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wimf
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Festival Diary

PETER AND THE WOLF FAMILY CONCERT



Wimbledon Symphony Orchestra
St Mary's Church, Putney SW15 1SN
See page 16

Sunday
November
3
15.00

ACADEMY CHOIR + ACADEMY BAROQUE PLAYERS



Handel: Jephtha
Sacred Heart Church, Edge Hill, SW19 4LU See page 20
Pre-concert talk at 19.00-

Saturday
November
9
20.00

Mozart: DON GIOVANNI



REGENTS OPERA
Trinity Church, Mansel Rd, SW19 4AA
See page 26

Sunday
November
10
19.00

SCHUBERT AND SCHUMANN LIEDER



Christoph Prégardien, tenor
Sholto Kynoch, piano
St John's Church, Spencer Hill, SW19 4NZ
See page 69

Wednesday
November
20
19.30

ZUILL BAILEY & PIERS LANE



CELLO & PIANO RECITAL
Chopin – Rachmaninoff
St John's Church, Spencer Hill, SW19 4NZ
See page 73

Thursday
November
21
19.30

THE PAVEL HAAS QUARTET



Mozart – Martinü – Tchaikovsky
plus film screening - MUSIC OF EXILE
St John's Church, Spencer Hill, SW19 4NZ
See pages 32 & 34

Monday
November
11
18.00/19.30

THE WANDERING TOWER



Tama Matheson: Prokofiev, writer
Alexander Karpeyev: piano
Robert Maskell: additional roles
Trinity Church, Mansel Rd, SW19 4AA See page 40

Tuesday
November
12
19.30

CONNAUGHT BRASS



Zoë Tweed horn, **Aaron Akugbo** trumpet,
Harry Plant trumpet, **Chris Brewster** trombone,
Aled Meredith-Barrett tuba
St John's Church, Spencer Hill, SW19 4NZ See page 42

Wednesday
November
13
19.30

HENRY PURCELL: The Fairy Queen



Armonico Consort & Baroque Players
Sacred Heart Church, Edge Hill, SW19 4LU
See page 78

Friday
November
22
20.00

MOZART QUINTETS: DOUBLE EVENT



BRODSKY QUARTET & Celebrity Guests
Krysia Osostowicz and **Ian Belton** violins
Paul Cassidy viola, **Jacqueline Thomas** cello
Guests: Judith Busbridge viola
Zuill Bailey cello, **Michael Collins** clarinet
St John's Church, Spencer Hill, SW19 4NZ
See page 82

Saturday
November
23
16.00 & 20.00

STEVEN OSBORNE - Piano Recital



St John's Church, Spencer Hill, SW19 4NZ
See page 45

Thursday
November
14
19.30

JAZZ: THE RONNIE SCOTT STORY



The Ronnie Scott's All Stars
Upper Hall, Sacred Heart Church SW19 4LU
See page 50

Friday
November
15
20.00

JOSEPH HAYDN DOUBLE EVENT



Spanish Early Music Ensemble LA GUIRLANDE
St John's Church, Spencer Hill, SW19 4NZ
See page 52

Saturday
November
16
15.00 & 17.30

PHILHARMONIA ORCHESTRA



Prokofiev – Tchaikovsky – Beethoven
Zuill Bailey cello, **Robin O'Neill**, conductor
Trinity Church, Mansel Rd, SW19 4AA
See page 90

Sunday
November
24
19.00

A NIGHT WITH JOSÉPHINE



COUNTERPOISE ENSEMBLE
with **Cassiopeia Berkeley-Agyeponga**
Trinity Church, Mansel Rd, SW19 4AA See page 56

Sunday
November
17
19.00

FAIRYTALE DANCES



Lawrence Power, viola and violin
Simon Crawford-Phillips, piano
St John's Church, Spencer Hill, SW19 4NZ See page 60

Monday
November
18
19.30

MAHAN ESFAHANI - HARPSICHORD



Bach Family – Pachelbel – Handel
St John's Church, Spencer Hill, SW19 4NZ See page 66
Pre-concert interview at 18.30-

Tuesday
November
19
19.30



VENUES

St John's Church
Spencer Hill, SW19 4NZ
Trinity Church
Mansel Rd, SW19 4AA
Sacred Heart Church
Edge Hill, SW19 4LU
Upper Hall, Sacred Heart
Edge Hill, SW19 4LU
St Mary's Church,
Putney SW15 1SN
see map on inside back cover

LUNCHTIME CONCERTS

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LEIA ZHU, violin
Tuesday 12 November 13.10
See page 38



BACH CANTATAS
Friday 15 November 13.10
See page 48



CAN ÇAKMUR –Piano Recital
Tuesday 19 November 13.10
See page 64



YEHUDI MENUHIN SCHOOL
Friday 22 November 13.10
See page 76



TALK & CELLO MASTERCLASS:
with ZUILL BAILEY
Friday 22 November 14.15 See page 77

Frank Gehry with his model for the Wimbledon Performing Arts Centre

FRANK GEHRY

“Concert Halls are the most exciting projects for me. To have the opportunity to make this happen in London is very exciting.”

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There is always an air of celebration in welcoming you to another year of wonderful music-making in Wimbledon – this our 16th year – and a good 16 months in the planning.

It is indeed a CELEBRATION! As Plato wrote many centuries ago:

*Music gives Soul to the Universe
Wings to the Mind
Flight to the Imagination
And Life to Everything*

What WIMF is particularly pleased to be able to do is to offer the experience of LIVE music making in an age of increasing digitisation, and the soulless on-rush of AI.

More than that WIMF is proud to make a stand for excellence. As the German magazine *Tokafi* wrote about us in the early years: **“Just the Best”**. To the best of our resources and ability that is what we have striven to do for 16 years, to offer you ‘the best’.

have recently come from a talk at which an A-list performer, who is also a long standing festival director in Oxford, and at an even better resourced festival in Australia, actually dared to used the word ‘elitist’. I was wide awake, having been instructed never to even contemplate that word, elite, considered to be the death knell of classical music. He followed it up by asking which would offer the greater experience, Little Frogmoor v. Greater Marshland on a muddy pitch, or Manchester City v. Arsenal at the Etihad Stadium, a match between two teams of elite sportsmen. Nothing wrong it seems with elitism in sports... and nothing wrong, I hope, to enjoy the elite artists in the world of classical music and jazz.

Given the choice between Little Frogmoor and Tokafi’s **“The Best!”**, I am happy to offer the sublime music and awe-inspiring musicians to add to your enjoyment and experience during the month of November each year in Wimbledon.

In the trilogy of Composer – Performer – Audience, the latter is the most important to the success and future of the Festival.

One of the features of WIMF ‘24 is ‘story telling’. Sometimes, like *Jephtha* it is the subject; Prokofiew is a great story teller, and his ballet music benefits. If you think of - ‘the Beginning – the Middle – and the End’, most music is on a ‘journey’ somewhere, and the best performers take us on that journey. In a film it is the music that adds the heart and the emotion, enhancing the experience along the way.

Welcome! Enjoy the WIMF Experience

Anthony Wilkinson
Founder and Festival Director





HUGO
TICCIATI

“... a truly magnificent line-up. One’s tempted to think that at this rate “Wimbledon Fortnight” may soon start to mean something other than that great event down the road.”

JOHN HAWKES

“Just when you think that there are few surprises left in the music box, Yantra open your ears to an intriguingly different world of sound.”

DAVID HARVEY

“Wimbledon is firmly established as one of the capital’s major autumn events.”

BARRY MILLINGTON, EVENING STANDARD

“The fact that Christoph Prégadien was (is) singing in Wimbledon at all is quite a triumph for the WIMF, whose programming these days wouldn’t disgrace a festival three times its weight in the centre of some gorgeous European capital... The festival continues with a feast of great music-making.”

JESSICA DUCHEN, INDEPENDENT



MAHAN
ESFAHANI



BRODSKY QUARTET

“The show I saw about Tchaikovsky a couple of years ago at The Wimbledon Festival was extraordinary”

BARNABY JAGO



TAMA
MATHESON



VIKTORIA
MULLOVA

“What a brilliant festival”

JOHN GILHOOLY PATRON &
DIRECTOR WIGMORE HALL



TABEA
ZIMMERMANN

“Congratulations on such a wonderful festival.”

ALEXANDER SITKOVETSKY



ZUILL
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MUSICAL OPINION



“What is distinctive in comparison with all other music and arts festivals both in London and across the UK is the artistic quality of the festival ... all its artists and performers are world-class, with no ‘also-rans’ hiding behind two or three ‘big’ names.”

CAUSE4 (Arts Council Consultants)

“The word **International** is so over-used it usually disappears into the surrounding wallpaper. Not so with Wimbledon though.

BBC MUSIC MAGAZINE



HÅKAN
HARDENBERGER

“Just the Best”

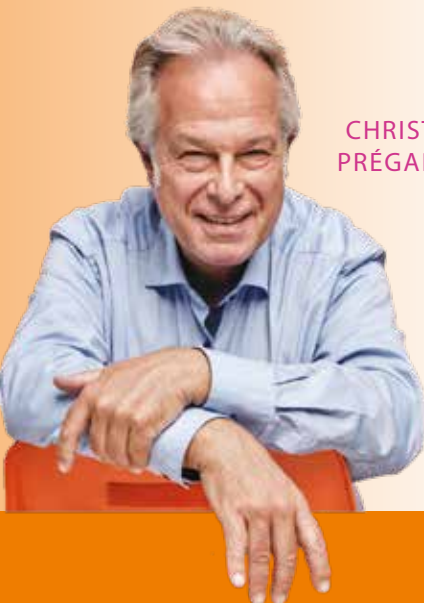
TOKAFI, GERMANY



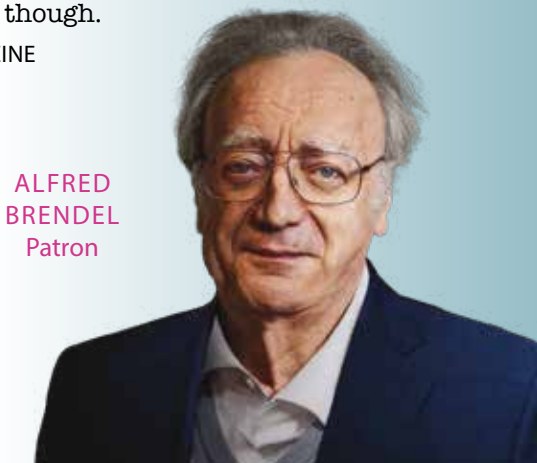
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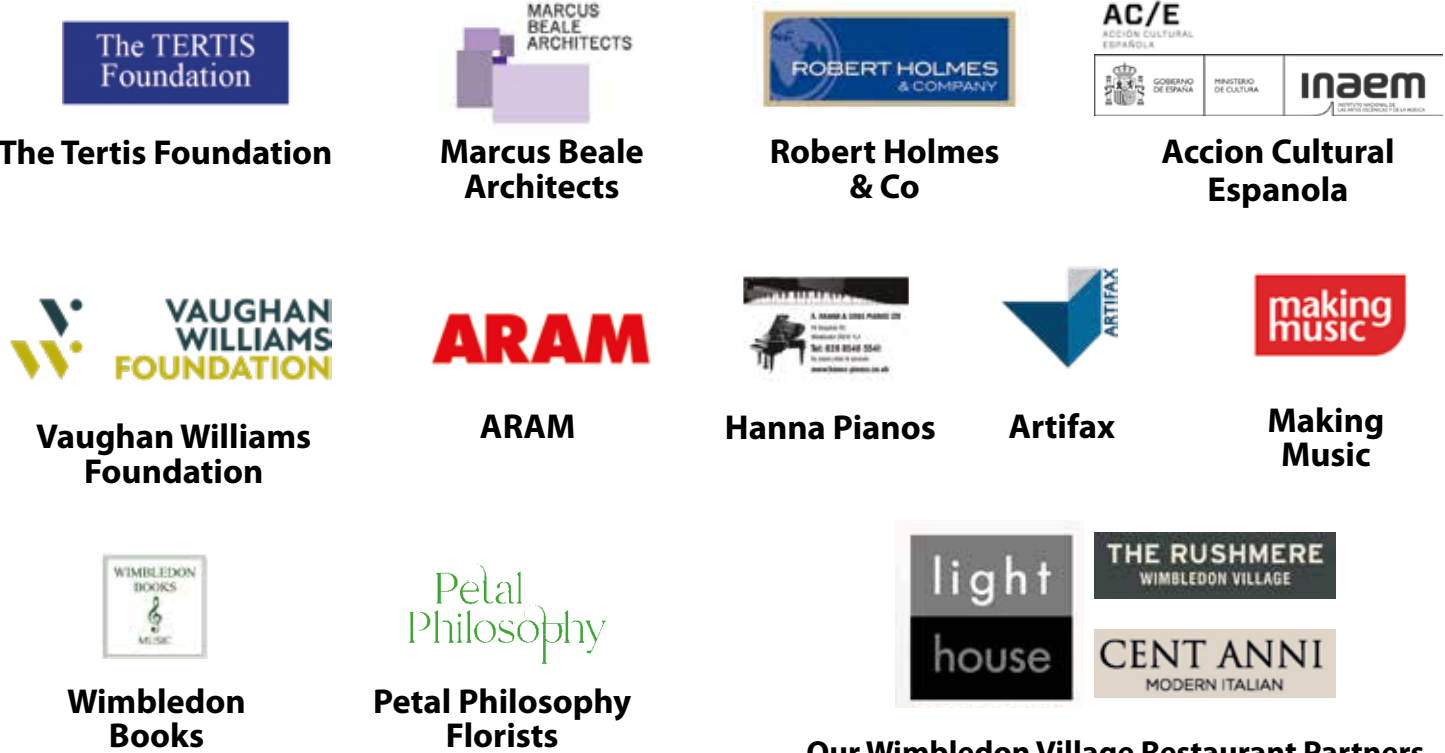


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Soo Bishop, Elisabeth Wigley for their immense help with our community projects.

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for their encouragement and mailing of the WIMF brochure

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www.wimbledonmusicfestival.co.uk

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Our Benefactors and Friends are the backbone of the Festival. Their financial and moral support has been vital in establishing and maintaining an annual celebration of good music, helping us to continue to attract world-class musicians to Wimbledon and neighbouring South West London, to expand the breadth and imagination of our programming, to develop outreach events for young people from local state schools and to build new audiences for the future.

Many Benefactors and Friends have come forward with substantial donations, but smaller sums and help in kind are enormously valued and much appreciated. Benefactors and Friends, whenever able, can sign the Gift Aid form which boosts their donation by a valuable 25%.

BENEFACTORS AND FRIENDS BENEFITS

- Priority booking period
- Complimentary programme covering the entire Festival
- Discounts in local restaurants during the Festival
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BECOME A BENEFACTOR OR A FRIEND

Application forms will be available at each concert or can be downloaded from the WIMF website at

www.wimbledonmusicfestival.co.uk

Alternatively contact Nicky Back, Benefactors and Friends Co-ordinator
020 8946 8714 /
nicky.back@wimbledonmusicfestival.co.uk

W I M B L E D O N
I N T E R N A T I O N A L
M U S I C F E S T I V A L



Fundraising remains as important as ever and further details are on our website:
www.wimbledonmusicfestival.co.uk

CORPORATE SPONSORSHIP & LEGACIES

We welcome and value corporate sponsorship and legacies. To discuss these, please call or email Anthony Wilkinson on 020 8946 5078 or anthony@wimbledonmusicfestival.co.uk

Gifts in Wills

Remembering the Wimbledon International Music Festival in your Will

At 16 years old WIMF is young, and has only just begun to deliver its potential. In the future we would like to become a force in developing new audiences, taking music out into the community, and providing more inspirational educational opportunities for young people to become involved in, and enjoy music.

What a gift in your Will can do

As a registered charity (no. 1142980) gifts in Wills can become an important source of income for the Wimbledon International Music Festival and enable it to continue its now established tradition of presenting great artists, encouraging new talent, and making chamber music and song accessible to the Wimbledon community. This kind of gift can ensure that your experience can be shared by future generations.

Why we need your help

Maintaining the scope of our programmes is challenging, year in and year out. We rely on the help of the Friends of WIMF and all our donors, to meet an annual funding gap. The Festival cannot function, nor develop its potential, on the revenue from ticket sales and public grants alone. Gifts in Wills, whatever the size, can make an enormous difference to what we are able to do and will benefit both artists and audiences of the future. You can be central to the Festival's achievements in future years.

