change a hair for me
Not if you care for me
Stay, little valentine, stay
Each day is Valentine's Day

Lyrics by Lorenz Hart
Music by Richard Rodgers

STEVEN CALVER (1984)

Night Song

At night I awoke alone in my bed
And looked for the one whom my soul loves
I looked for him, but could not find him
I will rise now and go about the city
Through its streets and its squares

After Song of Songs 3:2

TOMAS LÚIS DE VICTORIA (1548-1611)

Vadam et circuibo

Vadam et circuibo civitatem:
per vicos et plateas
quaeram quem diligit anima mea;
quaesivi illum, et non inveni.
Adiuro vos, filiae Jerusalem, si inveneritis dilectum meum,
ut annuntietis ei
quia amore langueo.

Qualis est dilectus tuus,
quia sic adiurasti nos?
Dilectus meus candidus et rubicundus,
electus ex milibus.
Talis est dilectus meus, et est amicus meus,
filiae Jerusalem.
Quo abiit dilectus tuus, o pulcherrima mulierum?
Quo declinavit
et quaeremus eum tecum?
Ascendit in palmam,
et apprehendit fructus eius.

Song of Songs 3:2, 5:8-10, 16-17, 7:8

*I will rise, and will go about the city:
in the streets and squares
I will seek him whom my soul loveth:
I sought him, and I found him not.
I adjure you, O daughters of Jerusalem, if you find my
beloved, that you tell him
that I languish with love.*

*What manner of one is thy beloved, that thou hast so
adjured us?
My beloved is white and ruddy, chosen out of thousands.
Such is my beloved, and he is my friend,
O ye daughters of Jerusalem.
Whither is thy beloved gone, O thou most beautiful among
women? Whither is he turned aside,
and we will seek him with thee?
I will go up into the palm tree, and will take hold of the fruit
thereof.*

CLEMENS NON PAPA (1510-1555)

Adieu mon esperance

Adieu mon esperance,
Adieu mon souvenir,
Adieu ma confidence,
Iusques aurevenir.
Las vous m'avez laissé,
Et si ne sçay pourquoi
Si a grant tort suis blasmée .
Las pardonnez le moy!

*Goodbye my hope,
Goodbye my memories,
Goodbye you in whom I could confide,
Until your return.
Alas, you have left me,
And I don't know why
I am so unjustly blamed.
Alas forgive me!*

BRITTEN

Hymn to St Cecilia

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.
W H Auden (1907-1973)

BRITTEN arr. SIMON CARRINGTON (1942)

My love is like a red, red rose

Oh, my love is like a red, red rose
That's newly sprung in June;
Oh, my love is like a melody
That's sweetly played in tune.

As fair art thou, my bonny lass,
Sae 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
Till a' the seas gang dry
And I will love thee still, my dear
Till a' the seas gang dry

Till a' the seas gang dry, my dear
And rocks melt wi' the sun;
And I will love thee still, my dear,
While the sands o' life shall run.

So fair thee weel, my only love!
So fair thee weel a while!
And I will come again, my love,
Though 'twere ten thousand mile.

Though 'twere ten thousand mile, my love
Though 'twere ten thousand mile;
And I will come again, my love,
Though 'twere ten thousand mile.

Robert Burns

SANSARA

St Martin's Church East Woodhay Friday 24th May 7.30pm

SANSARA



SANSARA is an award-winning vocal ensemble focused on the performance of a cappella choral music. As a collective body of voices, a choir is a living, breathing instrument with unparalleled expressive potential. SANSARA realises this through direct and honest music-making, always striving to conjure compelling atmospheres, communicating with clarity and integrity.

SANSARA works as a chamber ensemble without a single director or conductor. The result is a highly engaged and versatile group of professional musicians, working together with a unified voice to express a shared artistic vision.

The choir has rapidly gained a reputation for captivating performances of a broad range of repertoire, juxtaposing choral music old and new in vivid narrative programmes, tying thematic and textual links into rich musical-poetic live experiences.

Winners of the 2015 London International A Cappella Choir Competition, the choir's performance highlights include the London A Cappella Festival, Temple Winter Festival, Winchester Festival, and a performance of Arvo Pärt's music at St John's Smith Square, with the composer present.

The choir's debut recording, *Cloths of Heaven*, was released in February 2017 and received high praise for the group's "perfect intonation and clean, pure sound" (The Observer) and "breath-taking interpretations" (Choir & Organ). The disc has since been featured on BBC Radio 3's The Choir, Breakfast and Essential Classics.

Tom Herring

Tom is a professional singer and conductor based in London. He is a graduate of Merton College, Oxford, where he achieved a First-Class degree in Music and was a Choral Scholar. Whilst at Merton, Tom was chairman of Schola Cantorum of Oxford and in December 2013



founded the award-winning chamber choir SANSARA. Tom enjoys both choral and solo singing and has performed with several world-renowned vocal ensembles including Tenebrae, Vox Luminis and Contrapunctus. He is the bass soloist on the 2015 recording of Oliver Tarney's *Magnificat* and performed at the London premiere at Cadogan Hall. Other solo appearances include performances of Handel *Messiah* (Instruments of Time and Truth), Bach *Magnificat* (East Anglian Academy), *St Matthew Passion* and *St John Passion*, Mozarts *Requiem* and *Vesperae solennes*, and Faurés *Requiem*. Operatic roles include Collatinus (*The Rape of Lucretia*), The Abbot (*Curlew River*) and Arthur Jones (*Billy Budd*, alongside Mark Padmore, Sir John Tomlinson and Roderick Williams). Conducting highlights include prize-winning performances with SANSARA at St John's Smith Square in the 2015 London International A Cappella Choir Competition and a concert of Arvo Pärt's music with the composer present.

Benjamin Cunningham



Benjamin Cunningham is Assistant Director of Chapel Music at Winchester College, and is the College's Principal Organist. He is also a full-time member of the teaching department. Prior to taking up his current post, Benjamin was Organ Scholar at Westminster Abbey from July 2016-August 2018 where he shared in the responsibilities of playing for and conducting services, as well as the training of the boy choristers. Benjamin was also Organ Scholar of Worcester College, Oxford whilst reading for a degree in Music, in which he attained a First, and during his gap year was Organ Scholar of Chichester Cathedral. Benjamin has given a number of recitals, most notably at Westminster Abbey, St Paul's, Westminster and Chichester Cathedrals, Reading Town Hall, and, Merton, The Queen's, Keble and Exeter Colleges in Oxford. In 2017, Benjamin was a Young Artist at the Newbury Spring Festival. Benjamin is a Co-Artistic Director of SANSARA, and has conducted them in many concerts and venues in London and the South of England, including St. John's Smith Square, The Temple Church, Kings Place and Winchester Cathedral.

The Mystery of Memory Lane

Corn Exchange Newbury Saturday 25th May 11.00am

Hand to Mouth Theatre

Martin Bridle
Su Eaton

Sponsored by The Sheepdrove Trust



The Mystery of Memory Lane



Another delight from Hand to Mouth Theatre and a chance to remember forgotten fun and make new memories!

This warm and nostalgic show is based around a bric-a-brac market stall where Mr Shabby and Mrs Chic try to teach a new dog old tricks and solve *The Mystery of Memory Lane*.

Telling stories, singing songs, using tin toys, hand-carved marionettes, seaside Punch and Judy puppets and playing vintage musical instruments they eventually restore the memory of the lost puppet dog Toby and find out where he belongs.

Hand to Mouth Theatre: Martin Bridle and Su Eaton are creators of high-quality, thoughtful and entertaining puppet theatre. Over the years they have entertained audiences at theatres and festivals in the UK, Europe, Russia, the USA, Canada, South Korea and Taiwan.

Amongst their numerous notable performances have been a performance for the animators at Pixar Studios in California, shows in South Korea against the barbed wire of the Demilitarised Zone, and a performance on the Greek island of Hydra at night beneath the stars!

They are based in The New Forest.

Martin Bridle

After studying sculpture at Exeter College of Art, Martin was the first recipient of the Gulbenkian bursary for puppetry administered by the Puppet Centre. He is now recognised as a highly-skilled puppeteer and director of puppet theatre. He worked on *Labyrinth* (Henson) and *Little Shop of Horrors* (Oz), and is well known in the UK for his solo hand puppet shows in schools and theatres.

Su Eaton

Su is an artist, illustrator, musician and performer. She also trained at Exeter College of Art, and has had several one-person exhibitions. She has illustrated books for children, and presents her solo shadow puppet shows and workshops in schools, as well as performing with Martin.

Pasadena Roof Orchestra

Corn Exchange Newbury Saturday 25th May 7.30pm

50th Anniversary Tour

Duncan Galloway

leader

Pasadena Roof Orchestra



So where does the music of the Pasadena Roof Orchestra fit? It isn't 'pop' (though some of it was). It isn't contemporary 'jazz', though its roots are in jazz and dance music. It isn't 'classical', yet it draws on the past for its material, in particular the classic jazz repertoire from Duke Ellington (long featured on BBC Radio 3), music from the Great American Songbook and the likes of Gershwin, Porter, Berlin, Kern, which have become 'standards' in their own right, as have wonderful songs from Ray Noble, Hoagy Carmichael and a host of famous names.

This music is as good as the twentieth century has to offer. In its way, this is the classical music of the twentieth century. Listen to the sounds that grew out of New Orleans, New York and 1920s Europe. The growling trumpet, the muted trombone, the wailing saxophone and the clarinet glissando over the driving sounds of the rhythm section. The spot light sharp-focused on the vocalist at the microphone, crooning "Whatever hearts may desire, whatever fate may send....". You'll hear the sweet side in *Paddlin' Madelin' Home* and *Me & Jane in a Plane*. But now *Cotton Club Stomp* heats up the atmosphere before the supercharged sound of Cab Calloway's *Minnie the Moocher* brings the house down.

Over its fifty year history, the Orchestra has built an unmatched library of music. Some of the arrangements are note-for-note as played by Ellington, Fletcher Henderson, Noble, Jack Hylton or other classic outfits of the period. Many are their own special arrangements, crafted in the style. It takes a special skill to change the attitude from a twenties 'Charleston' sound over to the 'uptown swing' of an arrangement from Duke Ellington or Fletcher

Henderson from the early '30s. Of course it helps to have the right kind of period instrument and to have painstakingly researched the style. But it is the jazz spirit and passion of each member of the orchestra which brings the music alive.

But is it all nostalgic recreation? Not if nostalgia is merely a wistful, sentimental yearning for times past. For fifty years the Orchestra has vividly captured an atmosphere, a mood which is stylish and elegant, yet forceful and vivacious; but above all, life-affirming good fun!

Duncan Galloway



Duncan trained as an actor at the Webber Douglas Academy of Dramatic Art. Music had always taken a prominent part in his life, and he is best-known as the Lead Singer and Band-Leader of the world famous Pasadena Roof Orchestra, 'a charming English gentleman with a smooth voice and easy going style'.

Duncan has sung at many prominent Jazz festivals. He has performed at The Albert Hall, Berlin Philharmonie and the Ambassadors Theatre in Pasadena California, and has led the Pasadena Roof Orchestra at Buckingham Palace for the Royal Christmas party, where the Queen was present.

Duncan toured South Korea in October 2011 with his Quintet the 'DGQ' a trip which included a hugely successful appearance at the Jarasum Island Jazz Festival and a surprise visit to the 'Once in a Blue Moon' Jazz Club in Seoul.