Your gift will go a long way to

- Provide performance and creative opportunities for established and emerging artists
- Help our schools and learning initiatives to develop
- Develop audiences for the future

To find out more about leaving a legacy please see
www.wimbledonmusicfestival.co.uk/giftsinwills





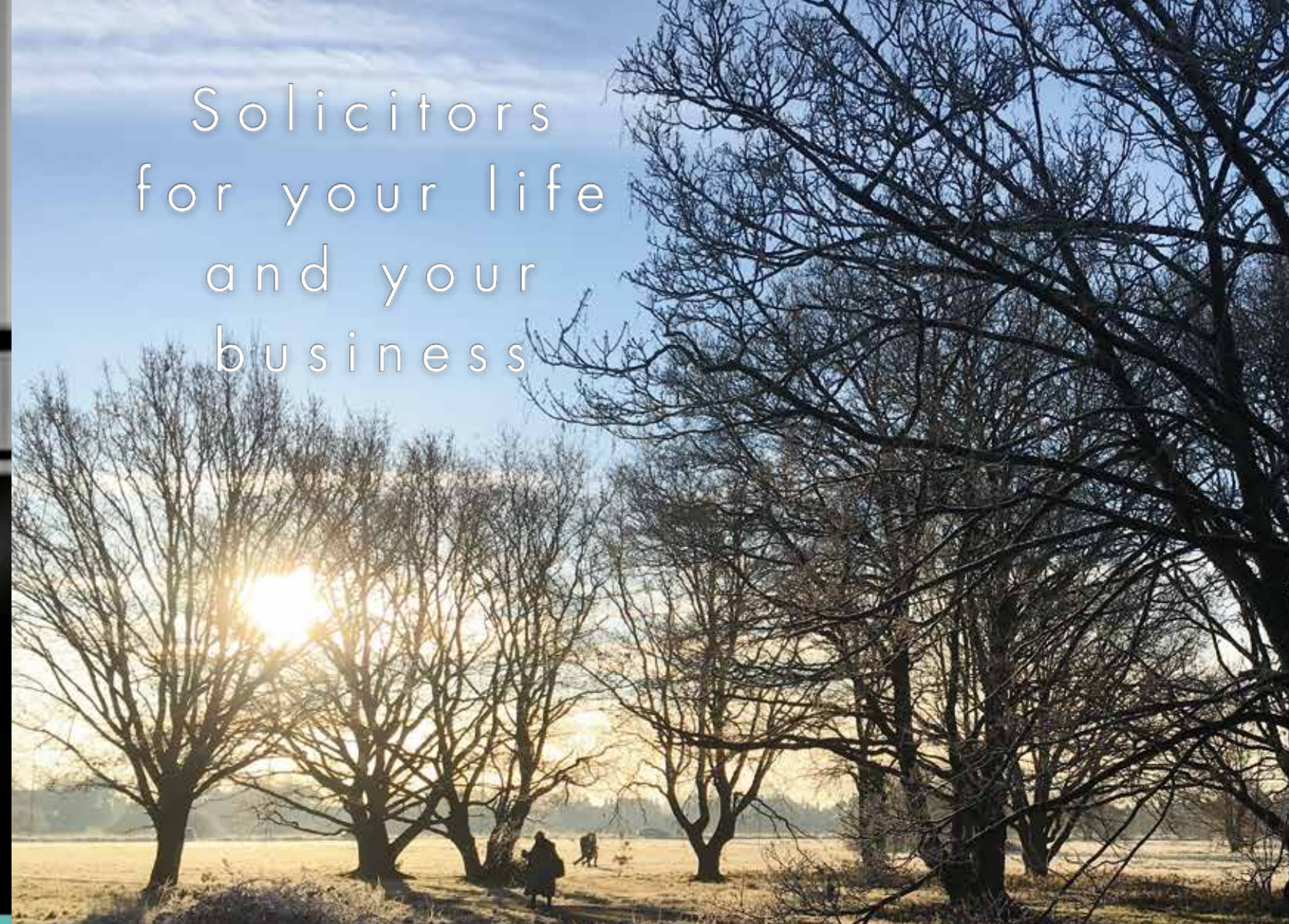
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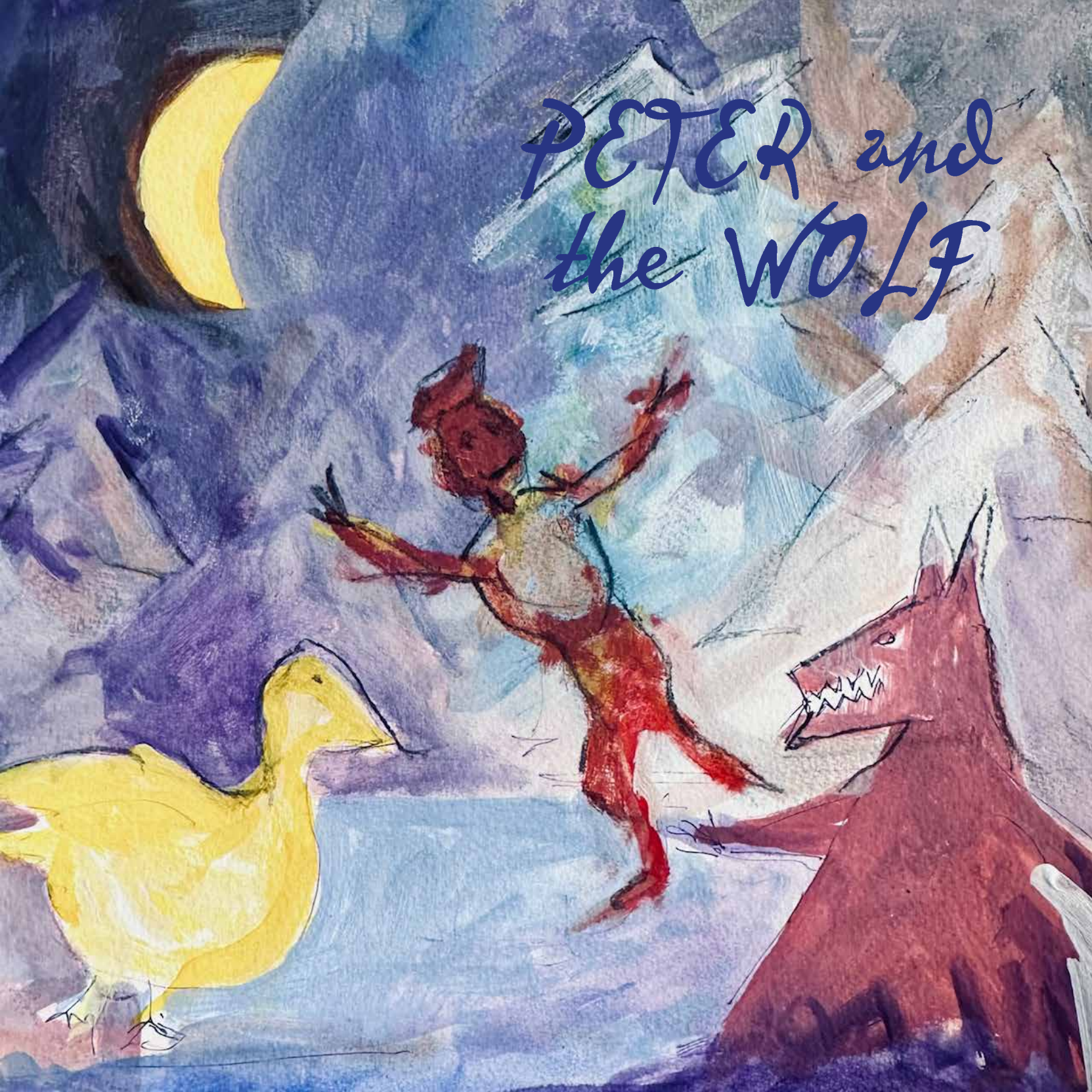
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Sunday 3 November, 15.00
*St Mary's Church,
Putney High Street, SW15 1SN*

FAMILY CONCERT

PETER AND THE WOLF

WIMBLEDON SYMPHONY ORCHESTRA

LEADER: *Zoe Hodi*
CONDUCTOR: *Andrew Morley*
NARRATOR: *Tama Matheson*
BIRD (flute): *Greg Lindsay*
DUCK (oboe): *Lydia Brookes*
CAT (clarinet): *Melissa Brice*
GRANDFATHER (bassoon):
Gillian Barrett
HUNTERS (horns):
*Richard Verrall, Andy Meyers
and Malcolm Wilson*
Trumpet *David Critchley*
Trombone *Jonathan Broad*
Percussion *Andrew Barnard
and Brian Furner*

With thanks to Andrew, Emma and
Rosie Stevens for sponsoring this event.

Sergei Prokofiev [1891-1953]: Peter and the Wolf, A Symphonic Folk Tale
Peter and the Wolf is a beloved musical fairy tale written by Russian composer Sergei Prokofiev in 1936 shortly after returning to Russia. The story is narrated and accompanied by an orchestra, with each character represented by a different instrument or group of instruments.
The piece tells the story of a young boy named Peter who goes on an adventure in the meadow near his home. He is joined by his friends a bird, a duck, a cat, and his grandfather. Together, they encounter a wolf who is intent on causing trouble. With quick thinking and bravery, Peter manages to outsmart the wolf and capture him with the help of a group of hunters.
Throughout the piece, each character is given a musical theme that represents their personality and actions. The narrator helps to guide the audience through the story, explaining what is happening and which instruments are representing each character.
Peter and the Wolf is a wonderful way to get to know the different instruments in an orchestra. Its combination of storytelling and music makes it a timeless classic that has been enjoyed by generations.

WIMBLEDON YMPHONY ORCHESTRA
In 1961 composer-conductor Kenneth V Jones announced in the Wimbledon Borough News his plan to start a new orchestra. This was the beginning of the Wimbledon Symphony Orchestra.
In 1971 was succeeded by John Alldis, founder of the John Alldis Choir, and conductor, successively, of the London Philharmonic Choir and the London Symphony Chorus. Under his direction the orchestra built a reputation for adventurous programming and fine performance, attracting prominent soloists including John Lill, Alan Hacker, Felicity Palmer, Rodney Friend, James Galway, Michael Collins, Richard Watkins, Jack Brymer, Joanna McGregor, and Paul Lewis.
WSO worked with several guest conductors at this time. Two concerts were presented under the direction of John Wilson. The first, in June 2001, an all-American programme featuring Gershwin's *An American in Paris*, selections from Lerner & Loewe's musical *Gigi*, music from David Newman's film *How to Marry a Millionaire*, and a symphonic suite that Wilson had compiled from Max Steiner's film score *Gone With The Wind*; and the second, in March 2003, a programme of English light music. Martin Prynne also conducted, the orchestra premiering a number of his own compositions.
In 2005 John Alldis was succeeded by Robin Browning, who directed the orchestra in innovative programming and fine performance for ten years until 2015. Robin grew the orchestra's abilities, directing many successful concerts including two performances at Cadogan Hall. The second of these was a collaboration with the London-based chamber choir Coro featuring Haydn's *Harmoniemesse*. WSO continued to work with many upcoming and prominent soloists such as Adam Walker, Priya Mitchell, Guy Johnston, and Jonathan Cohen.
Since 2015 WSO has chosen to work with a number of conductors. Among these, Andrew Morley has led WSO in several performances featuring world-class soloists including Martin James Bartlett, Jennifer Pike and Ben Goldscheider. WSO collaborated with the Wimbledon-based chamber choir Sonoro in Mozart's *Requiem* in March 2019 under the direction of Neil Ferris, Artistic Director of Sonoro & BBC Symphony Chorus Director.

IN THE HEART OF

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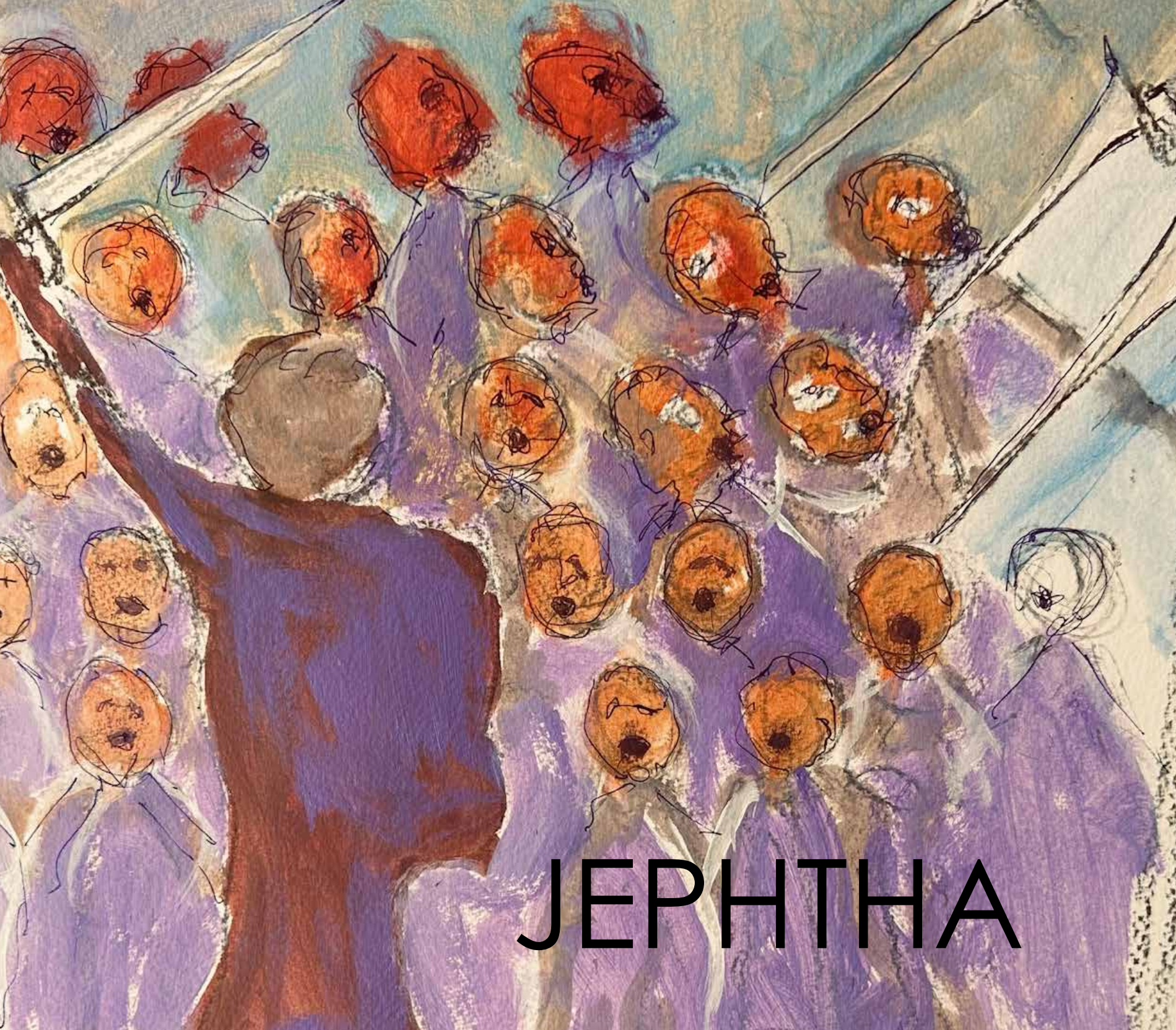
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JEPHTHA

Saturday 9 November, 20.00
Pre-concert talk at 19.00
Sacred Heart Church
Edge Hill, SW19 4LU

HANDEL JEPHTHA

ACADEMY CHOIR
ACADEMY BAROQUE
PLAYERS

MATTHEW BEST, *conductor*

BENJAMIN HULETT,
Jephtha (tenor)

HELEN CHARLSTON, *Storge*,
Jephtha's wife (mezzo-soprano)

ROWAN PIERCE, *Iphis*, *Jephtha's*
daughter (soprano)

JAMES HALL, *Hamor*, *Iphis's*
fiancé (counter-tenor)

CONRAD CHATTERTON,
Zebul, *Jephtha's half-brother*
(baritone)

CLEMENTINE THOMPSON,
Angel (soprano)

With thanks to Robert Holmes
for sponsoring this concert.



Pre-concert talk at 19.00

George Frideric Handel (1685 - 1759): Jephtha

Jephtha is an oratorio composed by George Frideric Handel, based on the biblical story of Jephtha found in the Book of Judges, Chapter 11. The oratorio was written in 1751 and was Handel's last oratorio. It tells the story of Jephtha, a courageous but flawed warrior who becomes the leader of the Israelites and vows to sacrifice the first thing he sees upon returning home from battle if he is granted victory. Tragically, the first thing he sees is his beloved daughter, and he is torn between his duty to God and his love for his child.

The oratorio is divided into three acts and is scored for soloists, chorus and orchestra. The music is characterised by Handel's typical grandeur and emotional depth, with soaring arias, powerful choruses, and intricate orchestration. The oratorio explores themes of faith, loyalty, sacrifice and redemption, and delves into the complexities of human nature and the consequences of our actions.

Act 1: The story begins with the Israelites facing the threat of the Ammonites. Seeking divine guidance, Jephtha vows to sacrifice the first thing he sees upon returning home if he is granted victory in battle. Unfortunately, the first person he encounters upon his return is his beloved daughter Iphis. Jephtha is torn between his duty to God and his love for his daughter, but ultimately feels compelled to uphold his vow.

Act 2: As the time of sacrifice approaches, Iphis expresses her willingness to fulfil her father's vow out of loyalty and devotion. Jephtha is consumed with grief and anguish over the impending loss of his daughter. Meanwhile, other characters in the story, including Iphis's betrothed Hamor and Jephtha's wife Storge, grapple with their own emotions and reactions to the tragic situation.

Act 3: In a dramatic climax, Jephtha carries out his vow to sacrifice his daughter, with a solemn and heart breaking resolution. The chorus contemplates the consequences of Jephtha's actions and reflects on the power and mercy of God. The oratorio ends with a message of redemption and the reminder of faith and forgiveness.



ACADEMY CHOIR WIMBLEDON

is an outstanding choir firmly established in the heart of our community of Wimbledon. We perform a broad spectrum of classical music to a very high standard under the inspired leadership of Matthew Best. Alongside leading players and soloists we give both orchestral and unaccompanied concerts up to four times per year, making a significant contribution to the cultural life of our community. Established in 1980 by our founding conductor, Andrew Edwards, we have built an enviable reputation over the years performing many of the greatest works of choral music. Through so doing we are proud to be a fixture in the social, cultural and musical life of Wimbledon. Having appointed Matthew Best to be our Music Director from the beginning of 2017 we are continuing to develop together and to bring the highest standards of musical performance to our community with the support of our many Friends and supporters, to whom we remain hugely grateful.

BENJAMIN HULETT *tenor*



trained as a choral scholar at New College, Oxford and studied with David Pollard at the Guildhall School of Music and Drama. He was a member of

the Hamburgische Staatsoper from 2005 to 2009. He has made his debuts at the Bayerische Staatsoper, Deutsche Staatsoper Berlin, Theater an der Wien in the world premiere of Kalitzke's *Die Besessenen*, the Salzburger Festspiele, Festspielhaus Baden-Baden, and Opera di Roma. He sang Luzio *Das Liebesverbot* for Opera du Rhin Strasbourg and his first Tom Rakewell *The Rake's Progress* in Caen, Limoges, Reims, Rouen and Luxembourg. In the UK, he has performed with Glyndebourne Festival Opera, Royal Opera House Covent Garden, Opera North, Grange Park Opera, Opera Holland Park, Garsington Opera, Welsh National Opera, and in Sir Jonathan Miller's staging of *St Matthew Passion* at the National Theatre. Benjamin has appeared regularly at the BBC Proms and is increasingly in demand as an interpreter of song.

Last season's highlights include Benjamin's debut at La Scala as The Rector in *Peter Grimes*, for the Royal Danish Theatre he sang Jonathan Prince of Israel in their production of *Saul* and returned to Grange Park Opera as Kudrjas in *Katya Kabanova*. On the concert stage, Benjamin sang Bruckner's *Mass* with the Antwerp Symphony Orchestra and Collegium Vocale Gent, made a UK tour with Glyndebourne Festival Opera for concerts of *Messiah* and joined the Warsaw Philharmonic with the same repertoire. He finished the season at the BBC Proms with John Butt and Academy of St Martin in the Fields.