Since 2012 he has been co-owner and Artistic Director of the Pasadena Roof Orchestra which in 2019 is celebrating its 50th birthday.

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

Bournemouth Symphony Orchestra

Martyn Brabbins conductor

Sophie Bevan soprano

Roderick Williams baritone

Newbury Spring Festival Chorus

Walton

Britten

Interval

Vaughan Williams Symphony No. 1 *A Sea Symphony*

Spitfire Prelude and Fugue

Four Sea Interludes

The Bournemouth Symphony Orchestra return to close the Festival in 2019 with an exciting evening drawing together the air and the sea, under the direction of Martyn Brabbins, Music Director of English National Opera.

Walton's rousing and patriotic *Spitfire* Prelude and Fugue opens the concert - a celebration of one of the nation's favourite aircraft.

Moving to the sea, we then hear Britten's *Four Sea Interludes*, taken from his opera *Peter Grimes*. Finally the Orchestra, Sophie Bevan, Roderick Williams and the Spring Festival Chorus unite to perform Vaughan Williams' remarkable *A Sea Symphony*.

Sponsored by The Adrian Swire Charitable Trust and Vaughan Williams Charitable Trust.
Supported by Friends of Newbury Spring Festival



SIR WILLIAM WALTON (1902-1983)

Spitfire Prelude and Fugue

By the time he wrote the music for the film *The First of the Few* in 1942, Walton was a celebrated figure on the international music scene, as the result of a succession of masterpieces, including the Viola and Violin concertos, *Belshazzar's Feast* and the *Symphony No. 1*.

During the war years Walton composed the music for several films, of which the most outstanding is that for *The First of the Few*, in which Leslie Howard starred as R.J. Mitchell, the designer of the *Spitfire*. The choice of subject was doubly dramatic. Against the background of the Battle of Britain and those blazingly tense days of September 1940 was a more personal drama: Mitchell was suffering from an incurable disease and, knowing that he had only a year to live, gave himself unsparingly to the perfection and production of the *Spitfire*.

Walton's *Prelude* consists of a fanfare followed by an Elgarian nobilmente tune, which has never lost its power to stir and uplift. Then the excitement of the urgently pointed Fugue mirrors the intensity and bustle of the aircraft factory. The vigour is temporarily interrupted by a tender, plaintive violin solo as we are reminded of the exhausted and dying Mitchell. In the closing stages the fugue returns with renewed energy and reaches a great climax as the finished aircraft roar through the sky.

© Terry Barfoot

BENJAMIN BRITTEN (1913-1976)

Four Sea Interludes (*Peter Grimes*)

1. Dawn
2. Sunday Morning
3. Moonlight
4. Storm

Britten's opera *Peter Grimes* has three acts and a prologue, with a libretto by Motagu Slater after George Crabbe's (1754-1832) poem *The Borough*. The story is that of a fisherman at odds with his community, whose ambition and desire for independence drive him to overstretch himself and others. One apprentice of his has already died in what the court described as 'accidental circumstances', and in the course of the action another suffers a fatal accident. Grimes's conflicts with society and his own inner turmoil are irreconcilable, until eventually he has no choice but to deliberately sink his boat far out to sea.

The *Four Sea Interludes* link various scenes as well as comment on the action. They are performed in a revised order for concert purposes, and their music is both descriptive of the sea and of the psychological tensions of the drama. The *Dawn* interlude comes between the *Prologue*, which takes the form of the inquest on Grimes's dead apprentice, and Act I Scene I of the opera, which opens on the beach on a cold grey morning as the fishermen are working on their nets.

Sunday Morning comes at the beginning of Act II, as the church bells summon the congregation. The legato string theme paints a sympathetic portrait of Peter's companion Ellen Orford. *Moonlight* introduces Act III Scene I and depicts the sky over the Borough, while chords on bassoon, horns and lower strings represent the swell of the waves. Gradually the moonlight fills the scene, whose

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

brooding nature suggests a sense of impending disaster. The *Storm* interlude occurs earlier in the opera, linking Scenes I and II of Act I. The storm at sea, as depicted in a turbulent Presto con fuoco, is contrasted against distant visions of calm, and therefore reflects also the turbulent state of Grimes's mind.

Composed between 1944 and the following year, *Peter Grimes* was first performed at Sadler's Wells Theatre on 7th June 1945, conducted by Reginald Goodall. The premiere was a triumph for the 32 year-old Britten, heralding a new era in English opera and confirming him as a composer of international stature.

© Terry Barfoot

The Vaughan Williams Charitable Trust is currently supporting a new edition of *A Sea Symphony*. During its preparation, a letter has come to light written by Vaughan Williams to Sir Adrian Boult on 1st February 1945 following a radio performance of *A Sea Symphony*. In this he asks that in future performances the opening two bars should be played with trombones and trumpets rather than with horns and trumpets. At the same time the composer marked his own copy of the printed full score accordingly. However, this change never reached the publishers and, though Adrian Boult adopted the practice for his own performances, the change has never happened more widely. The new edition will adopt this change as standard and, with Martyn Brabbins' agreement, tonight's performance will be the first in recent times to implement it.

Hugh Cobbe

RALPH VAUGHAN WILLIAMS (1872-1958)

A Sea Symphony

1. *A Song for All Seas, All Ships*
2. *On the Beach at Night, Alone*
3. *Scherzo: The Waves*
4. *The Explorers*

In the early years of the 20th century, the sea was a popular subject for composers - Elgar's *Sea Pictures* (actually 1899), Debussy's *La mer*, Stanford's *Songs of the Sea* and Frank Bridge's *The Sea* being obvious examples. Another preoccupation for British composers was the poetry of the American Walt Whitman. Settings by Stanford, Charles Wood and others paved the way for Delius, Holst and Harty and especially for Ralph Vaughan Williams, who brought both these inspirations together in *A Sea Symphony*. He had been introduced to Whitman's work by Bertrand Russell while they were undergraduates at Cambridge. It was an enthusiasm that never cooled. In 1903 he began to sketch a Whitman choral work tentatively called *Songs of the Sea*, the start of the symphony's six-year gestation. Between then and its completion in 1909, he collected hundreds of folk songs, edited *The English Hymnal*, wrote three *Norfolk Rhapsodies*, studied with Ravel, and composed the

Whitman setting *Toward the Unknown Region*. The Scherzo and slow movement of what was for a while re-titled *Ocean Symphony* were sketched first, followed by parts of the first movement and finale. In 1906 he wrote a movement for baritone and women's chorus called *The Steersman*, but discarded it. He knew by now that he was no longer composing a cantata but a full-scale choral symphony (for soprano, baritone, chorus and orchestra) which at that date had few if any predecessors. Much of the music is descriptive of the sea, particularly *The Waves*, but in the other movements the sea becomes a metaphor for a voyage into eternity.

Vaughan Williams conducted the first performance (for a fee of twenty guineas) on 12 October 1910, his 38th birthday, at the Leeds Festival, where *Toward the Unknown Region* had been such a success in 1907. The symphony was included in an evening concert in which the other work was Rachmaninov's *Second Piano Concerto* with the composer as soloist. Its rapturous reception left no doubt that Vaughan Williams was now the leading English figure in the post-Elgar generation. Imagine the thrill for that first audience of hearing the work's wonderful opening - the fanfare on the brass followed by the full chorus's exultant 'Behold the sea itself'. Themes from this introduction recur in various guises throughout the work. The theme for the line 'and on its limitless heaving breast, the ships' was lifted from an early symphonic-poem, *The Solent*, and reappeared nearly fifty years later in the *Ninth Symphony*. This visionary passage is followed by jauntier, more obviously nautical music introducing the baritone's thoughts of ships, waves, flags and 'a chant for the sailors of all nations'. When the soprano enters, she too invokes the idea of flags and ship-signals but introduces a more sombre mood with her mention of the 'soul of man' and one flag above all the rest, 'emblem of man elate above death' and a 'token of all who went down doing their duty'. Here the music of the introduction underpins a great choral climax. It is this ideal of a 'pennant universal' waving over 'all sailors and ships' that brings the movement to a quiet ending with a reminiscence of the 'Behold the sea' theme by the soloists.

The slow movement is a nocturne for the baritone, accompanied first by the semi-chorus (an innovation borrowed from Elgar's *The Dream of Gerontius*) and later by the full chorus. Dark and ambiguous harmonies create a mystical atmosphere as the soloist, standing on the shore under the bright stars, ponders the clef of the universes and of the future, his words echoed by the semi-chorus of women's voices. Horns introduce a quicker episode as the baritone and chorus contemplate 'vast similitude' interlocking all. At the thought of this, the music grows more ecstatic until the baritone's opening music returns and this poetic movement ends quietly like many another Vaughan Williams symphonic movement. Philosophical meditation is banished from the scherzo,

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

which catered for the virtuosity of the Leeds chorus. The soloists are silent and it is left to the full chorus to describe the winds and waves 'laughing and buoyant with curves'. The fanfare with which the work opened is recalled and two folk-songs, *The Golden Vanity* and *The Bold Princess Royal*, are quoted. The trio section is a grand and broad Parryesque tune depicting the 'great vessel sailing' and the waves following in its wake. The last two bars of the movement, when the chorus shouts 'following' after the orchestra has stopped, were cribbed, on the composer's admission, from the end of the *Gloria* of Beethoven's *Mass in D*.

The finale is the longest, most ambitious and - sprawling and formless' as some have found it - most moving section of the symphony. It is heavily indebted - and no worse for it - to Elgar's *Gerontius* as Vaughan Williams specified, citing the phrase 'Thou art calling me' which can be heard in the rapturous orchestral passage (with organ) which concludes the introductory section, 'O vast rondure, swimming in space'. Next a modal episode takes us to the Garden of Eden and the creation of humankind. 'Wherefore, unsatisfied soul?' the semi-chorus ask, to be answered by the full chorus with its declaration that 'finally shall come the poet worthy that name, the true son of God shall come singing his songs'. This is the cue for the return of the soloists, excited at first but turning to a lyrical meditation on 'silent thoughts of Time and Space and Death'. This is the emotional core of the symphony. They are rejoined by the chorus, also in visionary mood. The end of the voyage is near. 'Away, O soul! Hoist instantly the anchor!' sets off an outburst of shanty-like rhythms but soon subsides into a calmer mood as the soloists sing 'O farther, farther sail!' and the music recedes from our hearing like a ship disappearing over the horizon.

© Michael Kennedy

A Sea Symphony

I. A Song for all Seas, all Ships

Chorus

Behold, the sea itself,
And on its limitless heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless heaving breast, the ships.

Baritone

To-day a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,

Of unnamed heroes in the ships - of waves spreading and spreading far as the eye can reach,
Of dashing spray and the winds piping and blowing.

Baritone and Chorus

And out of these a chant for the sailors of all nations,
Fitful, like a surge.
Of sea-captains, young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
Picked sparingly, without noise by thee, old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee, Indomitable, untamed as thee.

Soprano and Chorus

Flaunt out, O sea, your separate flags of nations!
Flaunt out, visible as ever, the various ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and all intrepid sailors and mates,
And of all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains, young or old,
A pennant universal, subtly waving all time, o'er all brave sailors
All seas, all ships.

II. On the Beach at Night Alone

Baritone and Chorus

On the beach at night alone,
As the old mother sways her to and fro, singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the universes, and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies, though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and compactly hold and enclose them.