Benjamin's recordings have received nominations and awards from BBC Music Magazine, Gramophone, Grammy, L'Orfee d'Or and Diapason.

HELEN CHARLSTON *mezzo-soprano*



was recently a BBC Radio 3 New Generation Artist (2021-23), and finalist of the 2021 Kathleen Ferrier Awards. In 2023 she won a Gramophone Award for Best

Concept Album, and collected the Vocal award at the BBC Music Magazine Awards, both for her second Delphian album: *Battle Cry*: the only recording that year to win at both ceremonies.

Opera appearances have included her debut at Versailles Royal Opera singing Dido in Purcell *Dido & Aeneas*, at Grange Festival singing Sorceress/Spirit in the same opera and she covered the title role in Charpentier *Médée* at Opéra national de Paris. She has also toured two semi-staged productions with Les Arts Florissant and William Christie singing Dido and Rosmira in Handel *Partenope* across France and Canada.

Recent appearances include premieres of a new song cycle written for her as a companion piece to Schumann *Dichterliebe* by Héloïse Werner at the Oxford International Song Festival and Wigmore, Bach B minor mass with the Scottish Chamber Orchestra and Richard Egarr, as well as Mendelssohn's *Elijah* at the BBC Proms with Maxim Emelyanychev, Britten's *Phaedra* live in concert with BBC Philharmonic, Handel's *Messiah* with the Warsaw Philharmonic, Czech Philharmonic, and Britten Sinfonia, Handel's *Judas Maccabaeus* with the RIAS Kammerchor at the Berlin Philharmonie, Mahler *Lieder eines fahrenden gesellen* with BBC Philharmonic and Irene in Handel *Theodora* with the Philharmonia Baroque in San Francisco.

An artistic advisor for York Early Music festival, Helen featured at the 2024 festival, performing music by Dowland and Couperin, to Schumann and Mendelssohn, and a set of new commissions for her and lutenist Toby Carr by Ben Rowarth and Anna Semple.

ROWAN PIERCE *soprano*



is a former Rising Star of the OAE and Harewood Artist at ENO and is a Samling Artist. She appears regularly with ensembles

including AAM, Gabrieli Consort, SCO, BBC Scottish Symphony, OAE, City of Birmingham Symphony, Rotterdam Philharmonic and Florilegium and at the Wigmore Hall and Milton Court.

Operatic roles include Oberto / *Alcina* (Glyndebourne and Stuttgart) Tiny / *Paul Bunyan* and Papagena / *The Magic Flute* (ENO and Covent Garden), Barbarina / *Le Nozze di Figaro* (Nevill Holt Opera, Grange Festival, ENO), Papiria / *Lucio Papirio Dittatore* (Buxton), and Quivera and Orazia / *The Indian Queen* (Opéras de Lille, Luxembourg and Caen and Antwerp Opera) all under Emmanuelle Haïm.

Festival appearances include the Ryedale, Oxford Lieder, Bath, Cheltenham, BBC Proms, Lammermuir, Edinburgh, Leeds Lieder and Chiltern Arts Festivals.

Recordings include a solo disc of Purcell songs, Vaughan Williams' Ninth Symphony with the RLPO and *King Arthur* and *The Fairy Queen* with the Gabrieli Consort.



MATTHEW BEST *conductor*

is one of the most well-known and versatile musicians working in the UK today. An opera singer for over 40 years with a distinguished reputation worldwide, he has also worked extensively as a conductor across the UK and Europe. As a conductor Matthew is well known as a specialist in choral, vocal and orchestral music. Founder and director of Corydon Singers and Corydon Orchestra (1973-2000), he made over 30 highly regarded recordings including extensive series of choral

works by Bruckner and Vaughan Williams, as well as major works by Beethoven, Rachmaninov, Fauré, Duruflé and Finzi. He has conducted at festivals throughout the UK and Europe including at the BBC Proms, and has appeared as guest conductor with the English Chamber Orchestra, London Mozart Players, Northern Sinfonia, City of London Sinfonia, Royal Liverpool Philharmonic Orchestra and BBC National Orchestra of Wales, amongst many others. Music Director of Academy

JAMES HALL *counter-tenor*



Praised by The Arts Desk for his 'flawless', 'stand-out' performances on opera, concert and theatre stages around the world, James

Hall enjoys great success in baroque and contemporary repertoire, and regularly appears with some of the world's leading ensembles and opera companies. Current and future engagements include Bach *B Minor Mass* (with Vladimir Jurowski) Bayerische Staatsoper München, the Monteverdi Choir Tour of *Israel in Egypt*. Future roles include Jan Matthesz/Bisschop in *The Apocalypse* based on works by JS Bach Opera2day, Lichas in *Hercules* Händel-Festspiele Karlsruhe, Strumpet Ginger in Purcell's *Masque of Might* with Opera North, concerts with Dunedin Consort and RTÉ National Symphony Orchestra and *Ottone* (title role and Andronico in *Tamerlano* with English Touring Opera. Recently James sang Hamor in *Jephtha* in Bregenz, roles in Monteverdi's *Ulyse* at Maggio Musicale, and Oberon in *A Midsummer Night's Dream*.

CLEMENTINE THOMPSON *soprano*



South London-born soprano Clementine Thompson is an undergraduate at the RNCM with Elizabeth Ritchie. She

has performed widely as a soloist in recital most recently alongside Dame Emma Kirkby, as well as in opera where her experience includes Belinda (RCMJD) and scenes as Titania and Ora 2 in Cavalli's *L'Egisto* (Oxenfoord). She was the recipient of the Pamela Hart Third Prize at the 2023 Kathleen Ferrier Society Bursary Competition as well as the Elsie Thurston and James Martin Oncken Song Prizes at the RNCM

ACADEMY BAROQUE PLAYERS

is a handpicked ensemble comprising some of the finest baroque instrumentalists from across the UK and Europe, and displaying a winning blend of high-level experience and exciting new talent. Led by distinguished violinist Alison Bury, the orchestra includes many established soloists, quartet and continuo players in addition to key principal instrumentalists from all the major UK baroque ensembles.

Choir Wimbledon and Academy Baroque Players since 2017, and in partnership with London Mozart Players, Matthew has conducted a significant series of Handel oratorios (of which tonight's performance is the latest instalment), in addition to major works by Bach, Mozart, Beethoven, Brahms, Berlioz, Bruckner and Stravinsky. As a singer Matthew has for a great many years appeared as guest artist for all the major UK opera houses and across Europe, the USA and the Far East, appearing in over 100 cities worldwide. His extensive repertoire includes over a hundred bass, bass-baritone and baritone roles, including Wotan, Dutchman, King Marke, Heinrich, Amfortas, Kurwenal, Jochanaan, Commendatore and Arkel. He has worked with many of the world's leading conductors including Gergiev, Haitink, Muti, Davis, Svetlanov, Salonen, Nelsons, Mehta, Mackerras, Marriner, Runnicles, Gardiner and Hickox.

Most recent opera appearances have included *The King in Aida* at ENO, Arkel in *Pelléas et Mélisande* for Opera Vlanderen and for the Grand Théâtre de Genève. For nine years Matthew was also a professor of singing at the Royal Northern College of Music.

CONRAD CHATTERTON *baritone*



is currently studying for an Advanced Diploma (Opera) at the Royal Academy of Music (RAO) under the

tutelage of Mark Wildman and Ingrid Surgenor. Prior to RAO, he graduated with Distinction in his Master of Music degree in Performance at RNCM under the tutelage of Matthew Best.

Conrad has performed various roles including Sir John Falstaff / *Sir John in Love* (British Youth Opera), Mr Gedge / *Albert Herring* (RAO), Johnny / *Comedy on the Bridge* (RAO), Edmund Bertram / *Jonathan Dove* Mansfield Park (RNCM), the title role in *Gianni Schicchi* (Random Opera Company), among others. He has also been a part of the Glyndebourne Festival 2023 and 2024 Chorus performing Mozart's various operas as well as covering Kromow / *The Merry Widow* and Curio / *Giulio Cesare*.

He is very much looking forward to his third consecutive appearance at the Wimbledon International Music Festival, having previously appeared as Polydorus / *L'Enfance du Christ*, and as a bass soloist in *Israel in Egypt*.

“

The charity supported me during my Masters and their help was absolutely invaluable. Now is an especially challenging time for musicians, both financially and emotionally, and charities like Help Musicians are vital during these difficult periods.

- Isata Kanneh-Mason | Pianist & Help Musicians Ambassador

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REGENTS OPERA
presents
**Mozart's
DON GIOVANNI**

Directed & designed by
SARAH HEENAN

Musical Direction

BEN WOODWARD

DON GIOVANNI: Oliver Gibbs

LEPORELLO: Ashley Mercer

DONNA ANNA: Christine Buras

DONNA ELVIRA: Isolde Roxby

DON OTTAVIO: David Basso

ZERLINA: Justine Viani

COMMENDATORE: Andrew Tinkler

MASETTO: Alistair Ollerenshaw



Wolfgang Amadeus Mozart (1756-1791): *Don Giovanni, ossia il dissoluto punito: Dramma giocoso* (*Don Giovanni, or the Villain Punished: A humorous drama*)

Act I

Seville, Spain. Don Giovanni's servant Leporello keeps watch outside the Commendatore's palace. He grumbles that he'd like to be the nobleman someday, free from worries and the obligations of work, rather than always being to be subject to Giovanni's whims. Suddenly, the Commendatore's daughter, Donna Anna, comes running out of the building. She is struggling with Giovanni (who is wearing a mask): she has found him hiding in her room, and, certain that he wanted to rape her, she demands to know his identity. Alerted by his daughter's cries, the elderly Commendatore appears. He challenges the masked stranger to a duel and is killed. Giovanni and Leporello escape. Anna asks her fiancé, Don Ottavio, to avenge her father's death.

The following morning, Giovanni has a new conquest in mind: a beautiful woman who is travelling alone. The tables are soon turned, however, when it turns out that the "mystery" woman is looking for him, and she is furious. Seduced and then abandoned by Giovanni in another city, Donna Elvira is now desperate to either marry him or make him pay for his betrayal. Giovanni slips away, leaving Leporello to distract Elvira. Leporello explains to her that she is neither the first nor the last woman to fall victim to Giovanni's disingenuous charms, and he shows her a catalogue with the names of 2,065 other women Giovanni has seduced. Hurt and disgusted, Elvira flees.

Once again left to wander through the streets of Seville, Giovanni and Leporello stumble upon a wedding party. Two young peasants, Zerlina and Masetto, are celebrating their nuptials with a group of friends. Giovanni offers to provide a grand feast and tells Leporello to escort the groom, Masetto, to his palace. Masetto balks at first, but he eventually complies—unwittingly leaving Giovanni alone to flirt with Zerlina. Giovanni tells the young woman that she is destined for a better life than that of a peasant and promises to marry her. Just as he is on the verge of successfully seducing her, Elvira appears, denouncing Giovanni and leading Zerlina away to safety.

Anna and Ottavio appear and wave down Giovanni. Recognizing him only as a nobleman (and not as the masked intruder from the night before), they ask for his help in finding the man who attacked Anna and killed her father. Elvira returns and once again denounces Giovanni, who in turn tries to convince Anna and Ottavio that Elvira is deranged. As soon as Giovanni leaves, Anna realizes that she has recognized his voice: it was the voice of the man in her bedroom, and Giovanni is her father’s murderer. She again asks Ottavio to avenge her father’s death.

Leporello tells Giovanni that he took Masetto to the palace, only to be met at the door by Zerlina and the angry Elvira. Using all his cunning, Leporello managed to lock Elvira out of the palace and Zerlina in, and Giovanni looks forward to an evening of dancing and drinking in the company of the beautiful young peasant. Masetto comes to Giovanni’s palace to find Zerlina, who asks his forgiveness for having fallen for Giovanni’s charms. Masetto hides as Giovanni appears and resumes his flirtatious talk with Zerlina. When Giovanni spots the groom, he scolds him for leaving his bride alone, then escorts them both back to the party.

Elvira, Anna and Ottavio arrive wearing masks. Prompted by Giovanni, Leporello invites them in, unaware of their identity. In the ballroom, Leporello distracts Masetto as Giovanni yet again attempts to seduce Zerlina. Once her desperate cries are heard, Giovanni tries to pin the seduction on Leporello, but Elvira, Anna and Ottavio take off their masks and confront him at last.

Act 2

Leporello tries to convince Don Giovanni to abandon his pursuit of women, but Giovanni insists that he needs them more than air or food. Now he has his eye on Elvira’s maid. To avoid detection, he convinces Leporello to switch clothes with him. Giovanni then calls out to Elvira through her window. When she comes down to the street, Leporello (disguised as Giovanni) leads her off for a walk, leaving the real Giovanni (now disguised as Leporello) free to serenade the maid. His song is interrupted by Masetto, who leads a posse in search of his bride’s seducer. Still pretending to be Leporello, Giovanni sends the men off in various directions,

then beats up Masetto and hurries off. Zerlina finds her bruised bridegroom and, apologizing for the pain she has caused, promises that she loves only him.

Leporello is still with Elvira. She is baffled by his insistence that they stay in the shadows, but she is sure that this time his proclamations of love are genuine. Leporello attempts to slip away just as Anna and Ottavio appear, only to be surprised by the arrival of Zerlina and Masetto. All four believe him to be Giovanni and are ready to punish him, but Elvira defends him. Fearing for his life, Leporello reveals his true identity, which causes Zerlina to accuse him of beating up Masetto, while Elvira charges him with deceit. Leporello is finally able to escape. Ottavio proclaims his resolve to take revenge on Giovanni. Elvira is torn between a yearning for retribution and her renewed love.

Giovanni and Leporello find each other hiding in a graveyard. As Giovanni laughs over his adventures of the day, a strange voice scolds him: It comes from the marble statue at the Commendatore’s tomb. Laughing at Leporello’s fear, Giovanni forces his terrified servant to invite the statue to his palace for dinner. The statue accepts.

Ottavio, meanwhile, is satisfied with the idea that Giovanni will soon be brought to justice. But Anna, who is still mourning her father, can’t share his sense of resolution. Ottavio accuses her of not loving him. Indeed, she does, Anna replies, but he must be patient until time can heal her wounds.

Giovanni is enjoying dinner at his palace. Elvira enters and makes a last, desperate attempt to convince Giovanni to change his life and make amends. He laughs at her. Exasperated, she leaves. Moments later, she is heard screaming in terror. Giovanni sends Leporello to investigate. A fearful knocking at the palace door reveals that the statue has come to dinner. The marble Commendatore demands that Giovanni repent, but Giovanni refuses: He will bow to no man, alive or dead. As Leporello watches in horror, the earth cracks open and devils drag Giovanni down to hell. Elvira, Anna, Ottavio, Zerlina, Masetto and Leporello contemplate their future and the fate of an immoral man.



OLIVER GIBBS
Don Giovanni
baritone

Oliver was born and brought up in London and originally pursued a career as an actor

before studying singing privately. He has performed many of the leading Baritone roles in the standard repertoire for a variety of companies in the UK over the last 25 years.

In the last decade he has specialized in Verdi roles, including *Rigoletto*, *Macbeth*, Conte di Luna/*Il Trovatore*, and *Iago/Otello*.

A member of Regents Opera for ten years he has performed Hagen *Götterdämmerung*, Alberich *Das Rheingold*, Ford *Falstaff*, Gianni *Schicchi*, Simon *Boccanegra*, Rodrigo *Don Carlo*, Giorgio Germont *La Traviata*, Altair *Die Ägyptische Helena*, and Don Carlo di Vargas *La Forza del Destino*. In February he was Alberich in their critically acclaimed *Siegfried*.

He was a full-time member of the chorus at the Royal Opera House for the 2017–19 seasons, where he covered eight roles in *Macbeth*, *Lady Macbeth of Mtsensk*, *Katya Kabanova* and *Billy Budd* and is currently busy with many engagements in their Extra Chorus.

He is also in demand as a concert performer, and, amongst numerous others, has sung the Verdi *Requiem* and Priest and Angel of Agony in *The Dream of Gerontius* at St John’s, Smith Square.



CHRISTINE BURAS
Donna Anna,
soprano

Praised for her rich lyrical timbre, dynamic stage presence, and fearless approach

to 20th and 21st Century repertoire, Christine’s repertoire spans from Baroque chamber music to the operas of Verdi and Strauss – and to contemporary performance art. Having grown up in Washington, DC, she has been based in London since 2013.

Her operatic roles include Contessa Almaviva (Mozart *Le Nozze di Figaro*), Gretel (Humperdinck *Hänsel und Gretel*), Helmwig (Wagner *Die Walküre*), Erste Dienerin (Strauss *Die Ägyptische Helena*), and Suor Dolcina (Puccini’s *Suor Angelica*). She is a keen performer of recital and concert repertoire, and with pianist Thomas Ang was a finalist in the 2020 Oxford Lieder Young Artist Competition. In spring of 2021 she was honoured to be invited back to Washington National Cathedral (where as a child she was a girl chorister) to perform as soprano soloist in Mendelssohn’s *Elijah*. She is a founding member of the Hampstead Collective, which performs a monthly concert series of oratorio, song, and chamber music in North London.

Last season Christine made her role debuts as Fiordiligi (*Così fan tutte*/ Regents Opera) and Rosalinde (*Die Fledermaus*/Carshalton Opera). In the coming year, Christine looks forward to orchestral performances of the Strauss *Four Last Songs* and Handel *Ode for St Cecilia’s Day* with the Hampstead Collective.



ASHLEY MERCER
Leporello,
bass baritone

Ashley studied physics at King’s College London where he was a member of the chapel

choir, with whom he recorded for Gaudeamus and broadcast on BBC Radio 3; and also as a performer, director and conductor of Gilbert & Sullivan and musical theatre.

A brief stint in the City followed before returning to singing: he graduated Masters with distinction from the Trinity Laban Conservatoire of Music and Dance, where he was a TCM Trust Scholar and a Kathleen Roberts scholar, and was awarded the Paul Simm Opera Prize. He has been a Christine Collins Young Artist for Opera Holland; and Dr Craven (*The Secret Garden*, McNeff) for Trinity Laban and The Banff Centre, Canada.

SARAH HEENAN *Director & Designer*
Sarah Heenan joined Regents Opera as treasurer in 2021 and since then has produced *Die Ägyptische Helena* and *La Forza del Destino* for the company and is executive producer of *Der Ring des Nibelungen*. She became chair in 2022.