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

III. Scherzo: The Waves

Chorus

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their
necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely
prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant, with
curves,
Where the great vessel, sailing and tacking, displaced the
surface,
Larger and smaller waves in the spread of the ocean
yearnfully flowing
The wake of the sea-ship after she passes, flashing and
frolicsome under the sun,
A motley procession with many a fleck of foam and many
fragments,
Following the stately and rapid ship, in the wake
following.

IV. The Explorers

Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual
darkness,
Unspeakable high processions of sun and moon and
countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden, prophetic
intention,
Now, first, it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after
them,
Wandering, yearning, with restless explorations,
Questionings, baffled, formless, feverish, with never-
happy hearts,
That sad incessant refrain – *'Wherefore unsatisfied soul?
Whither O mocking life?'*
Ah, who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive Earth?

Yet soul be sure the first intent remains, and shall be
carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains and engineers have
accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come, singing his songs.

Soprano and Baritone

O we can wait no longer!
We too take ship, O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds, (thou pressing me to thee, I thee
to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.
O Soul, thou pleasest me, I thee,
Sailing these seas or on the hills, or walking in the night,
Thoughts, silent thoughts, of Time and Space and Death,
like water flowing,
Bear me indeed as though regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

Soloists and Chorus

O thou transcendent!
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of
them.

Baritone

Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee, O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.

Chorus

Greater than stars or suns,
Bounding, O Soul, thou journeyest forth;
Soloists and Chorus
Away, O Soul! Hoist instantly the anchor!
Cut the hawsers—haul out—shake out every sail!
Sail forth - steer for the deep waters only!
Reckless O Soul, exploring, I with thee, and thou with me;
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring joy, but safe! Are they not all the seas of God?
O farther, farther, farther sail!

Walt Whitman

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

Martyn Brabbins



© Ben Ealovega

Martyn Brabbins is Music Director of the English National Opera who recently extended his contract by two seasons to 2022 (six seasons). An inspirational force in British music, 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.

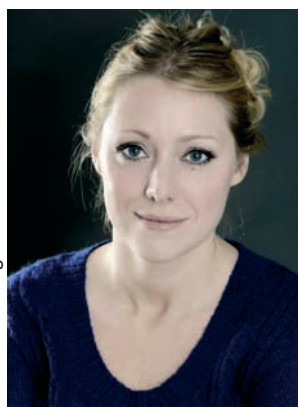
He is a popular figure at the BBC Proms and with most of the leading British orchestras, and regularly visits top international orchestras such as the Royal Concertgebouw, DSO Berlin and Tokyo Metropolitan Symphony. Known for his advocacy of British composers, he has also conducted hundreds of world premieres across the globe. He has recorded over 120 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. 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 currently Visiting Professor at the Royal College of Music and Music Director to the Huddersfield Choral Society alongside his duties at ENO, and has for many years supported professional, student and amateur music-making at the highest level in the UK.

In 2018/19 at English National Opera Brabbins conducts *Salome*, a staged Britten's *War Requiem*, and a world premiere by Iain Bell (all new productions). He appears with the Philharmonia at the Royal Festival Hall, continues his Vaughan Williams symphonic cycle with the BBC Symphony at the Barbican and for Hyperion, and conducts the Symphony Orchestra of India on tour to London, Edinburgh and Cardiff after performances of Beethoven 9 and the *Choral Fantasy* at Mumbai NCPA. He conducts Macmillan's *Trombone Concerto* and his 4th symphony with the BBC Philharmonic at Bridgewater Hall (and for Hyperion), a Fujikura premiere in Nagoya, and Turnage's new *Percussion Concerto* with the BBC Scottish Symphony, with whom he returns to the Edinburgh Festival. In Summer 2018 he returned to the Cheltenham Festival and to the BBC Proms with the BBC National Orchestra of Wales, and conducted at the Holland Festival with the Netherlands Radio Philharmonic.

Brabbins' extensive discography ranges from Romantic to contemporary repertoire, with over fifty recordings for

Hyperion Records alone, notably of Elgar, Walton and Tippett. He won the Gramophone Award for Birtwistle's *Mask of Orpheus* with the BBC Symphony (NMC), the Cannes Opera Award for Korngold's *Die Kathrin* with the BBC Concert Orchestra (CPO) and the Grand Prix du Disque for his recording of Jonathan Harvey's *Wagner Dream*. He studied composition in London and conducting with Ilya Musin in Leningrad, subsequently winning first prize at the 1988 Leeds Conductors' Competition, launching his international career.

Sophie Bevan



© Sussie Airlburg

Sophie Bevan studied at the Benjamin Britten International Opera School where she was awarded the Queen Mother Rose Bowl Award.

Her operatic roles include Polissena (*Radamisto*), Yum Yum (*The Mikado*), T  laire (*Castor and Pollux*), the title role in *The Cunning Little Vixen* and Ninetta (*La*

gazza ladra). Sophie made her debut at the Royal Opera House, Covent Garden as the Woodbird in Wagner's *Siegfried* and returned as Antigone (*Oedipe*) and Sophie in a new production of *Der Rosenk  nig*. She sang her first Governess (*The Turn of the Screw*) in Aldeburgh and returned as Tytania (*A Midsummer Night's Dream*). She made her debuts at the Glyndebourne Festival as Michal (*Saul*), Pamina at the Teatro Real Madrid (where she recently returned for Lady Rich (*Gloriana*)), at the Salzburg Festival as Beatriz in the world premiere of Thomas Ad  s' *The Exterminating Angel* (which she reprised at the Metropolitan Opera). She created the role of Hermione in the world premiere of Ryan Wigglesworth's *A Winter's Tale* for ENO.