Sarah is the artistic director of Drifting Haze and specialises in Shakespeare adaptations, immersive and site-specific theatre. She is co-writer and director of *War of the Waleses* and created, designed and co-directed *Such Stuff As Dreams Are Made On: An Immersive Shakespearean Adventure* and *The Wild Wood and The Water*.

Sarah performed with Southwark Mysteries in their 2010 production at Southwark Cathedral, R_FT in their productions of *Macbeth* at The Balfour Tower and Shakespeare in Shoreditch. She was part of the original workshop cast of Complicité’s *everything that rises must dance* and is a renowned Margaret Thatcher impersonator.



ISOLDE ROXBY
Donna Elvira,
soprano

Isolde graduated with distinction from GSMD in 2015. She was supported in her studies

by NOS and The Ruby and Will George Trust. Isolde is an International Opera Awards Bursary recipient and the 2016 winner of the John Kerr Award for English Song.

Pre-Covid engagements included *Cendrillon* (Viardot) with WFO [2019], cover for the role of Tatiana *Eugene Onegin* at Buxton [2019]; Doria in Opera-play *Il Letto*, [2019]; and the title role of *Aurora*, with both Bury Court and Grimeborn at the Arcola [2019]. In 2022 Isolde sang Agathe in *Die Freischütz* with Ransom Opera and the roles of Adele (*Fledermaus*) and Tatiana (*Eugene Onegin*) with Guildford Opera. In November she sang Susanna (*Figaro*) with Aquarian Opera. .

REGENTS OPERA
is an amalgam of the touring company Regents Opera (also known as Opera a la Carte), which Nick Heath created some 25 years ago, and Fulham Opera, which was founded by Ben Woodward in 2010. Ben worked with Nick on various touring productions from 2015 and took over the Regents Opera touring work and brand in 2020.

There are two arms to Regents Opera – you are today seeing the touring arm, where every summer they take a “pot-boiler” opera around various locations.

They also produce their own London-based shows, and at the moment, they are three quarters of the way around Wagner’s *Ring Cycle*, which has been housed at the Freemasons’ Hall in Covent Garden, though will be completed in 2025 at York Hall in Bethnal Green.



ANDREW TINKLER
Commendatore, bass
Andrew began his musical training in the choir of Westminster Abbey. In 1984 he entered the

RCM, to study singing to study singing with Edward Brooks. Since 1991 Andrew has been a member of English National Opera where he has sung many roles as well as his duties in the chorus. At ENO he has sung the Shepherd in *Pelleas*, An Official in *Barber of Seville*, Border Guard in *Handmaids Tale*, 2nd Mate in *Billy Budd*, Chief Soothsayer in *Vestale*, Scynthius in *Princes Ida*, Henchman in *Rigoletto*, Hector [off stage] in *Trojans*, Russian Father in *Death in Venice*, Guard in *La Bohème*, Simon Magus in *Pilgrim's Progress*, Schabernack in *La Grand Macabre* and Alcindoro in *Bohème*. Also Sarastro and Colline for the ENO Baylis programme. Andrew has understudied many roles with ENO among them being the 'body popping', mechanical Abraham Lincoln in *A Perfect American* by Philip Glass, Private Willis in *Iolanthe*, Chief of Police in *Pirates of Penzance*, Sciarrone in *Tosca*, The Mikado in *The Mikado*, and Sir Richard Cholmondeley in *Yeoman of the Guard*. Andrew has featured on recordings, television and radio broadcasts and has also sung with The Academy of Ancient Music, The Richard Hickox Singers, The English Concert and The Ambrosian Opera Chorus. Opera engagements outside ENO include Superintendent Budd / *Albert Herring*, Opera de Baugé, France and Sarastro/*Magic Flute*, Polythemus/*Acis and Gaitea*, Father / *Coffee Cantata* and Basilio / *Magic Flute* in St Albans. Friar Jean/ *Romeo and Juliet* for Grange Park Opera. As well as the 'Charmin toilet roll' commercial, and the soundtrack to all the 'Pirates of the Caribbean' films, and people say that Hugh Grant often mentions Andrew as his vocal partner in 'Love Actually'.



ALISTAIR OLLERENSHAW
Masetto, baritone
Alistair combines a "resonant and scything baritone" and an "athletic vocal presence" (Opera Magazine). He recently

performed Scarpia (excerpts) at the Cadogan Hall, and Figaro (*Le nozze di Figaro*) and Haydn's Creation, under the baton of Jane Glover, at The Dartington International Festival. He also covered Schaunard with Stone Opera, Berlin, and performed Le Baron de Montefiascone in Isouard's *Cendrillon* for Bampton Classical Opera. Highlights for previous seasons include: his Cadogan Hall debut as Dr Bartolo / *Il barbiere di Siviglia*, Sid/ *Albert Herring* (cover), at The Grange Festival; Masetto/*Don Giovanni* (cover) Garsington Opera; Marullo/ *Rigoletto* (cover) Longborough Festival Opera, and Schaunard/*La Bohème* at Woodhouse Opera. Additional roles include: Leporello with Intermezzo Opera; Nick Shadow/*The Rake's Progress*, Junius/*The Rape of Lucretia*, Pandolfe/ *Cendrillo*; and Betto/*Gianni Schicchi* with the Royal Academy of Music. Alistair has recently performed as a soloist with the Monteverdi Choir, as well as singing in the ensemble, at the BBC Proms, La Scala, Milan, Carnegie Hall, New York, Musikverein, Vienna, Paris Philharmonie and with the Berlin Philharmonic Orchestra and Concertgebouw Orchestra under the baton of Sir John Eliot Gardiner. On the concert stage, he has performed *Messiah* with the Manchester Camerata, *Elijah* for the Amersham Music Festival, *Ein Deutsches Requiem* with the Brandenburg Sinfonia in St Martin-in-the-Fields and *Die Schöne Müllerin* at the Saal am Palais, Weimar Germany. Alistair studied at the Hochschule für Musik, Weimar the Royal Northern College of Music, and the Royal Academy of Music .



JUSTINE VIANI
Zerlina, soprano
The Australian-British soprano Justine Viani made her stage debut singing the title role of Strauss' *Salome* at the Theatre

der Stadt Heidelberg in April 2010. Since then she has performed internationally with roles such as Tosca, Daphne, Salud, Desdemona, Santuzza, Agatha, Donna Elvira, Vitellia, Gerhilde, Kaiserin, Duchess (*Powder her Face*, NYCO and GNO), Helena (*Die ägyptische Helena*), and most recently, Sieglinde. Ms Viani has also performed extensively as an oratorio soloist and lieder recitalist. Some orchestral concerts include Strauss' *Lieder*, Op 27 and *Vier Letzte Lieder*, Wagner's *Wesendonck Lieder* and Mahler's *Rücker Lieder*. She has succeeded in many international competitions, including being a finalist in society prizes in London, Vienna and Sydney. She has been fortunate to have studied with legends such as K S Inge Borkh, K S ute Vinzing, Monserratt Caballé, Dennis O'Neill and Richard Bonyngne.



DAVIDE BASSO
Don Ottavio, tenor, is regularly seen in London performing in opera, oratorio, and recital. In staged opera

productions, Davide has performed Nemorino (*L'Elisir d'Amore*, Donizetti) with Tealeaf Opera, Macduff (*Macbeth*, Verdi) with Uncovered Opera Company and Tealeaf Opera, Aeneas (*Dido and Aeneas*, Purcell) with Opera Asteria, as well as tenor chorus for Regents Opera, Philharmonia Choir, Longhope Opera, Random Opera, and Opéra de Baugé. As a tenor soloist he has performed in Handel's *Messiah* with St Cecilia



BEN WOODWARD
Musical Director, Ben is a British conductor, pianist, vocal coach and arranger. He has worked at Staatsoper Hannover,

Musiktheater im Revier, Gelsenkirchen and at the Schleswig-Holsteinisches Landestheater in Flensburg, where he conducted over 20 performances in his two years there. His repertoire includes *Salome*, *Der Rosenkavalier*, *Arabella*, *Die Frau ohne Schatten*, *Dialogues des Carmélites*, *Peter Grimes*, *Falstaff*, *Otello*, *Don Carlo*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Jenůfa*, *Elektra*, *Hänsel und Gretel*, *Der fliegende Holländer*, *Die Meistersinger* and the complete *Ring Cycle*. He was a student at Chetham's School of Music, was organ scholar at Trinity College, Cambridge, and trained on the opera course at the Guildhall School of Music & Drama. He lives in Berlin with his wife Catharine and their cat Kira.

Chorus and London Music Collective, and in Verdi's *Requiem*, Mendelssohn's *Elijah* and Rossini's *Petite Messe Solennelle* with Barts Academic Festival Choir and Orchestra, with 'Dockland Sinfonia' at Barbican Hall, and Italian Orchestras 'Orchestra Ritmico Sinfonica Italiana', 'Silver Symphony Orchestra' and 'Casanova Venice Ensemble'. Before re-training in classical singing, Davide was a successful jazz vocalist, and performed as a soloist and in ensembles in Italy, New York and at venues in the UK including: Barbican Hall, Royal Albert Hall, Cadogan Hall, Ronnie Scott's Jazz Club, and for London Fashion Week and London Jazz Festival. He has performed and toured extensively in Italy, Switzerland, and Turkey, as well as regularly appearing on Italian television.

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Monday 11 November, 18.15
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Free Film screening:
MUSIC OF EXILE
*A dramatic telling of the
life of Bohuslav Martinü*

Narration written by
ANTHONY BURGESS,
Script and direction
ANTHONY WILKINSON



Filmed on locations in Moravia, Prague, Paris and New York, this film dating from 1966 tells the extraordinary story of a composer finding his own distinctive voice shaped by memories of, and longings for, his homeland occupied by Nazi Germany and then the Soviet Republic. Filmed during the Prague Spring, this film, including rare library footage, has been shown around the globe.

“An engrossing film”
SUNDAY TIMES

“Magnificent... film making at its best”
SUNDAY TELEGRAPH

“Vivid and often beautiful narrative style.”
THE TIMES

“The most remarkable film of the year”
BBC: PICK OF THE YEAR


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Monday 11 November, 19.30
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THE PAVEL HAAS QUARTET

VERONIKA JARŮŠKOVÁ, *violin*
MAREK ZWIEBEL, *violin*
ŠIMON TRUSZKA, *viola*
PETER JARŮŠEK, *cello*

“One of the truly outstanding
ensembles of our time”

SÜDDEUTSCHE
ZEITUNG

“What really sets this
quartet apart is the attitude
embodied in its name: an
unwavering integrity, a belief
that everything it plays is a
matter of life and death.

THE TIMES

Wolfgang Amadeus Mozart
(1756-1791)

String Quartet No.22
in B-flat major, K.589

INTERVAL

Bohuslav Martinů
(1890-1959)

String Quartet No.7
‘Concerto Da Camera’, H314

Pyotr Ilich Tchaikovsky
(1840-1893)

String Quartet No3
in E-flat minor, Op.30

Mozart's String Quartet No. 22 in B-flat major is one of the composer's last and most mature chamber works. It was composed in December 1790 and is sometimes known as the “Prussian Quartet” due to its dedication to King Friedrich Wilhelm II of Prussia. With its combination of technical brilliance, expressive beauty, and lyrical charm, it is one of the composer's finest quartets.

1. *Allegro*: The opening movement is lively and energetic with a memorable main theme that is developed throughout the movement.
2. *Larghetto*: This is lyrical and expressive, providing contrast to the livelier outer movements.
3. *Menuetto Moderato*: The minuet is a graceful and elegant dance
4. *Allegro assai* brings a lively and spirited conclusion to the quartet.

Bohuslav Martinů's String Quartet No. 7 was composed in 1947 during the composer's time in New York. Perpetually homesick, the work shows Martinů's distinctive style, blending neoclassical elements with Czech folk influences. It is a dynamic and engaging work that exemplifies his inventive approach to form and his skilful integration of folk elements in a modern context.

1. *Poco allegro*: this is characterised by rhythmic drive and contrapuntal interplay between the instruments.
2. *Adagio*: this is lyrical and introspective, with rich harmonies and expressive melodies.
3. *Allegro moderato*: the third movement is a lively and playful scherzo, featuring syncopated rhythms and playful exchanges between the instruments.

4. *Poco andante – Allegro*: The finale combines a serene and contemplative opening section with a spirited and energetic conclusion.

Tchaikovsky: String Quartet No 3 in E-flat minor was dedicated to the memory of Ferdinand Laub, who played first violin in the Russian Musical Society ensembles that premiered Tchaikovsky's First and Second Quartets.

1. *Andante sostenuto; Allegro moderato*. The quartet opens *Andante sostenuto* in the manner of a dirge, followed by a livelier *Allegro moderato*, and a return of the sustained theme. This opening movement is vastly more expansive and more formally complex than those of the First and Second Quartets. The main theme of the *Andante* portion offers the first indication that this piece is Tchaikovsky's memorial to his friend. Marked *Cantabile e molto espressivo*, the mournful yet lyrical theme is presented by the first violin over pizzicatos from the other players. Two contrasting themes are set out in the *Allegro*, followed by an intricate development that closely intertwines the performers in heartfelt expressiveness. After the recapitulation of the *Allegro* that is standard in first-movement sonata form, Tchaikovsky also recapitulates the theme of the *Andante*, creating a symmetry that gives the long movement the feel of a complete work.
2. *Allegretto vivo e scherzando* (B-flat major). The *Scherzo* comes in second place, not the usual third. The agitation of its moods provides a kind of anticipation of the heartfelt grief expressed in the ensuing *Andante*.
3. *Andante funebre e doloroso, ma con moto* (E-flat minor): The *Andante* is like the nervous pacing up and down of a hospital corridor proceeding the measured tread of a funeral procession.
4. *Finale: Allegro non troppo e risoluto* (E-flat major). The *Andante* movement is interrupted and ended by sombre, (literally) muted chords that recall the deep, austere chants of Russian church music. Surrounding these passages are melancholic themes that reflect the composer's very personal grief over his friend's death. In stark contrast to the preceding sadness, the upbeat finale contains hints of folksong, but also a brief recollection of the *Andante*, as if to cast shadow on sunlight.



THE PAVEL HAAS QUARTET

is revered across the globe for its richness of timbre, infectious passion and intuitive rapport. Performing at the world's most prestigious concert halls and having won five Gramophone Awards and numerous others for their recordings, the Quartet is firmly established as one of the world's foremost chamber ensembles.

The Quartet appears at major venues including Wigmore Hall, London; Philharmonie und Konzerthaus, Berlin; Musikverein, Vienna; Elbphilharmonie, Hamburg; Concertgebouw and Muziekgebouw, Amsterdam; Tonhalle, Zürich; Théâtre de la Ville, Paris; Accademia di Santa Cecilia, Rome; BOZAR, Brussels; NCPA, Beijing; LG Arts Centre, Seoul and Carnegie Hall, New York. In celebration of its 20th anniversary, the Quartet was invited to be on the cover of The Strad's June 2022 issue and was the featured interview in BBC Music Magazin in the same month. They were included in the latter magazine's 10 greatest string quartet ensembles of all time and were described as "stylistically powerful and richly sonorous, [and] known for its passionate and fearless performances.

In the 23/24 season, the Quartet returns to the Wigmore Hall for four concerts; Rudolfinum Prague; Teatro La Fenice; Liverpool Philharmonic Hall; Göteborgs Konserthus; National Concert Hall, Dublin; Muziekgebouw, Amsterdam; Philharmonie Luxembourg. Further afield, the Quartet tours the United States in March 2024 and Asia in May 2024.

Since September 2022, the Pavel Haas Quartet has been Artist-in-Residence at the Dvořák Prague Festival and curates the chamber music concerts including programming all the Dvořák String Quartets and chamber music works over the three seasons.

The Quartet received their five Gramophone Awards for their recordings of Dvořák, Smetana, Schubert, Janáček and Haas, as well as Dvořák's String Quartets No.12 'American' and No.13, for which they were awarded the most coveted prize, Gramophone Recording of the Year in 2011. The Sunday Times commented: "their account of the 'American' Quartet belongs alongside the greatest performances on disc." Further accolades include BBC Music Magazine Awards and the Diapason d'Or de l'Année in 2010 for their recording of Prokofiev String Quartets.

The Quartet is based in Prague and studied with the late Milan Škampa, the legendary violist of the Smetana Quartet. They take their name from the Czech-Jewish composer Pavel Haas (1899–1944) who was imprisoned at Theresienstadt in 1941 and tragically died at Auschwitz three years later. His legacy includes three wonderful string quartets.

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Surrey Hills International Music Festival - May 2025

Tuesday 6 May
Young and Emerging Artists Concert with guided walk and talk by Katy Hamilton
West Horsley Place, walk 10.30am talk & concert 12.30pm

Thursday 8 May
Alim Beisembayev (2021 Leeds Piano Competition winner)
Chopin Preludes and works by Scarlatti, Ravel and Liszt
The Menuhin Hall, Stoke D'Abernon, 7.30pm

Saturday 10 May
VOCES8: Twenty!
20 Songs from 20 years of VOCES8, including Allegri Miserere, Elgar Lux Aeterna (Nimrod) and other choral works from across the centuries
Holy Trinity Church, Guildford 7.30pm

Monday 12 May
Menuhin Students Concert with guided walk
St Michael's Church Betchworth, walk 10.30am concert 12.30pm

Thursday 15 May
The Late Romantic
Barber Adagio for strings; Chaminade Piano Trio No.2; Wagner Albumblatt (Romance); Strauss Metamorphosen
The Menuhin Hall, Stoke D'Abernon, 7.30pm

Saturday 17 May
Baroque Virtuoso
Including Bach Brandenburg Concerti Nos 4 & 5, Vivaldi Cello Concerto, Bach Double Concerto for two violins
St Martin's Church, Dorking, 7.30pm

Tickets on sale from 7 January 2025 at <https://tickets.shimf.co.uk>



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Tuesday 12 November, 13.10
St. John’s Church
Spencer Hill, SW19 4NZ

LUNCHTIME CONCERT:
Violin Recital
LEIA ZHU

with JONATHAN WARE,
piano



Johann Sebastian Bach (1685-1750)	Toccatà and Fugue in D Minor arr. Fox-Lefriche
Sergei Prokofiev (1891-1953)	Sonata for Violin and Piano No. 2 in D, Op. 94a
Claude Debussy (1862-1918)	Prélude à L’Après-midi d’un faune arr. Heifetz
Henryk Wieniawski (1835-1880)	Variations on an Original Theme

Johann Sebastian Bach arr. Fox-Lefriche: Toccata and Fugue in D Minor, has become one of the best known of Bach’s works for organ. The composition has been deemed both “particularly suited to the organ and “strikingly un-organistic”.It has been seen as united by a single ground-thought, but also as containing “passages which have no connection whatever with the chief idea”. It has been called “entirely a thing of virtuosity” yet also described as being “not so difficult as it sounds”. It has been described as some sort of programme music depicting a storm, but also as abstract music. It has been presented as an emanation of the yet too dramatic to be anything near that style. It is without doubt a beguiling work, which has so taken the imagination that itbeen transcribed many times. Most notable was Leopold Stowkovskyis transcript for the full Philadelphia orchestra, but with an opening in a single voice it offers a musical challenge for a solo violin, something perhaps to challenge the great chaconne itself.

Sergei Prokofiev: Sonata for Violin and Piano No. 2 in D, Op. 94a was composed in 1942 in Russia while Prokofiev was in Perm to discuss staging his ballet Cinderella with the evacuated Kirov company. Composed originally as a flute sonata it was transcribed for violin at the suggestion of David Oistrakh and became immensely popular.

1. Moderato – 2. Presto – 3. Andante – 4. Allegro con brio
The opening movement harks back to the neoclassical style of Prokofiev’s Piano Sonata No 5 of 1923 (which in turn appears to have inspired Poulenc’s Flute Sonata of 1956-7) as well as Cinderella. The second movement scherzo is initially light and capricious, but the piano part in particular introduces an increasingly sardonic tone, and the movement does not so much finish as precipitously wind up. There are further hints of disquieted emotions in the third movement, which has some thematic material in common with the third movement of Prokofiev’s then not yet completed tragic Violin Sonata in F minor. It also contains a striking passage of bluesy rumination: an admirer of jazz, Prokofiev at one stage held semi-clandestine meetings with fellow aficionados in his Moscow apartment in which he played recordings he had brought back from his foreign tours. Ultimately, though, the Sonata ends with an upbeat finale which includes in a central interlude one of Prokofiev’s sweetest melodies

Claude Debussy arr. Heifetz: Prélude à L’Après-midi d’un faune is a very free interpretation of Mallarmé’s poem. Debussy said that his music seeks to evoke “the successive scenes in which the longings and the desires of the faun pass in the heat of the afternoon.” The piece opens with the Faun’s flute intoning the soft languorously syncopated scale-like passages within the range of three whole tones. In the original orchestral version muted horns and soft harp glissandos, the triton, All these elements play a part in re-creating the dream-like atmosphere of Mallarmé’s poem. ASNNew subjects are introduced by the woodwinds, the piece slowly builds to a climax. The first theme then returns, more languorous than ever.

Henryk Wieniawski: Variations on an Original Theme. Wieniawski was one of the most celebrated violinists of his day, who entered the Paris Conservatoire at the age of eight and became a concert soloist at the age of 13. He toured the States with none other than the pianist Artur Rubinstein. As a violinist, Wieniawski was admired for his rich, warm tone, glowing temperament, and perfect technique. His own compositions for violin are Romantic in style and were intended to display his virtuosity.



JONATHAN WARE Accompanist
Born in Texas, Jonathan now resides in Berlin where he teaches at Hochschule Hanns Eisler and Barenboim-Said Academy. In addition, he frequently attends Samling Institute, Academia Vocalis and Verbier Festival as a mentor.
Appearing alongside some of today’s most exciting singers and instrumentalists, last season saw Jonathan with Samuel Mariño at the Sala Sinfonica Pablo Casals in Puerto Rico, with Simon Bode at Carnegie Hall and Wigmore Hall, with Timothy Ridout at the Vancouver Recital Society. Previous seasons’ highlights include recitals with Elsa Dreisig at Bayerischer Rundfunk, Kölner Philharmonie and Wigmore Hall, with Bejun Mehta at Elbphilharmonie Hamburg, Philharmonie Luxembourg and Mozartfest Augsburg; with Camilla Tilling at Spivey Hall in a Jenny Lind-inspired selection; and Brenda Rae at Wigmore Hall in a programme of Schubert and Strauss. Following recent appearances at Verbier Festival and Lied Festival Würzburg with Ema Nikolovska, the pair reunited at Wigmore Hall this season, where he also collaborated with tenors Simon Bode and Kieran Carrel.
Highlights in 2024/25 include a new collaboration with Matilda Lloyd at Fundação Gulbenkian, Kölner Philharmonie, MUPA Budapest and Konzerthuset Stockholm and a return to Wigmore Hall with tenor Robin Tritschler and violinist Hana Chang. Jonathan reunites with violinist Leia Zhu for a concert at Sociedad Filarmónica de Bilbao, with soprano Siobhan Stagg for a recital entitled ‘Origins’at Pierre Boulez Saal, with violist Tim Ridout for a recital at Konzerthaus Dortmund, and with mezzo-soprano Rowan Hellier at Glasgow Cathedral Festival.



LEIA ZHU:
Celebrated for her exceptional musical maturity and credited with “a poise and musical intelligence beyond her years” by the Guardian, 17-year-old British violinist Leia Zhu has performed on the international stage in more than 20 countries since her debut at the age of four. In 2022 she was the youngest musician to be included on the list of 30 brilliant young musicians under 30 by Classic FM for its 30th birthday special edition and was named a rising star by BBC Magazine in 2021.
In 2023 Leia Zhu made her concerto debut with the Tonhalle Orchestra performing Tchaikovsky’s *Violin Concerto* under the baton of Paavo Järvi. In 2021 she performed with London Symphony Orchestra and Sir Simon Rattle as part of the orchestra’s annual BMW Classics concert in London’s Trafalgar Square, and appeared later that season with London Philharmonic, Luzerner Sinfonieorchester, as well as in recital at Tonhalle Zürich, Menuhin Festival Gstaad and St. Martin-in-the-Fields in London. Also in 2021, she shared the stage with Irish band Westlife in a livestreamed performance of ‘You Raise Me Up’ that was viewed by 27 million people.
Zhu was appointed Artist-in-Residence of the London Mozart Players from 2021-23, performing as a featured soloist and chamber musician while also playing a crucial role in the orchestra’s community residencies and educational outreach. She has previously appeared as a soloist with the Philharmonia Orchestra, Royal Northern Sinfonia, Oxford Philharmonic Orchestra, National Orchestra of Belgium—conducted by Maxim Vengerov—National Symphony Orchestra of Ireland, Pomeranian Philharmonic, Orquestra Simfònica Illes Balears, and Orquestra de Extremadura. Zhu has performed in major concert venues across Europe including London’s Royal Festival Hall and Barbican Centre, BOZAR in Brussels, Mozarteum Grosser Saal in Salzburg, KKL in Lucerne, Tonhalle Zurich Grosser Saal, and Berliner Philharmonie. Zhu has been featured at prestigious festivals including the Lucerne Festival, Rheingau Musik Festival, MozartFest Würzburg, Interlaken Classics, White Nights and Musical Olympus in St Petersburg and Vadim Repin’s Trans-Siberian Art, with selected performances broadcasted on BR Radio and BBC Radio 3.
Zhu is a passionate advocate for education and championing the Arts. Since 2022 she has been a patron of the HarrisonParrott Foundation with a focus on expanding interest in classical music for all generations. She has been featured on Classic FM, BBC News, ITV, Sky News, The Strad magazine, Violin Channel and Violin ist.com, as well as news outlets in Austria, Bulgaria, Italy, Spain, Switzerland, Russia, Germany, Israel, Greece and the USA. She regularly posts videos on her popular YouTube channel, where she shares her joy of music, composers and creativity, which attract thousands of subscribers and views

Tuesday 12 November, 19.30
Trinity Church
Mansel Road, SW19 4AA

THE WANDERING TOWER:

The life story of Sergei Prokofiev through his diaries and stories

TAMA MATHESON:
Prokofiev, writer
ALEXANDER KARPEYEV:
piano
ROBERT MASKELL:
additional roles



The Wandering Tower is Prokofiev’s life story (1891-1953) set against a backdrop of his own music. One of classical music’s greatest storytellers, Prokofiev’s life merges with his musical compositions – and his stories – to reveal both the artist and the man. This portrait makes a moving introduction to his music which features in several of this year’s concerts.

Famous for his *Peter and the Wolf* and *Romeo and Juliet*, Prokofiev was essentially a storyteller. As well as setting familiar fairy tales to music, he wrote many of his own. It is these very stories that give shape to his life. *The Wandering Tower*, a ‘true’ modern fairy-tale, shows how powerfully art can affect our lives.

Music included in the play is as follows:	
Prokofiev	Sonata No. 8, Op. 84, Andante sognando, excerpt
Prokofiev	Piano Concerto no. 2, Op. 16, excerpts
Satie (1866-1925)	Gymnopédie no. 1, excerpt
Tatum (1909-1956)	Tea for Two, excerpt
Prokofiev	Vision fugitive, Op. 22 no. 7
Prokofiev	Excerpts from Classical Symphony, Op. 25
Prokofiev	Sarcasms, Op. 17,
Prokofiev	Toccata, Op. 11 & Vision fugitive, Op. 22 no. 8
Prokofiev	Vision fugitive, Op. 22 no. 5
Prokofiev	Piano Sonata No. 3, op. 28, excerpt (background)
Prokofiev	Danza, Op. 32 no. 1, excerpt
Prokofiev	Promenade, Op. 65 no. 2 (background)
Mozart (1756-1791)	Adagio, KV356, excerpt (background)
Prokofiev	Vivo (1904), excerpt
Scriabin (1872-1915)	Symphony no. 3, excerpt
Prokofiev	Vision fugitive, Op. 22 no. 10
Prokofiev	Concerto no. 2, excerpt
Prokofiev	Dance of Bouffon’s Daughters from Chout
Stravinsky (1882-1971)	Polka from Three Easy Pieces
Prokofiev	Prelude, Op. 12 no. 7, The Harp
Prokofiev	Old Grandmother’s Tale, Op. 31 no. 2
Prokofiev	Vision fugitive, Op. 22 no. 19
Prokofiev	Romeo and Juliet before parting (arr. Prokofiev), excerpt
Prokofiev	Piano Concerto no. 3, Op. 26, excerpt

Chopin (1810-49)	Piano Sonata no. 2, op. 35, Lento, excerpt
Prokofiev	March from The Love for Three Oranges (arr. Prokofiev)
Joplin (1868-1917)	Maple Leaf Rag, excerpt
Prokofiev	Gavotta, Op. 32 No. 3, excerpt
Prokofiev	Piano Concerto no. 4, Op. 53, excerpt
Prokofiev	Montagues & Capulets from Romeo and Juliet (arr. Prokofiev)
Prokofiev	Thoughts, Op. 62 no. 3, excerpt (background)
Prokofiev	Piano Sonata no. 7, op. 83, Andante coloroso, excerpt
Prokofiev	The Wolf from Peter and the Wolf (arr. Nikolayeva), excerpt
Prokofiev	Spring Fairy from Cinderella (arr. Prokofiev)
Prokofiev	Historiette, Op. 65 no. 3 (background)
Prokofiev	Sonata no. 7, op. 83, Precipitato

Sergei Sergeievich Prokofiev	
1891	Born in Sontsovka, Russian Empire
1904	Started his studies at the St Petersburg Conservatory
1912-13	Second Concerto
1915-17	Visions fugitives
1918	Emigrated to the USA via Japan and Hawaii
1921	Première of The Love for Three Oranges in Chicago
1922	Moved to Europe
1923	Married Spanish singer Lina Codina
1927	Visited Soviet Union
1936	Returned to the USSR with Lina and his two sons; Peter and the Wolf
1937	Chess match with David Oistrakh
1939-44	So-called ‘War’ Piano Sonatas (nos. 6-8), Cinderella, War and Peace
1948	Zhdanov’s decree denounces Prokofiev’s music as formalistic; marriage to Lina annulled
1953	Died on the same day as Stalin



ALEXANDER KARPEYEV a Russian pianist resident in France, has performed throughout Europe and toured in the USA, Canada and Russia as a concert soloist, recitalist and chamber musician. A graduate from the Moscow Conservatory and the Guildhall School of Music and Drama, he is the winner of the Dudley International Piano Competition, the Norah Sande Award as well as the Worshipful Company of Musicians’ Silver Medal.



ROBERT MASKELL has been playing in *The Gangs of New York* and *The Importance of Being Earnest* in this year’s Grosvenor Park Open Air Theatre in Chester, and can be seen in *The Sister Boniface Mysteries* (BBC) and *Professor T* (ITV). Robert was for twenty years a professional French horn player, and a member of The Philharmonia for ten of them.

TAMA MATHESON is an award-winning writer, director, and actor with over 20 years’ experience in theatre, film and opera.

He has written, directed and performed in plays and operas all over the world, and has a passion for creating innovative, multidisciplinary dramatic works.

Over the past few years, he has created a series of music-plays which fuse music and theatre into a fresh dramatic form. His playwriting credits include *Bright Stars Shone for Us (on the Life of Tchaikovsky)*; *I Shall Hear in Heaven (Beethoven)*; *Ben – the Life of Benjamin Britten*; *Don Juan – the Scandalous Life of Lord Byron*; *Johann Sebastian – the Life and Passions of J.S. Bach*; *Mahler and His 10th Symphony*; *The White Mouse – the Extraordinary Life of Australia’s Greatest War Heroine*; *Panufnik – his Quest for Peace*; and *When the World Was Wide – the Parallel Lives of Australia’s Greatest Poets* – along with several noteworthy adaptations, from *A Christmas Carol* to *The Legend of Sleepy Hollow*.

As a director, Matheson has worked in theatre and opera companies worldwide, including Covent Garden, Opera Australia (Sydney Opera House), Houston Grand Opera, Oper Graz (Austria), Teatro Real (Madrid), The Royal Albert Hall, the King’s Head Theatre, and the Verulamium (London), and Malta’s Salesjan’s and Manoel Theatres.

Tama is Artistic Director of the Brisbane Shakespeare Festival and a founding member of London’s Poesis: Words and Music.

He has collaborated with several orchestras, including Royal Philharmonic, London Philharmonic, Melbourne Symphony, Tasmanian Symphony, Queensland Symphony and the London Mozart Players.

As an actor, Matheson has worked in film, TV and theatre in England and Australia.

Matheson has won several awards for his work, including being shortlisted for London’s RPS (Royal Philharmonic Society) Storytelling Awards.



Wednesday 13 November, 19.30
St John's Church
Spencer Hill, SW19 4NZ

CONNAUGHT BRASS

ZOË TWEED, *horn*

AARON AKUGBO, *trumpet*

HARRY PLANT, *trumpet*

CHRIS BREWSTER, *trombone*

ALED MEREDITH-BARRETT,
tuba

Jan Koetsier (1911-2006)

**Kleiner Zirkusmarch from
*Kinderzirkus***

Victor Ewald (1860-1935)

Quintet No. 1 in Bb minor, Op. 5
(1902, rev. 1912)

Sergei Prokofiev (1891-1953)

Lieutenant Kijé Suite (arr. Foster)

Trad.

***Come Landlord Fill The Flowing
Bowl*** (arr. Roberts)

INTERVAL

Antonio Vivaldi (1678-1741)

Concerto in F Major (arr. Stone)

Gabriel Fauré (1845-1924)

Pavane (arr. Foster)

Pyotr Ilych Tchaikovsky
(1840-1893)

Seasons (arr. Foster)

September - *Hunt*,

October - *Autumn's Song*

November - *On The Troika*,

December - *Yuletide*

Jan Koetsier: Kleiner Zirkusmarch from *Kinderzirkus* Op.65

1. *Andante Con Moto* – 2. *Andante* – 3. *Molto Vivace*

Jan Koetsier was born in Amsterdam and studied in Berlin before becoming the second conductor of the Concertgebouw Orchestra and later the Principal Conductor of the Bavarian Radio Orchestra. His many works for brass have enjoyed enduring success. The “**Zirkusmarch**” is the first movement of a larger work, *Kinderzirkus*, which explores the many colourful aspects of the circus, depicting clowns, high-wire artists and dancing bears. This movement serves as a fantastic introduction to the capabilities of the modern brass quintet, which evolved throughout the 20th century.

Koetsier's brass quintet explores the humour and joy often found in his work. He relished in writing for this instrumentation, which he claimed had had its origin in the many universities and colleges of the United States. He commented that, with an American insouciance, heterogeneous instruments like trumpet and trombone on one side and French horn and tuba on the other are combined, and amazingly, against all doubts of European composers, an interesting and vibrant picturesque sound emerged.

After a calm and chorale-like introduction, the first movement whisks the listener into a salsa of shifting metres and exciting rhythms. The second movement begins with a wordless hymn, during which the trumpets signal a sense of peace, which is immediately contrasted by the boisterous dance of the lower brass. After going through several variations, these opposing ideas are finally brought together to form a tranquil resolution. The final movement is written in a vigorous 6/8 meter, only occasionally interrupted by a few mischievous 7/8 bars. The rollicking finale builds in intensity, including the return of the original chorale, before a thrilling finish.

Victor Ewald: Quintet No. 1:

Victor Ewald was born in St. Petersburg and died in Leningrad. Ewald was a professor of Civil Engineering in St. Petersburg and was also the cellist with the Belaieff Quartet for sixteen years. This was the most influential ensemble in St. Petersburg in the late 19th century, introducing much of the standard quartet literature to Russia. He also collected and published Russian folk songs. Ewald's professional life, like that of many of his musical contemporaries, was in an entirely different field; that of a civil engineer, in which he excelled, being appointed in 1900 as professor and manager of the Faculty of Construction Materials at the Institute of Civil Engineers.

Brass players however are indebted to him for something very different – a series of quintets which have become a staple of the repertoire and which represent almost the only, and certainly the most extended, examples of original literature in the Romantic style.

The Quintet No. 1 contains 3 movements: *moderato*, *adagio-allegro-adagio* and *allegro moderato*.

Sergei Prokofiev's *Lieutenant Kijé Suite* was originally written to accompany the film of the same name, produced by the Belgoskino film studios in Leningrad in 1933–34 and released in March 1934. It was Prokofiev's first attempt at film music, and his first commission.

The story has been described by Prokofiev's biographer Harlow Robinson as “a satire on the stupidity of royalty and the particularly Russian terror of displeasing one's superior”. By his own account Prokofiev was at this time “restive, and afraid of falling into academism”; a later critic thought the Kijé story provided ideal material for this “so-often caustic and witty composer.