Conductors she has worked with include Andris Nelsons, Edward Gardner, Sir Antonio Pappano, Laurence Cummings, Harry Christophers, Sir Neville Marriner, Ivor Bolton, Sir Mark Elder and Sir Charles Mackerras with orchestras that include the BBC Symphony, Royal Swedish Symphony and Scottish Chamber Orchestras and the Hall  . Her concert repertoire includes Haydn's *Nelson Mass* and *Creation*, Mozart's and Brahms' *Requiem*, *C Minor Mass* and *Exsultate Jubilate*, Bach's *St Matthew* and *St John Passion*, and Britten's *Les illuminations* and *Spring Symphony*. She made her US debut in *Messiah* with the Handel & Haydn Society, Boston.

She is a noted recitalist and has performed at the Concertgebouw Kleine Zaal with Malcolm Martineau and made her Wigmore Hall recital debut with Sebastian

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

Wybrew to critical acclaim. Sophie has also appeared at the BBC Proms and the Edinburgh, Aldeburgh and Tanglewood Festivals. She has released a recital disc of Reger for Hyperion with Malcolm Martineau and her first solo orchestral disc *Ah, Perfido!* with Classical Opera.

Recent and future engagements include her first Melisande (*Pélleas et Mélisande*) at the Dresden Semperoper, Freia (*Das Rheingold*) for Teatro Real Madrid, Governess (*The Turn of the Screw*) for Garsington, Handel's *Solomon* at Covent Garden, as well as Brahms' *Requiem* with the Bergen Philharmonic, Strauss' *Vier Letzte Lieder* with the Philharmonia and a tour of Handel's *Messiah* with the Britten Sinfonia. Further future engagements include her first Countess and a return to Covent Garden.

Sophie was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent. She was nominated for the 2012 Royal Philharmonic Society Awards and was the recipient of The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards and the Young Singer award at the 2013 inaugural International Opera Awards.

Roderick Williams



© Ben Ealovega

Roderick Williams is one of the most sought after baritones of his generation and performs a wide repertoire, from Baroque to contemporary music, in the opera house, on the concert platform and in recital.

He enjoys relationships with all the major UK opera houses. He has also sung

world premieres of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel.

Roderick has performed with all the BBC orchestras, and many other ensembles including the Royal Scottish National Orchestra, the Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, the Hallé, Britten Sinfonia, Bournemouth Symphony and Scottish Chamber Orchestra. Abroad he has worked with the Berlin Philharmonic, New York Philharmonic, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome and Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne.

Recent and future opera engagements include Oronte in Charpentier's *Medée*, Don Alfonso (*Così fan Tutti*), Pollux (*Castor and Pollux*) and baritone soloist in the new production of Britten's *War Requiem* all for English National Opera, Toby Kramer in van der Aa's *Sunken Garden* in the Netherlands, Lyon and London, van der Aa's *After Life* at Melbourne State Theatre, Sharpless in *Madama Butterfly* for the Nederlandse Reisopera, the title roles of *Eugene Onegin* for Garsington Opera and *Billy Budd* for Opera North, and Papageno (*Die Zauberflöte*) for the Royal Opera House. Recent and future concert engagements include concerts with the Rias Kammerchor, Seoul Philharmonic, Gabrieli Consort, London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Cincinnati Symphony, Music of the Baroque Chicago, New York Philharmonic, Virginia Arts Festival, BBC Proms, Melbourne Symphony Orchestra, Berlin Philharmonic Orchestra, Orchestra of the Age of Enlightenment as well as many recitals and concerts in the UK and worldwide.

He is also an accomplished recital artist who can be heard at venues and festivals including Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, Oxford Lieder Festival, London Song Festival, Concertgebouw, the Musikverein, Vienna and appears regularly on Radio 3 both as a performer and a presenter. In 2017/18 he performed all three Schubert Cycles at the Wigmore Hall.

His numerous recordings include Vaughan Williams, Berkeley and Britten operas for Chandos and an extensive repertoire of English song with pianist Iain Burnside for Naxos. Future recording plans include the three Schubert cycles for Chandos. Roderick is also a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio.

He was Artistic Director of Leeds Lieder + in April 2016 and he is currently 'Singer-in-Residence' for Music in the Round in Sheffield, presenting concerts and leading on dynamic and innovative learning and participation projects that introduce amateur singers, young and old, to performing classical song repertoire. He was awarded an OBE for services to music in June 2017.

Bournemouth Symphony Orchestra

The BSO remains at the forefront of the UK orchestral scene since its foundation in 1893. A cultural beacon, it serves communities across the South and South-West and extends its influence across the whole of the UK and internationally with regular festival appearances, an extensive catalogue of recordings and live broadcasts on BBC Radio 3. Taking its lead from founder Sir Dan Godfrey, the BSO is one of the UK's most dynamic and innovative symphony orchestras. He established a world-

Bournemouth Symphony Orchestra

St Nicolas Church Newbury Saturday 25th May 7.30pm

class ensemble, and during his tenure not only did the Orchestra work with such illustrious figures as Bartók, Sibelius, Holst, Stravinsky, Elgar and Vaughan Williams, Bournemouth was also the first orchestra to have performed all the Tchaikovsky symphonies in the UK and gave more premières than any other orchestra at the time. More recently composers who have worked with the BSO include Sir Michael Tippett, Sir John Tavener, Sir Peter Maxwell Davies, Rodion Shchedrin, David Matthews and Mark Anthony Turnage. The BSO has a continuing relationship with Stephen McNeff and James MacMillan. Kirill Karabits is the BSO's Chief Conductor – a role which has seen him lead the Orchestra to its 125th Anniversary in 2018 and beyond. He continues the fine pedigree of esteemed past Principal Conductors including Sir Charles Groves, Constantin Silvestri, Rudolf Schwarz, Paavo Berglund, Andrew Litton, Yakov Kreizberg and Marin Alsop.