The story begins in the Russian Imperial Palace, while Tsar Paul I sleeps. A dalliance between two courtiers ends with a shriek which awakens the tsar. Enraged, he demands that his officials produce the culprit or face banishment for life. Meanwhile, a clerk's slip of the pen while compiling a military duty roster results in the inclusion in the list of a fictitious officer, “Lieutenant Kijé”. When the tsar inspects the list he is intrigued by this name, and asks that the officer be presented to him. The court officials are too terrified of the tsar to admit that a mistake has been made, and are in a dilemma until it occurs to them to blame “Kijé” for the nocturnal disturbance. They inform the tsar, who duly orders the imaginary lieutenant flogged and sent to Siberia.

When the real culprit confesses, Kijé is pardoned by the tsar and reinstated in the imperial court with the rank of colonel. The courtiers, in fear of the tsar, are forced to extend their creation's phantom career; thus, he supposedly marries the princess Gagarina, after which the tsar grants him lands and money and promotes him to general and commander of the army. When Paul demands Kijé's immediate presence, the cornered officials announce that “General Kijé” has, unfortunately, died. A lavish funeral is held, with full military honours. The parsimonious tsar demands the return of Kijé's fortune, but is told by the courtiers that Kijé has spent the money on high living—in fact, they have stolen it. The tsar denounces Kijé as a thief, and posthumously demotes him from general to private.

Trad. arr. Roberts; *Come Landlord Fill The Flowing Bowl*:

Brass players have traditionally loved to whet their whistle, often marking their scores with the number of pints it is safe to drink before playing it!

Come landlord fill the flowing bowl until it doth run over.
Come landlord fill the flowing bowl until it doth run over.
For tonight we'll merry merry be, for tonight we'll merry merry be
For tonight we'll merry merry be, tomorrow we'll be sober.

The song has been a favourite of college glee teams for two centuries, and it appears in numerous college songbooks and similar collections - and is a great way to take us to our interval **Vivaldi's Concerto in F Major** is well known as 'Autumn' from the celebrated Four Seasons and is a brilliant way to start the second half after the libations of the interval: Harvest celebrations herald the coming of Autumn as the peasants take part in a joyous Bacchanalian revel. The more they drink, the more they stumble, hiccup and finally lie down to sleep. The soloist's music is by turns merry, fiery, inebriated, and exhausted. The slow movement is a hushed lullaby for the drunken, sleeping merrymakers that features shifting harmonies. In the final movement, everyone gathers for the hunt, one of Vivaldi's most richly descriptive movements. We hear the hunting horns, barking dogs, and the pursuit and capture of the quarry.

It makes a wonderful introduction to **Tchaikovsky's Seasons**:

September - *Hunt*
October - *Autumn's Song*
November - *On the Troika*
December - *Yuletide*

Separating the two is **Gabriel Fauré's Pavane**, which is full of grace, and refinement. A perfect rest after the intoxication of Vivaldi's revel. Originally conceived for full orchestra it has been transcribed for many instrumental groups.



CONNAUGHT BRASS
Winners of the Inaugural Philip Jones International Brass Ensemble Competition and the Royal Overseas League Competition, Connaught Brass seek to redefine how brass chamber music is perceived. Blending a deep respect for the genre's rich heritage with a fresh, youthful perspective, their performances are not only marked by vibrance and boldness, but with warmth and approachability, reflecting the strong camaraderie at the heart of the ensemble. Through brand-new commissions, audience-favourite arrangements and a commitment to originality, Connaught Brass breathe new life into tradition, offering a unique and engaging concert experience with the ultimate goal of bringing brass chamber music to the forefront of today's musical world.
The Connaughts have shared their music-making widely across the UK and Europe at venues including London's Wigmore Hall, the Lucerne Festival, De Doelen Rotterdam, Società Filarmonica Trento, Snape Maltings, Kings Place, St George's Bristol, Hidden Doors Arts Festival Edinburgh and Music for Wexford Ireland. Additional highlights include performing live on radio from the Concertgebouw's Spiegelzaal and regularly on BBC Radio 3's In Tune programme. The 24/25 season will see the group make debut performances at the Barbican Centre in London and in Wales at Cowbridge Music Festival, return to Ferrandou Musique Festival in France and undertake an exciting collaboration project with pianist Zeynep Özsuca, alongside an extensive performance schedule across the rest of the UK.
In previous years, the quintet have become artists of the Tillett Trust, City Music Foundation, Kirkman Concert Society and Britten Pears Chamber Music Residency. They also take great pride in undertaking masterclasses at conservatoires and education work in primary and secondary schools across the UK and Europe, including that supported by the Cavatina Chamber Music Trust and the Musicians Company.
Having been principal players and members of the European Union Youth Orchestra, Gustav Mahler Jugendorchester and National Youth Orchestra of Great Britain, members of Connaught Brass perform regularly on the professional orchestral circuit. This includes playing with the London Symphony, Philharmonia, Royal Philharmonic, BBC Symphony, BBC Philharmonic, London Sinfonietta, Royal Opera House, English National Opera, Opera North, Welsh National Opera and Ulster Orchestras, as well as recording with and supporting artists such as Bruno Mars, The Jonas Brothers, Stormzy, Lil' Nas X, Jamie Cullum, Rag'n'Bone Man, Dave, Giggs and Gregory Porter.

Thursday 14 November, 19.30
St John's Church
Spencer Hill, SW19 4NZ

Piano Recital
STEVEN OSBORNE



“Osborne’s sensitivity, buoyancy and sheer range of subtle colours ensured the piece delivered a hefty emotional wallop.”
THE SCOTSMAN REVIEWS STEVEN OSBORNE’S RAVEL, APRIL 2024

With thanks to Stephen and Catherine Nelson for sponsoring this event.

Robert Schumann (1810-1956)	<i>Arabesque, Op.18</i>
Claude Debussy (1862-1918)	Four movements from Children's Corner Suite
Debussy	Two Arabesques
Robert Schumann	<i>Kinderszenen</i> (Scenes of Childhood) Op 15
	INTERVAL
Marion Bauer (1882-1955)	From the New Hampshire Woods op.12 no.1 <i>White Birches</i>
Meredith Monk (b. 1942)	<i>Railroad</i>
Frederic Rzewski (1938-2021)	<i>Winnsboro Cotton Mill Blues</i> from Four North American Ballads for Piano
Steven Osborne	Improvisation
Keith Jarrett (b. 1945)	<i>My Song</i> trans. Osborne
George Gershwin (1898-1937)	<i>“I Loves You”</i> from <i>Porgy and Bess</i> arr. Bill Evans, trans. Osborne
Oscar Peterson (1925-2007)	<i>Indiana</i> trans. Osborne

Robert Schumann: Arabesque, Op. 18

In the autumn of 1838 Robert Schumann moved from his native Leipzig to Vienna to find a publisher and a sympathetic public for his piano compositions. The public he hoped to attract in his year in the Austrian capital was a public of the fair sex, to whom he directed his “little rondo” Op. 18, “written for the ladies,” as he put it. Robert was at the time engaged to Clara, fiercely opposed by Clara’s father, and this work was composed during three years of separation while Clara was on tour. This exquisite work must be a love letter to Clara: the main theme hangs upon the notes C and A and might be interpreted as the spelling of “Clara” using the musical alphabet.
He called it *Arabesque*, perhaps in reference to the gently swirling curves and flowing, intertwined lines of the piano texture in the work’s opening theme. Structured in alternating sections of recurring refrain and contrasting episodes in an A-B-A-C-A pattern, the work begins with a section of whispering small phrase fragments in an utterly pure and chaste C major. Two episodes of a more serious character in the minor mode offer alternative heart fodder for the heaving breast, the first filled with longing, the second (surprise, surprise) a pert little march. Could Schumann ever the resist the urge to march? This elegant little miniature concludes with a typically Schumannesque postlude, a wistful daydream that in its final phrase wakes up to remember the delicate motif of the work’s opening bar.

Claude Debussy: Children’s Corner Suite

Debussy composed the **Children’s Corner Suite** between 1906 and 1908. He dedicated the suite to his daughter, Claude-Emma (known as “Chou-Chou”). She is described as a lively and friendly child who was adored by her father. She was three years old when he dedicated the suite to her in 1908. The dedication reads: “*A ma chère petite Chouchou, avec les tendres excuses de son Père pour ce qui va suivre, C. D.*” (To my dear little Chouchou, with tender apologies from her father for what follows). The suite is in six movements, each with an English-language title. This choice of language is most likely Debussy’s nod towards Chou-Chou’s English governess.

1. *The Snow Is Dancing* portrays muted objects seen through falling snow and calls for the melody to be divided between two hands playing in a precise semi-detached way.

2. *Jimbo’s Lullaby* describes the elephant, Jumbo, who came from the French Sudan to live in the *Jardin des Plantes* in Paris around the time of Debussy’s birth. The misspelling “Jimbo” betrays the Parisian accent which often confuses the pronunciation of “um” and “un” with “im” and “in”. It is a beautiful lullaby with some dark moments and whole-tone passages in the middle.

3. *Serenade for the Doll* describes a porcelain doll and is composed in the Chinese pentatonic scale, with the instruction that it should be played entirely with the soft pedal.

4. *The Little Shepherd* depicts a shepherd and his flute, with three solo episodes, each with its own commentary involving different modes and dissonances.

Debussy’s **Two Arabesques** are among his earliest works, little miracles of his first encounters with impressionism, a form that plays with rapidly shifting harmonies that entwine with each other. In the first, Debussy uses triplets, polyrhythms, and alternation between the hands to create this spiralling, ornamental effect. In addition, Debussy enhances the music with unusual chord combinations, ambiguous tonalities, and unresolved chords. The second calls for a lightness of touch to bring out the balletic qualities of the piece.

The first half of this recital continues in the realm of childhood, with Schumann’s *Kinderszenen* (*Scenes of Childhood*), a selection of 13 short pieces that the composer selected from the thirty

that he wrote. He told Clara, by now his young wife, that the “thirty small, humorous things” were inspired by her comment that he sometimes seemed “like a child”....” more cheerful, gentler, more melodic” than his earlier works.” The movements are: *Of Foreign Lands and Peoples, A Curious Story, Blind Man’s Bluff Pleading Child, Quite Happy, An Important Event, Dreaming, At the Fireside, Knight of the Hobby-Horse, Almost too Serious Frightening, Child Falling Asleep, The Poet Speaks*

The second half of the recital reflects Steven Osborne’s fascination with Jazz and his skill in improvisation:

Marion Bauer was an American composer, teacher, writer and music critic. ‘**White Birches**’ is the first of three short impressionistic pieces under the title **From the New Hampshire Woods**, reminiscent of a delicate Chopin prelude.

Meredith Monk is a composer/performer born in New York, and Railroad [Travel Song] is in her minimalist style. The syncopated and steady rhythm paints the emotional sound world of the effect of the wheels rolling along the track; the piano is instructed to be played ‘flatly’, in a non-musical way, representing the mechanical repetitiveness of its motion.

Frederic Rzewski’s **Winnsboro Cotton Mill Blues** again represents the mechanical world of the cotton mills, beginning with the thunderous sound of a gigantic South Carolina cotton mill, and depicts a scene of the 1930s when workers at the textile mill began singing lyrics to reflect the hardship of factory labour and to promote camaraderie. Rzewski makes use of this tune while asking for unconventional piano techniques to imitate the sounds of the mill – this includes the pianist pounding the keys with his palms and arms to achieve this!

Steven Osborne completes his programme with his tributes to hugely influential figures of the jazz world, namely **George Gershwin’s** wonderful aria “I Loves You” from his opera *Porgy and Bess*, and the spectacular pianist **Oscar Peterson’s**, and *James F Hanley’s* early Dixieland standard, a favourite of Louis Armstrong, *Back Home again in Indiana*.



STEVEN OSBORNE OBE
Steven Osborne’s musical insight and integrity underpin idiomatic interpretations of varied repertoire that have won him fans around the world. The extent of his range is demonstrated by his 41 recordings for Hyperion, which have earned numerous awards, and he was made OBE for his services to music in the Queen’s New Year Honours in 2022.

A thoughtful and curious musician, he has served as Artist-in-Residence at Wigmore Hall and is often invited to curate festivals, including at Antwerp’s DeSingel, Bath International Music Festival and for Antwerp Symphony Orchestra. The Observer described him as ‘a player in absolute service to the composer’.

He has a lifelong interest in jazz and often improvises in concerts, bringing this spontaneity and freedom to all his interpretations. He performed Gershwin’s Rhapsody in Blue at the 2024 BBC Proms and tours the US with a recital programme that includes his own jazz transcriptions and improvisations.

His second BBC Proms performance was of Messiaen’s *Turangalila-Symphonie* with the BBC Philharmonic under Nicholas Collon. Other performances in the 2024–25 season include Ryan Wigglesworth’s *Piano Concerto*, with the composer conducting Tampere Philharmonic Orchestra, Britten with Deutsche Radio Philharmonie, and a recital at the Aspen Festival. He also tours the US in a duo with violinist Benjamin Beilman.

Osborne has performed in the world’s most prestigious venues, including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall and Kennedy Center Washington, and is a regular guest at both Lincoln Center and Wigmore Hall. He has worked with major orchestras around the globe, most recently Czech Philharmonic/Bychkov, Israel Philharmonic/Petrenko, Dresden Philharmonic/Runnicles, Seattle Symphony and Philharmonia/Rouvali, Deutsches Symphonie Orchester Berlin, Oslo Philharmonic, London Symphony, Yomiuri Nippon Symphony and Seattle Symphony.

He has been a Hyperion recording artist since 1998, with releases spanning Beethoven, Schubert, Ravel, Liszt, Stravinsky, Prokofiev, Rachmaninov, Medtner, Messiaen, Britten, Tippett, Crumb and Feldman. His most recent addition, at the end of 2023, was Debussy’s *Études* and *Pour le piano*, given five stars by BBC Music Magazine and described as ‘full of superlatives’. In 2024 he returns to the studio to record two-piano repertoire by Schubert, Schumann and Brahms with Paul Lewis.

Osborne was born in Scotland and studied at St Mary’s Music School in Edinburgh and the Royal Northern College of Music. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of the Lammermuir Festival and was elected a Fellow of the Royal Society of Edinburgh in 2014.



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EARLY MUSIC ENSEMBLES
MAX BARLEY, *directing
from the keyboard*
DAISY LIVESEY, *Soprano*
FLORIAN STÖRTZ,
Bass-Baritone
IMOGEN WHITEHEAD,
Trumpet



Johann Sebastian Bach (1685–1750) Cantata BWV 82 ‘Ich habe genug’
Johann Sebastian Bach Cantata BWV 51 ‘Jauchzet Gott in alle Landen’

Johann Sebastian Bach

Working for Leipzig’s Thomaskirche and Nikolaikirche, it was part of Bach’s job to perform a church cantata every Sunday and holiday, conducting soloists, the choir and orchestra as part of the church service. In his first years in Leipzig, starting after Trinity of 1723, Bach regularly composed a new cantata every week, although some of these cantatas were adapted (at least in part) from work he had composed before his Leipzig era. Works from three annual cycles of cantatas for the liturgical calendar have survived. These relate to the readings prescribed by the Lutheran liturgy for the specific occasion.

Cantata BWV 82 ‘Ich habe genug’

Aria: *Ich habe genug* (I have enough)
Recitative: *Ich habe genug* (I have enough)
Aria: *Shlummert ein, ihr matten Augen* (Fall asleep, you weary eyes)
Recitative: *Mein Gott! wann kommst das schöne: Nun!* (My God! When will the lovely ‘now!’ come)
Aria (Vivace): *Ich freue mich auf meinen Tod* (I look forward to my death)

The *solo cantata Ich habe genug (I have enough)* was composed for the Feast of the Purification on 2nd February 1727. It was performed on that occasion by a bass singer with a solo oboe, strings and continuo, but like many works of Bach, it went through several revisions, most likely reflecting the soloist he had available at the time.

Its three arias reject worldly fortunes and express serenity as they anticipate death. In the opening aria, “Ich habe genug,” a gentle pulsing in the strings supports an elaborately ornamented oboe line as it weaves around the voice. The middle aria is a beautiful lullaby in rondo form for the solo singer with strings and continuo, “Schlummert ein, ihr matten Augen” (“Go to sleep, you weary eyes”). There follows a recitative that ends in a brief *adagio* arioso in C minor bidding farewell to the world: “Welt! gute Nacht” (“World! good night”). The cantata then concludes with a lively aria in C minor, “Ich freue mich auf meinen Tod” (“I rejoice at my death”), in which the soloist sings spirited semi-quaver melismas on the word “freue” (“rejoice”).

Cantata BWV 51 ‘Jauchzet Gott in alle Landen’

Bach composed the church cantata *Jauchzet Gott in allen Landen (Exult in God in every land)* in Leipzig. The work is Bach’s only church cantata scored for a solo soprano and trumpet. He composed it for general use in other words not for a particular date in the church calendar, although he used it for the 15th Sunday after Trinity.

Bach structured the work in five movements, with the solo voice accompanied by a Baroque instrumental ensemble of a virtuoso trumpet, strings and continuo.

Aria: *Jauchzet Gott in allen Landen* (Exult in God in every land)
Recitative: *Wir beten zu dem Tempel an* (We pray at your temple)
Aria: *Höchster, mache deine Güte* (Highest, renew Your goodness)
Chorale: *Sei Lob und Preis mit Ehren* (Glory, and praise with honour) is a choral fantasia
Alleluia – The chorale leads without a break to a concluding fugal *Alleluia* with the trumpet, bringing the cantata to a festive close.

While the outer movements with the trumpet express extrovert jubilation of God’s goodness and his wonders, the central introspective aria, accompanied only by the continuo, conveys a “profound expression of commitment to God”. He set the closing chorale as a choral fantasia: the soprano sings the unadorned melody to a trio of two violins and continuo leading to an unusual festive fugal *Alleluia*, in which the trumpet joins.