Each year the BSO performs upwards of 140 public performances in its home region of over 10,000 square miles – from full symphonic concerts from its home base at Lighthouse, Poole to Bournemouth, Portsmouth, Exeter, Bristol, Basingstoke, Cheltenham, Brighton, Truro, Torquay, Guildford and Winchester to a variety of ensembles, including Kokoro, the BSO's new music group, which perform at smaller and more unusual venues across Cornwall, Devon, Dorset, Somerset, Wiltshire, Gloucestershire and Hampshire. The Orchestra also plays the length and breadth of the UK, regularly appearing at venues in Birmingham, Cardiff, Leeds and London, including regular appearances at the BBC Proms at the Royal Albert Hall. The BSO has toured worldwide,

having played at Carnegie Hall and the Lincoln Center, New York; Concertgebouw, Amsterdam; Musikverein and Konzerthaus, Vienna; Rudolfinum, Prague; and Philharmonie, Berlin. Recent visits have also included performances in Hong Kong, Hamburg, Bremen and Wilhelmshaven and future plans include return trips to Dublin and Amsterdam next year.

Taking music beyond the concert hall lies at the heart of the BSO's commitment to giving back to the community. BSO musicians take part in an extensive portfolio of learning and community projects, from National Curriculum-based workshops in schools, through to tea dances for the elderly, performing alongside enthusiastic amateur players, pioneering work involving people living with dementia and eighteen music education hubs across the region.

The BSO has over 300 recordings to its name since pioneering beginnings in 1914. Recent releases of Bernstein, Vaughan Williams, Finzi, Howells, Dvořák, Bartók, Weill, Mussorgsky, Tchaikovsky and Khachaturian have all been highly acclaimed. The recent project recording all the symphonies of Prokofiev with Kirill has received rave reviews. This will be followed by a CD of the two Walton symphonies this summer. The BSO also partnered Nicola Benedetti in her CD *The Silver Violin* which was the top-selling classical recording of 2012, whilst her recording of the Shostakovich and Glazunov violin concertos was released last year.

For more details about Bournemouth Symphony Orchestra visit bsolive.com



Education & Community Programme

Free Events for Young People and the Community

The Festival is committed to music education for children and the community. In 2019 school children are invited to attend a number of performances and join in with a variety of workshops completely free of charge, with some events open to people of all ages.



26th March: National Youth Jazz Orchestra

Ambassadors of the National Youth Jazz Orchestra came to Newbury to host a day-long workshop with secondary school pupils ahead of their performance the Festival on 18th May (see p.83).



28th & 29th March: Robertas Lozinskis

Robertas gave a Piano Masterclass to local secondary school age children who are studying the piano ahead of his performance for the Festival on 17th May (see p.65).



2nd April: Orpheus Sinfonia

Musicians from the Orpheus Sinfonia visited three local primary schools and delivered workshops based on the Carnival of the Animals and Peter and the Wolf (see p.89).



14th May: Ballet Central

Schools, dance classes and ballet companies are welcome to this free Open Company Class 12.00–1.00pm at the Corn Exchange, plus an opportunity to talk to the students and ask them questions prior to their evening show (see p.37).



Free Tickets for Under 25s

We are delighted to have a new scheme in place to encourage the next generation of Festival audiences. Thanks to the generous support of the Greenham Trust we are able to make tickets to certain events completely free of charge for anyone under 25 years old.

Education & Community Programme

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 for further information.



16th May: Sarod Maestros with Jennifer Pike

Amaan and Ayaan Ali Bangash will open their rehearsal to local school children, giving an introduction to the fascinating instruments they will be performing on that evening (see p.54).



18th May: Festival Evensong

St. Mary's Church, Speen. All are welcome to this service celebrating the Festival (see p.76).



21st May: Budapest Café Orchestra

Local schools are invited to a fun filled hour long performance, introducing the instruments of the group and demonstrating their gypsy inspired music (see p.103).

Festival Critics



Young Festival Critics Competition

Becoming a Festival Critic is a great way to indulge your love of live music, hone your writing skills and enhance your CV or university application. If you're under 25, see a performance and then write a short review telling us what you thought of it, you could win a cash prize (£100 first prize with two runner-up prizes of £50). More details are on the Festival website – newburyspringfestival.org.uk

Events that have this option are clearly marked on the relevant page, and you'll see under the ticket pricing information the words "Free for U25" and the logo shown below. In each case there are a limited number of seats available for the performance that can be taken up and used by those under 25. Anyone under the age of 15 must be accompanied by an adult.

Events that are included in the scheme are: BBC National Orchestra of Wales, Sarod Maestros with Jennifer Pike, Misha Mullov-Abbado Group, The Sheepdrove Recital, National Youth Jazz Orchestra, Lucky Stiff, Thibaut Garcia and the Julian Bliss Septet.



Education & Community Programme

Young Artists Lunchtime Recital Series

The Festival makes available free tickets to children aged 16 and under for this series of six hour-long lunchtime concerts, which take place at the Corn Exchange and include a recital by the winner of the 2019 Sheepdrove Piano Competition. This is a fantastic opportunity to experience six outstanding young artists in the early stages of their international careers.



Monday 13th May: The Foyle-Štšura Duo

This year's Lunchtime Recital series kicks off with the Foyle-Štšura Duo, a multi award-winning piano/violin duo, who have performed at many of the world's most prestigious music venues and festivals. Today's performance will consist of works by Ludwig van Beethoven, Richard Strauss and Fritz Kreisler (see p.30).



Wednesday 15th May: The Vario Duo

Since forming nearly three years ago, the Vario Duo (Manu Brazo (saxophone) and Prajna Indrawati (piano) have performed more than fifty times together across the world and, in 2018, became the BBC Introducing Artist. Today's performance will include pieces from a number of genres, and include something for everyone (see p.46).