MAX BARLEY *director*
was a chorister at King’s College, Cambridge and Organ Scholar at St John’s College, Oxford. He studied conducting on a scholarship at the Stiftung Maximilianeum in Munich. Max gained a Distinction in his Masters in Choral Conducting at the Royal Academy of Music under Patrick Russill, and Organ with David Titterington. He is a Fellow of the Royal College of Organists. Max now pursues a busy career as a freelance choral conductor. In addition to his role of Musical Director with Eltham Choral Society and Guildford Chamber Choir, Max is Director of Music at Holy Trinity Church, Sloane Square, where he directs the amateur and professional choirs, including “Songs and Soup” which he founded, and for which he was named Community Hero at the Chelsea Awards in 2023. Max was Director of Music at St Mary’s, Wimbledon from 2011 to 2022. In 2021 and 2022 he was director of the Berlin Radio Choir’s Liederbörse, and conducted two of their concerts in the Berlin Philharmonie. Max is also Chorus Master for Opéra de Bauge in France. Upcoming performances include Handel’s *Messiah* and Britten’s *St Nicolas*, and directing Holy Trinity’s professional choir live in the studio on Radio 3 on Petroc Trelawny’s Christmas Morning show.



FLORIAN STÖRTZ *bass-baritone*
Florian’s 24-25 season sees important débuts singing Bach and Charpentier with the Monteverdi Choir under Christophe Rousset, Bach *Weihnachtsoratorium* with the Scottish Chamber Orchestra under Václav Luks, Berlioz *L’Enfance du Christ* with the NFM Wrocław Philharmonic under Paul McCreeh and Bach *B Minor Mass* with The English Concert directed by Kristian Bezuidenhout. A current Rising Star of the Enlightenment his many forthcoming engagements with the ensemble include a European tour of the *Matthäus-passion* under Jonathan Cohen. He will record his début recital disc with pianist Aleksandra Myslek for Delphian.
Florian recently sang Bach’s *Weihnachtsoratorium* with the OAE under Masaaki Suzuki and Handel Esther at London Handel Festival with Laurence Cummings. His recording of Duruflé’s *Requiem* with the Choir of Trinity College, Cambridge and Stephen Layton is released by Hyperion.
He has given recitals in Leeds with Graham Johnson, *Zell am See* with Helmut Deutch, a German song programme at Carnegie Hall with Renée Fleming’s SongStudio and French song recitals at Salle Cortot, Paris and Wigmore Hall. He also presented Handel and Purcell at the Händel-Festspiele Halle.
Florian is an alumnus of the Royal Academy of Music and the Britten Pears Young Artist Programme and receives generous support from the City Music Foundation. Having enjoyed his upbringing in the vocal music environment around Trier Cathedral, Germany he is now based in London. As a trained physicist Florian is passionate about the intersection of science and music.



DAISY LIVESEY *soprano*
is living and studying in London. She is an oratorio singer supported by the Josephine Baker Trust, with recent solo engagements including Bach *St Matthew Passion* (under Jonathan Willcocks with Canzona as part of Leith Hill Music Festival), Bach *St John Passion* (under Tom Hammond-Davies with Oxford Bach Soloists at Edington Priory) and Mendelssohn’s *Elijah* (under Max Barley at Holy Trinity, Sloane Square) Daisy was a soloist and chorus member of Hampstead Garden Opera’s sold-out production of *The Fairy Queen* in April 2024.
Daisy is in her fourth year as an undergraduate soprano at the Royal Academy of Music and is taught by Alex Ashworth and Iain Ledingham. She has a passion for early music and has been a regular contributor to the Bach series concerts at RAM working with John Butt, Eamonn Dougan, and Philippe Herreweghe as a choir member and soloist. During the Academy’s Bicentenary, Daisy was a soprano soloist in Purcell’s *The Fairy Queen* directed by Laurence Cummings.



Friday 15 November, 20.00
Upper Hall, Sacred Heart Church
Edge Hill, SW19 4LU

Jazz evening: **THE RONNIE SCOTT STORY**

**THE RONNIE SCOTT'S
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JAMES PEARSON: *piano*

ALEX GARNETT: *saxophone*

CHRIS HIGGINBOTTOM:
drums

SAM BURGESS: *bass*

NATALIE WILLIAMS: *vocals*

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“Marrying vision and sound comes *The Ronnie Scott's Story*, recounting the blazing trajectory of the legendary jazz shrine with a creative combo of live band action, natty narratives and rare archival footage”

JAZZWISE MAGAZINE



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Early Music Ensemble
LA GUIRLANDE

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flute
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GUILLARMO TURINA,
baroque cello
LAURA GRANERO,
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PART ONE

HAYDN IN ESTERHAZY (1761-1790)

Divertimento No.2 in G major, Hob. IV:7

Trio for baryton, viola and violoncello in C major, Hob. XI:109 Arrangement for flute, violin and violoncello in D major. Bonn, 1803-4

Divertimento No.5 in A major, Hob. IV:10

Trio for baryton, viola and violoncello in C major, Hob. XI:110 (Arrangement for flute, violin and violoncello in D major)

Trio for baryton, viola and violoncello in A major, Hob. XI:103 Arrangement for flute, violin and violoncello in C major

For 30 years Haydn (1732-1809) served as Kapellmeister at the Esterhazy court in the backwaters of rural Hungary. His Patron, Prince Nikolaus, was a musical connoisseur who had assembled the finest orchestra in Europe. He was an accomplished player on the baryton and Haydn composed a flood of music, more than 200 works, for him to play. But Haydn felt trapped, distanced from musical developments elsewhere, isolated and lonely “so I was obliged to develop my imagination.”

Divertimento No.2 in G major, Hob. IV:7

1. *Allegro* (G major) 2. *Adagio* (G minor) 3. *Allegro* (G major)

Trio in C major, Hob. XI:109

1. *Adagio* (C major) 2. *Allegro* (C major) 3. Minuet (C major) – Trio (minor)

Divertimento N.5 in A major, Hob. IV:10

1. *Andante con espressione* 2. *Adagio* 3. *Tempo di Menuetto*

Trio in C major, Hob. XI:110

1. *Moderato* 2. Minuet – Trio 3. Finale: *Presto*

Trio in A major, Hob. XI:103

1. *Moderato* 2. Minuet – Trio 3. Finale

Divertimento N.4 in G major, Hob. IV:9

1. *Adagio* 2. *Scherzo* - Trio
3. *Finale: Presto*



In 1761, the Viennese composer Joseph Haydn came into service at the court of the Esterházy family, one of the richest and most influential of the Austria-Hungarian empire. Haydn would spend most of his professional career working for almost 30 years for who would end up being his main patron, Prince Nikolaus I Esterházy, nicknamed “The Magnificent” due to the huge amount of money and resources he put aside for organising different kinds of spectacles and entertainments. The fact that Haydn was receiving the third highest salary at the court – only behind the property administrator of the family and Nikolaus’ personal physician - speaks volumes of just how important the Prince considered these types of events.

During this period, Haydn was in charge of composing music for each and every one of the celebrations taking place at the palace, as well as conducting the court orchestra and performing concerts of chamber music, either with members of the orchestra or with members of the family. Prince Nikolaus himself participated in these daily chamber concerts, in which he played a bowed stringed instrument known as the baryton, an instrument from the family of the viola da gamba which had gained a certain popularity in the second half of the 18th Century. Haydn wrote as many as 175 works for this instrument, 126 of which are trios for baryton, viola and violoncello.

Due to the gradual fall of use of the baryton and probably to a commercial interest, Haydn adapted several of the mentioned trios into works for flute, violin and violoncello. The arrangement of these works, both his own and by other composers, to different formations was a regular practice of the period. Furthermore, since both the flute and the violin were star instruments during the 18th Century amongst amateur musicians, this reinforces the idea of the search for a commercial revenue of these arrangements.

Three of the trios we present to you today – the Hob. XI – belong to a collection published in Bonn by N. Simrock in 1803/04, consisting entirely of arrangements of trios for baryton. Regarding the *Divertimento* Hob. IV, these were commissioned by the London publisher William Foster in 1794. This collection, whose fame all around Europe is reflected in the numerous re-editions printed in different European cities, are made up of a mixture of arrangements of arias, choruses and balleti of different operas by Haydn, trios for baryton, and movements specially composed for the occasion. In

this concert we will hear arrangements of operatic numbers such as the aria “Se la mia Stella” from *Il mondo della luna* (first movement of the *Divertimento* in G major, Hob IV:7); the *balletto* preceding that aria (third movement of the *Divertimento* in A Major, Hob. IV:10) and the arrangements of various movements of the Trio 97 in D Major, Hob XI:97 for baryton, viola and violoncello (*Divertimento* in G Major, Hob IV:9).



LA GUIRLANDE

Founded by Luis Martínez Pueyo during his stay at the renowned *Schola Cantorum Basiliensis*, La Guirlande is one of the most versatile ensembles specialising in historically informed performance of 18th and 19th century music.

La Guirlande’s repertoire is centred in 18th and 19th century music where the flute plays a fundamental role: from the flute sonata – with obbligato harpsichord or pianoforte, as well as basso continuo – to the solo concerto, including all kinds of combinations of chamber music. Furthermore, the use of either original period instruments or their replicas, as well as thorough historical research on performance practice from a variety of treatises and sources, mark La Guirlande’s main purpose: to achieve a performance of the repertoire as near to the original idea of each composer as possible.

La Guirlande is formed by renowned musicians, both nationally and internationally, in the field of historically informed performance. They have studied in some of the most important European schools for early music (Schola Cantorum Basiliensis, Conservatoire National Supérieur de Musique et de Danse de Paris, Koninklijk Conservatorium den Haag), and all of them play in renowned ensembles and orchestras, both nationally and internationally. From its foundation, La Guirlande has taken part in festivals such as Freunde Alter Musik Basel, Festival Internacional de Santander, Quincena Musical de San Sebastián, Festival de Música Antigua de Úbeda y Baeza, Festival de Música Antigua de Sevilla, Festival Internacional de Arte Sacro de la Comunidad de Madrid, Semana de Música Antigua de Álava, Festival de Música Antigua de Peñíscola, Festival de Besançon – Montfaucon, Festival Fora do Lugar, Festival Baroque Vivant Basel, Festival de Música Barroca de Albacete, Festival de Música Antigua de Casalarreina, Clásicos en Verano de la Comunidad de Madrid, Ciclo de Conciertos de Orgao Vila Nova de Famalicão e Santo Tirso, and Festival 5 Segles de Música a l’Eliana, among others. In addition, La Guirlande organizes the Festival de Música Antigua de Épila.

The ensemble La Guirlande takes its name from one of the god Apollo’s most important symbols, sign of glory and recognition in arts, wisdom and the games.

PART TWO

HAYDN LONDON (1791-1792 and 1794-1795))

Trios for traverse flute, cello and fortepiano:
No 29, Hob XV 15 / No 30 Hob XV 17 / No 28 Hob XV 16

Variations in F minor, Hob.XVII for solo pianoforte

Trio Nr. 29 in G Major, Hob. XV:15
1. *Allegro* 2. *Andante* 3. *Finale Allegro moderato*

Trio Nr. 30 in F Major, Hob. XV:17
1. *Allegro* 2. *Tempo di menuetto*

Variations in F minor, Hob. XVII:6

Trio Nr. 28 in D Major, Hob. XV:16
1. *Allegro* 2. *Andantino più tosto allegretto* 3. *Vivace assai*

Following the death of Prince Nikolaus in 1791 he was succeeded by his son Anton who, wanting to economise, disbanded the orchestra. Haydn was free to accept an invitation to London where he enjoyed immense fame and success as a freelance musician and composer. The Trios for flute, cello and fortepiano by J. Haydn
London, with its majestic river Thames flowing through it, was one of the most important musical centres of Europe. Throughout the 18th Century, the city experienced a remarkable growth. The many people who had moved to London for commerce, work or business purposes was a factor which led to its rapid development as a bustling city. Moreover, Britain’s victory in the Seven Years’ War offered vast new markets for British commerce, thus leading to an ever-increasing prosperity to the city.

It is in this context that London attracted many musicians from all over Europe who were looking to make a place for themselves in the intense musical life of the capital city. Such musical life is reflected in the enormous quantity of music printed by editors who had set up their base in London, only comparable in size to that of Paris, Amsterdam or Vienna. This clearly shows the market there was for these scores, purchased mainly by amateur musicians belonging to the wealthy upper classes, from merchants and businessmen to members of the nobility.
In November, 1789, John Bland, one of the three most important music publishers in London, travelled to Esterhaza, where he met Joseph Haydn. In this encounter Haydn undertook to write for Bland three works which we can hear in the programme we present today, two of which (the trios Hob. XV, 16 in D Major and Hob. XV, 15 in G Major) would be published in the summer of 1790, leaving the third (Hob. XV, 17) to be published shortly afterwards.
The distinctive feature within these works comes from the fact that, of the 45 trios for piano composed by Haydn, only the three we present here are written for piano, flute and cello, the other 42 being intended for piano, violin and cello. In fact, in a letter written by Haydn on the 11th January 1790, he mentions Bland commissioning from him several piano sonatas whose accompaniment was intended for violin (instead of flute) and cello. We do not know the reasons he might have had for substituting the violin for the flute. However, we can only speculate that the possibility that the reputation the flute had gained amongst amateur musicians throughout Europe could have played a decisive part in this final choice, since it was precisely for this market music was intended. A market that, in spite of its amateur character, has produced true musical gems such as the ones we will hear presently.



LUIS MARTÍNEZ PUEYO
Born in Zaragoza in 1988, he completed his Bachelor of Music degree in flute at the Conservatorio Superior de Música de Aragón and then began his traverso studies at the Escola Superior de Música de Catalunya (ESMUC) with flautist Marc Hantaï, with whom he studies later at the Schola Cantorum Basiliensis. At the same time, he attended regular classical and romantic flute classes in Paris, with flautist Amélie Michel (CNSMD Lyon). He broadened his studies (both in Traverso and Chamber Music) studying with Barthold Kuijken, Wilbert Hazelzet, Kate Clark, Rachel Brown, Lisa Beznosiuk, Ashley Salomon, Valérie Balssa, Agostino Cirillo, Hopkinson Smith, Jesper Christensen, Olivier Baumont, Kristian Bezuidenhout, Manfredo Kraemer, François Fernandez, Amandine Beyer, Leila Schayegh and Emmanuel Balssa.
Founding member and artistic director of La Guirlande Luis Martínez has won several international competitions with this group, such as the XVIII Biagio-Marini Wettbewerb and the V Concurso Internacional de Música Antigua de Gijón. In September 2018 he also won 2nd prize at the 3rd International Berlin Bach Competition with the ensemble Cardinal Complex Quartet.
Luis Martínez has played in many orchestras and ensembles such as Orchestra of the Age of Enlightenment, Les Musiciens du Prince Monaco, Collegium 1704, Il Gardellino Orchestra, Bach Akademie Luzern, Ensemble Cristofori, The Bach Kollektiv, Forma Antiqua, Ensemble Los Elementos, Los Mvicos de Sv Altea, Orquestra Barroca Catalana, Ensemble Phaedrus, Chiave d’Arco Barockorchester, Cardinal Complex and Svapinga Consort, playing in important concert halls in Spain, France, Germany, Switzerland, Austria, Holland, Portugal, Poland, Latvia, Estonia and Scotland. Luis Martínez has recorded albums for labels such as Decca, Glossa, Passacaille, Vanitas, Coviello Classics and Orpheus Classical.
Luis Martínez is also traverso teacher at ESMUC (Escola Superior de Música de Catalunya), and artistic director of the Festival de Música Antigua de Épila.



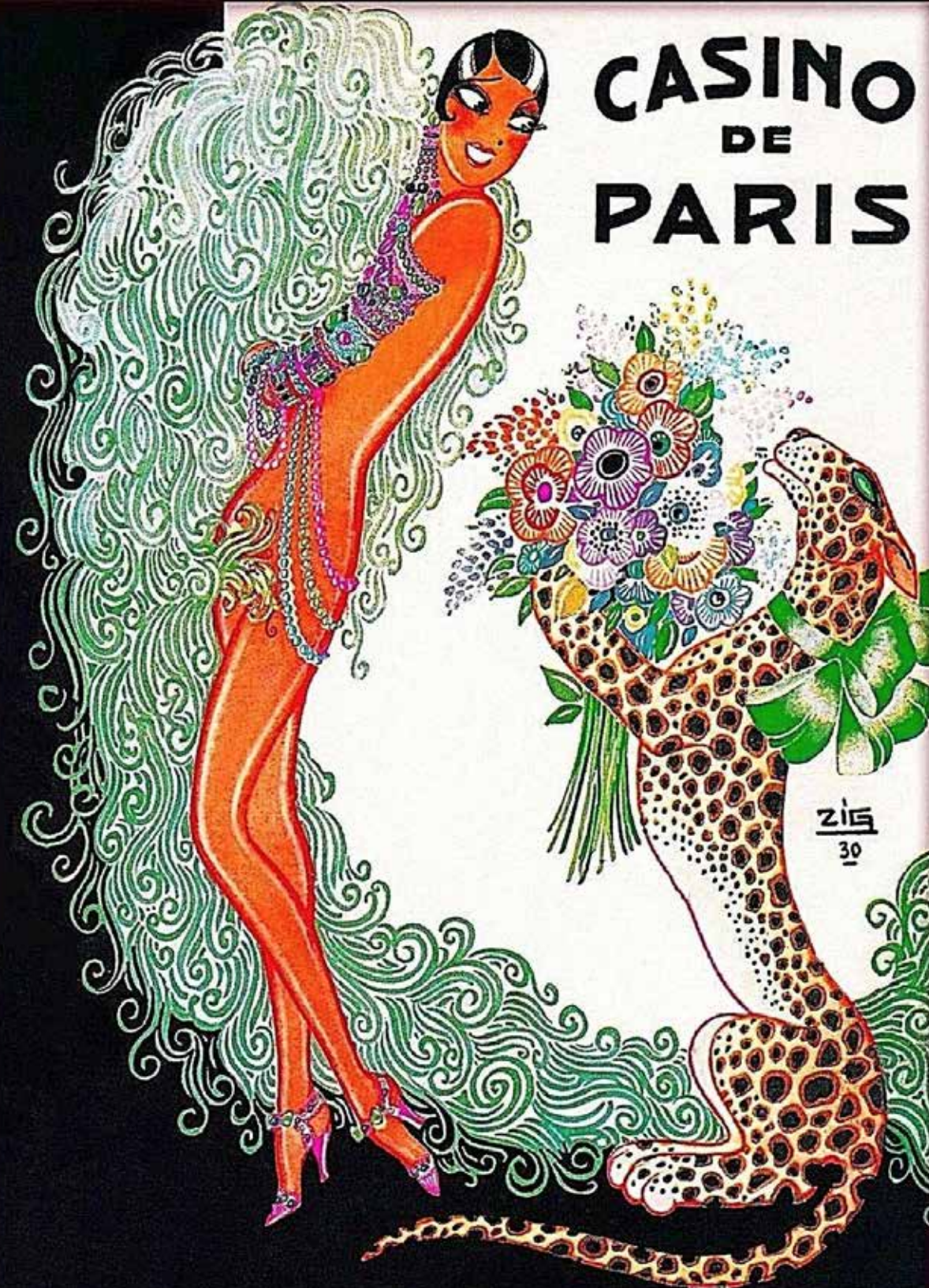
SERGIO SUÁREZ
is a violinist from Madrid specialized in historically informed performance. Member of the Trifolium quartet with which he has recently recorded *J. P. Almeida Mota. String Quartets Op. 4*. Founder of the group Orpheus Musicus, with which he has released Musica Scotica dedicated to English, Scottish and Irish music of the 17th and 18th centuries.
He graduated in violin at the Conservatorio Superior de Castilla y León (Salamanca) with Marc Oliu, after having completed his previous stages with Víctor Ambroa, in Madrid. Attracted by the baroque violin from a very young age, he began his career with this instrument under the guidance of Pedro Gandía and numerous encounters with renowned musicians such as Enrico Gatti, Amandine Beyer or Sophie Gent. Finally he obtained a Master in Early Music Performance at ESMUC-UAB (Barcelona) with Manfredo Kraemer and furthered his studies at the Conservatory of Novara (Italy) with Olivia Centurioni. He has been a scholarship holder at the Early Music Course of Vannes (France) and at the Orchestral Performance Course of the Academy of Montis Regalis (Italy).
Since 2018 he has been playing with the Innsbrucker Festwochenorchester (Austria) conducted by Alessandro de Marchi. He also plays regularly with groups and ensembles such as Forma Antiqua, Concerto 1700, Orquestra Barroca de Casa da Música (Porto), La Guirlande or Nereydas. In these years he has had the pleasure of playing for musicians such as Enrico Onofri, Andrea Marcon, Fabio Biondi, Lawrence Cummings, Jacques Ogg or Dmitri Sinkovsky.
He plays an original 18th century anonymous violin of Austrian origin and a bow by Fausto Cangelosi.