Friday 17th May: The Tom Millar Quartet

Led by Australian-born jazz musician and composer Tom Millar, the Quartet is made up of some of the UK's best young jazz musicians including returning favourite Misha Mullov-Abbado. The Quartet will perform Tom's compositions inspired by the people around him (see p.62).



Monday 20th May: The Sheepdrove Piano Competition Winner

Following the competition held at the Sheepdrove Eco Conference Centre on Sunday 19th May, the Festival is delighted to welcome the winner of the 11th Sheepdrove Piano Competition to the Corn Exchange to give a special performance of specially selected works by Mozart (see p.95).



Wednesday 22nd May: FIGO

Join FIGO as they explore the impact of virtuosic Italian masters from the 17th and 18th centuries on their English counterparts, and how they helped shape the English compositional style (see p.109).



Friday 25th May: Samantha Crawford

This year's final Lunchtime Recital comes from award-winning opera singer Samantha Crawford and pianist Gavin Roberts as they present a programme of English and French songs, culminating in Richard Strauss' *Four Last Songs* (see p.123).

© Jeremy Hosking



Co-educational
boarding and day
3–13 Years

Cheam School, Headley, Newbury, Berkshire, RG19 8LD
registrar@cheamschool.com | +44 (0)1635 268242
www.cheamschool.com | [@cheamschool](https://twitter.com/cheamschool)



**Downe
House**

Celebrating continued choral success
Barnardo's Senior Choir of The Year 2018 and 2019



Music transforming young lives

An independent boarding school for girls aged 11-18

Cold Ash, Thatcham, Berkshire RG18 9JJ T: 01635 204701 www.downehouse.net

Education Outreach



Robertas Lozinskas flew over from Berlin especially to perform a Piano Masterclass in March 2019 in the Music Studio at Horris Hill School, Newbury. Twelve very lucky advanced pianists performed to Robertas over the two days.

Five Ambassadors from National Youth Jazz Orchestra performed a full day of "making music" with music students from St Bart's and Trinity Schools in March.



Orpheus Sinfonia with children from St Nicolas C E Junior School. The group also visited St John's Evangelist and The Willows C E Primary Schools in April.

St Gabriel's

NEWBURY

Independent Day School
Boys 6 months - 11 years | Girls 6 months - 18 years

Open Morning

Friday 3 May 9.30 - 12.00

Sandleford Nursery



Junior School



Senior School



Sixth Form




To reserve your place, or arrange a visit
at a time to suit you, please contact:

admissions@stgabriels.co.uk

Register now for 2020

Some availability for September 2019

St Gabriel's | Sandleford Priory | Newbury | RG20 9BD

   01635 555680 | www.stgabriels.co.uk

Art in Music & Open Studios

Art in Music

At the invitation of Newbury Spring Festival, selected artists attended rehearsals, concerts and events during the Festival in 2018. Isabel Carmona Andreu, Shirley Cartey, Dermot de Courcy Robinson, Fiona Cue, Kirstie Dedman, Davina Fisher, Lorna Goldsmith, Christine Highnett, Susan Hubbard, Anne Jones, Katherine Kingdon, Susan Line and Arty Pumpkin present diverse and thought-provoking responses to what they heard and saw in the Corn Exchange foyer.



INSIGHT at 'The Base'

We are so happy to welcome visitors to INSIGHT 2019 which is being held for the first time at the prestigious gallery of The Base at Greenham. This wonderful new space will be INSIGHT's future home and provides Open Studios artists with a very special platform to show their work. We feel this is where you should start your Open Studios adventure. It is our flagship exhibition and is a wide-ranging, exciting display of the work of well over a hundred artists taking part in this year's Open Studios scheme.

The exhibition, curated by Paul Forsey and Ben Hônissett, is free and runs from the 4th- 27th May. It is open daily 11.00am - 5.00pm, including weekends and Bank Holidays. On Tuesday 14th May we are offering a free talk 'An Introduction to The Base', Newbury's newest Arts Venue, by Grant Brisland, the Director of The Corn Exchange in conjunction with Newbury Spring Festival.

Open Studios 2019



Satellite Open Studios exhibitions throughout May, at Festival concert venues and other locations around West Berkshire and North Hampshire, hint at the wonderful treasures to be discovered.

Pick up a copy of the Open Studios directory at Festival events or the Corn Exchange to use as a guide to visit studios in May, and even join in the creativity yourself by enrolling on one of the free hands-on workshops it lists.

A full list of artists participating in Open Studios 2019 can be found in the Open Studios brochure.



Experts in *Education for Boys*

We believe the period from 4-13 years are the most critical in any boy's life. We invite you to come and see for yourself what a difference a Horris Hill education could make for your son.

Why Horris Hill will give your son the best possible start to his education:

We recognise that boys develop and learn differently to girls at this age.

Our class sizes are deliberately small to allow every boy to be taught and developed as an individual.

We have an outstanding 130 year track record of academic success.

We offer a rich tapestry of co-curricular opportunities and an extensive list of activities.

We welcome day boys from age 4-13. We offer transition, weekly or full boarding for boys age 8-13. Horris Hill offers flexibility and wrap around care and an outstanding nurturing environments for all boys.

We sit in an exceptional rural setting in an 85-acre estate that is ready to be explored and supports outdoor and co-curricular learning.

To experience the gold standard in boys' preparatory education, where ethos and environment nurture and inspire all-round excellence for day pupils as well as boarders, please visit us in person.

Please contact our registrar **Lisa Lee-Smith** by emailing: registrar@horrishill.com

horrishill.com



www.newburyspringfestival.org.uk
box office 0845 5218 218