GUILLERMO TURINA
Guillermo began his cello studies at the age of 3 with teacher Arantza López, following the Suzuki method. He entered the Conservatorio Superior de Música de Aragón, where he studied for his Bachelor of Music degree, specializing in the cello, under the tuition of Angel Luis Quintana, Maite García and David Apellániz. He also attended musical courses with Jaap ter Linden, Anner Bylsma and Pieter Wispelwey. He then studied a Master of Music Degree in Orchestral Performance, in the Barenboim-Said Foundation in Sevilla, as well as the diploma of the Formation Supérieure au métier de l’orchestre classique et romantique in Saintes, under the tuition of Hillary Metzger and Christophe Coin. He broadened his studies in the Escola Superior de Música de Catalunya, specializing in the Baroque cello, with Bruno Cocset, Emmanuel Balsa, Andrew Ackerman and Emilio Moreno.
During his career he has played as principal cello in orchestras such as the Orquestra Barroca Catalana, Nereydas and the European Union Baroque Orchestra, where he has worked with masters such as Philippe Herreweghe, Mark Minkowski, Jordi Savall, Rachel Podger and Lars Ulrik Mortensen. As a soloist he has played both solo recitals and orchestra concerts in various concert halls throughout Spain, Portugal, France, Belgium, Luxembourg, Germany, México and Argentina.
His work as a musicologist has resulted in two publications: the critical editions and study of the cello methods written in Spain at the end of the 18th century, by SEPTENARY editions, and the book *La música en torno a los hermanos Duport* in the catalogue of Editorial Arpeggio in Sant Cugat (Spain). His CDs *Francesco Supriani: Principles to learn to play the cello* and *Giacomo Facco. Master of kings* with soprano Eugenia Boix and harpsichordist Tomoko Matsuoka, and Les frères Duport: *The Paris Sonatas* with lutenist Manuel Minguiellón, have been published in the Dutch label COBRA records.



LAURA GRANERO
is a Spanish pianist, fortepianist, harpsichordist, and musicologist. Inspired by performers from the past, she combines a multi-instrumental profile (fortepiano, harpsichord, piano) with the reintegration of practices such as transcription, improvisation, and composition. As a researcher, she specializes in 19th-century performance practice. She is particularly interested in the piano school of Clara Schumann, historical recordings and piano rolls, as well as exploring vocality in the (forte) piano. Laura is especially committed to the visibility of women performers and composers from the past. She is the Artistic Director and Founder of the FANNY DAVIES Ensemble. The ensemble, co-directed with Sebastian Bausch, collaborates with important experts in HIP and early recordings such as Emily Worthington, Kai Köpp, Aldo Mata, Clive Brown, Johannes Gebauer, among others. She has recorded as a soloist Robert Schumann’s *Concerto* and Clara Schumann’s *Trio* in a project with the Anima Eterna orchestra, as well as several albums. She maintains an active international schedule that has taken her to some of the most important festivals and venues in Europe (Concertgebouw Brugge, Utrecht Early Music Festival, Santander Festival, San Sebastián Quincena, La Chaise-Dieu Festival, National Auditorium of Madrid, Juan March Foundation, Musiikkitalo in Helsinki...). Her work as a researcher and fortepiano professor regularly leads her to be invited to give lectures across Europe, America, and Australia at some of the most renowned higher education institutions today. She is co-artistic director of the association La Nouvelle Athènes in Paris and the Notre Temps project in Spain. She also coordinates Fanny’s Salon, a project supporting women in the classical music industry.



Sunday 17 November, 19.00
 Trinity Church
 Mansel Road, SW19 4AA

A Night with 'JOSÉPHINE'

CASSIOPEIA BERKELEY-
 AGYEPONG 'Josephine'
 with COUNTERPOISE

YSHANI PERINPANAYAGAM

piano, music director and
 composer/arranger

AMY GREEN saxophones

DEBORAH CALLAND
 trumpet

ANDREW CONNINGTON
 trombone

Text by CASSIOPEIA
 BERKELEY-AGYEPONG
 Directed by EMILY LING
 WILLIAMS

with new scores by
 JEAN HASSE and LUKE STYLES



With grateful thanks to the Vaughan
 Williams Foundation for its support.



Three classic and influential silent movies, with their original music scores, set the scene for the extraordinary story of Joséphine Baker:

Ghosts Before Breakfast (1928),
 director Hans Richter, score by Jean Hasse

The Fall of the House of Usher (1928),
 director Melville Webber and J.S. Watson, Jr. score by Jean Hasse

Entr'acte (1924),
 director René Clair, score by Luke Styles

INTERVAL

A Night with Josephine

The acclaimed ensemble **Counterpoise** set the colourful scene in 1920s Paris: a time of experimental cinema, Dadaism and lively nightclubs while also performing newly commissioned scores by American composer Jean Hasse for these silent movie classics. The influential René Clair film *Entr'acte* features Picabia, Satie, Cocteau, Duchamp, Man Ray and Clair himself.

Joséphine tells the story, with text, visuals and movement, of the American-French dancer, singer and actress Joséphine Baker (1906-1975), notorious for her banana dance, but also a civil rights activist, champion of women's rights, intrepid French Resistance fighter and "the most sensational woman anyone ever saw" (Hemingway).

COUNTERPOISE

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

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

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



AMY GREEN
saxophones

Amy is one of the leading saxophonists of her generation both as a soloist and chamber musician. She has been the recipient of numerous awards and prizes including receiving the Royal College of Music's coveted Tagore Gold Medal for the most outstanding student.

As a soloist, Amy has given recitals at the Royal Festival Hall, Royal Albert Hall's Elgar Room, Cadogan Hall, St Martin in the Fields and St John's Smith Square, and performed in the BBC Proms Plus series broadcast on BBC Radio 3. Amy has also given recitals throughout the UK as part of the Countess of Munster Trust recital scheme and was awarded the Making Music Philip and Dorothy Green Award for Young Concert Artists in 2015, in the same year making her Wigmore Hall debut as a YCAT finalist.

During her studies Amy was selected to play in the Rising Stars concert series at Cadogan Hall, London, for four successive years, won the Melber Saxophone Competition, and was the first saxophonist ever to win the Edward and Helen Hague Senior Woodwind Prize. She has since twice been a selected Park Lane Group Artist.

Amy is a passionate teacher and educator. She is the saxophone teacher at the Purcell School of Music and has given masterclasses and workshops at the Royal Academy of Music, Royal Birmingham Conservatoire, Guildhall School of Music & Drama, the University of Southampton and the University of Aberdeen.



DEBORAH
CALLAND *trumpet*

Deborah has given trumpet and organ recitals in the USA, France, Germany, Denmark, Finland and Iceland, as well as venues throughout the United Kingdom, and has performed

concertos with, among others, the Singapore Symphony Orchestra, the Virtuosi di Kuhmo (Finland) and the Britten Sinfonia. She has also appeared as a recitalist at many of the major festivals in England, such as the Cheltenham and City of London.

She has a special interest in contemporary music and has played an active role in increasing the repertoire for the instrument, receiving the award of the ARAM in recognition of her achievement. Compositions have been written for her by the British composers Hugh Wood, Robin Holloway, Sally Beamish, Diana Burrell, Jonathan Dove, Huw Watkins, Rhian Samuel, and John Hawkins, as well as the Finnish composer Einojuhani Rautavaara and Bent Lorentzen from Denmark. She has also given British premieres of works by Peter Sculthorpe and Aulis Sallinen. *North Star*, a CD of contemporary British music for trumpet and organ, recorded by Deux-Elles at Douai Abbey with organist William Whitehead, was released in 2006 to critical acclaim. In 2008 she co-founded *Counterpoise*.



ANDREW
CONNINGTON
trombone

Andrew Connington is principal trombone of the English National Ballet Philharmonic and trombonist with the Riot Ensemble. He regularly plays principal trombone with the London Chamber Orchestra and also freelances with many of the UK's orchestras and on the West End's *Lion King*. He is active in the recording studio and appears on many CDs and film soundtracks such as *Zero Dark Thirty* and *The Hobbit*.

Andrew was the trombone soloist in 'Orchestra Finalists', part of Birmingham Opera Company's production of Stockhausen's *Mittwoch aus Licht* at the 2012 Cultural Olympics. He studied at Chetham's and the Royal Academy of Music in London..



CASSIOPEIA
BERKELEY-
AGYEPONG
'Josephine'

Cassiopeia writes: I'm a director, writer and performer from Croydon, passionate about new writing in theatre and opera. My creative practice focuses on collaborating with

others to reimagine canonic material and creating original work which champions global majority voices. Music is an integral part of all my work and I'm always exploring new ways to enrich and expand how we tell stories through music on stage. My portfolio of work encompasses writing, directing, devising, dramaturgy, performing, composing and workshop facilitation. I also regularly work in drama schools and higher education settings.

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



YSHANI
PERINPANAYAGAM
*piano, music
director and
composer/arranger*

'Perinpanayagam is a modern day musical polyglot.'
OPERA NOW

As a multi-genre pianist and music director, Yshani has performed at venues from the Wigmore Hall to the London Palladium, at events from the Huddersfield Contemporary Music Festival to the Barbican Mime Festival, and with artists from the Philharmonia to Nina Conti. She is pianist of the Del Mar Piano Trio and Carismático Tango Band, a regular improvising pianist with The Comedy Store Players, and a guest broadcaster on BBC Radio 3.

Yshani was music director/conductor for the triple-Olivier winner *Emilia* at the Vaudeville Theatre, *Ruination* at the Royal Opera House, *Street Scene* for Opéra Bastille, *Passion* starring Ruthie Henshall, *Poppea* for English Touring Opera, *Goat* for Rambert Dance Company/ Lost Dog Dance, the circus troupe Circa at the Barbican, *Les Noces* for New Movement Collective, and for the Olivier award-winning *Showstopper! The Improvised Musical*. She was Consultant MD for Olivier-winning *Wolf Witch Giant Fairy*, a collaboration between the Royal Opera House and Little Bulb Theatre. She has more recently been the music director of the new music theatre work *The F**gots and Their Friends Between Revolutions* by Philip Venables and Ted Huffman, co-commissioned by Manchester International Festival, Festival d'Aix-en-Provence, Southbank Centre, Bregenz Festsspiele and NYU Center in New York City.

Yshani has premiered works by Charlotte Bray, Joe Cutler, Gavin Higgins, Hannah Kendall, Benjamin Oliver, Alex Paxton, Kate Whitley and others. Her commissions have been performed at the National Theatre Riverstage, The Place Theatre and the *All Your Bass* National Videogames Arcade festival. As a composer herself, commissions include works for the London Sinfonietta, Onyx Brass, OAE, St Martin's Voices and music for a play about Fanny Mendelssohn, with her arrangements performed by CHROMA, Chineke! and for the Royal Philharmonic Orchestra's Share Sound.

JEAN HASSE *composer*

Jean composes for films, special events, and her concert music has been heard at major venues world-wide. As a music publisher and copyist she's worked for Gunther Schuller, Ornette Coleman and John Williams, amongst others. In the 1990s Jean moved from the US to the UK. She taught at the University of Bristol Department of Music for nine years, where she received MA and MMus degrees.

Since 2007 Jean has composed scores for twenty silent films, including the feature-length works *Faust* (1926), *The Rat* (1925) and *Richard Wagner* (1913); she also accompanies silent films on piano. Four shorter films have been scored for Counterpoise.

Jean is also a music editor and orchestrator, and prepares scores and parts for numerous composers, most recently Seckou Keita and Samy Bishai. Documentary composing work includes *The Rise of the Warrior Apes* (Discovery Channel) and cues for *Chimp Empire* (Netflix), assisting William Goodchild.

LUKE STYLES *composer*

Luke is a British–Australian composer, widely performed internationally. He was the first Glyndebourne Young Composer in Residence and first composer in residence at the Foundling Museum since Handel. In 2022, he became the British Council Musician in Residence to Brazil and the artistic director of the Deal Festival.

His recent orchestral and vocal works have premiered at the Three Choirs Festival, Musée de Quai Branly Paris, and Sidney Myer Music Bowl. One of these, *No Friend But The Mountains*, inspired a two-part ABC TV documentary and will receive its UK premiere in 2025. His opera *Awakening Shadow* received its premiere at the Cheltenham and Presteigne Festivals and had a second production with Sydney Chamber Opera.

Luke is currently composing a new opera for production in the USA and Australia as well as orchestral works for European orchestras.



Lionel Tertis by George Herbert Buckingham Holland
oil on canvas, 1962, National Portrait Gallery

Lionel Tertis (1876–1975)

The Wimbledon Music Festival is honoured to be supported by the Tertis Foundation, which was founded in 2003 by the late Lillian Tertis in memory of her husband, Lionel, the famous viola player.

Lionel and Lillian lived in Marryat Road, Wimbledon after their marriage in 1959 until 1975 when he died. Lillian continued to live in their flat until 2005. They were both professional musicians as she played the cello and the piano, whilst he had a famous, international career and his advice and expertise were sought by many musicians, both students and advanced professionals, right up to the end of his life.



Lionel and Lillian Tertis

Lionel and Lillian often played together for the entertainment of friends long after his retirement from the public arena, and indeed celebrated their wedding with a short concert for the wedding guests.

Lillian set up the Tertis Foundation with the intention of preserving and perpetuating Lionel's name and reputation and the Board of Trustees have always done their utmost to run her charity in the spirit in which it was founded.

One name still dominates the viola world – indeed ‘bestrides it like a Colossus’ – that of Lionel Tertis. Though small in stature, he chose a very large viola to create the full and deep sonority he loved; indeed, he developed a design for a new viola to combine almost cello-like tone with ease of handling.

The rise of the viola from obscurity to prominence was largely Tertis's achievement; he also begged and bullied new repertoire for his viola from the foremost composers of the day. Unswerving idealism and sheer determination were the hallmarks of Tertis's character: if he met a passage that he found difficult he would practise it wearing his winter overcoat so that it might seem easier in performance.

In 1964 Tertis was awarded the coveted Gold Medal of the Royal Philharmonic Society, thus achieving a unique confirmation of his eminence; he had progressed from self-taught beginnings through orchestral ranks to ultimate acceptance as a true viola soloist. According to the late Sir John Barbirolli “he is still the father of all viola players”.

Christopher Wellington,
Trustee of the Tertis Foundation.

Monday 18 November, 19.30
St John's Church
Spencer Hill, SW19 4NZ

FAIRYTALE DANCES

LAWRENCE POWER,
viola and violin
SIMON CRAWFORD-
PHILLIPS, *piano*



Event sponsored by the Tertis
Foundation in memory of the
great viola soloist Lionel Tertis.



Robert Schumann (1810-1856)

Igor Stravinsky (1882-1971)

Hector Berlioz (1803-1869)

Sergei Prokofiev (1891-1953)

arr. Borisovsky

Märchenbilder, Op 138

Divertimento from *The Fairy's Kiss*

INTERVAL

Death of Ophelia (arr. for Viola and Piano)

Eight Pieces from *Romeo and Juliet*

*Introduction, Juliet as a Young Girl,
Dance of the Knights, Brother Lorenzo, Mercutio,
Death of Mercutio, Carnival, Death of Juliet*

Robert Schumann *Märchenbilder*, Op 138

Robert Schumann composed a set of highly original *Märchenbilder* (*Fairy-Tale Pictures*) for viola (or clarinet) and piano.

Clara Schumann remarked in her diary, “*Today Robert completed four pieces for piano, clarinet, and viola and was very happy about it. He thinks that this compilation will appear highly romantic – that is, appealing to the emotions.*”

The first of the four *Märchenerzählungen* is a plucky little piece featuring the clarinet much of the time. Its light, jolly mood dominates the music and sets a fanciful mood as a backdrop for the three following movements. “Lively and with clipped implementation” is Schumann’s tempo indication for Movement No. 2. “Contrasts” could have been another indicator. Loud-soft, rapid-ponderous, thundering-flighty are the pairings of mood that make up the mixed character of No. 2. On the other hand, “dreamy” might well describe the floating character of No. 3 with its near-continuous gossamer melodies shared by clarinet and viola. The solid, regulated piano accompaniment is like a storyteller, holding it all together. The fourth movement’s energy balances the strength and resolve of the opening movement. A light-hearted centrepiece gives welcome release, reminding us of the brighter middle movements. The third section is a resolute march that effectively draws us out of fairyland dreaming and into a positive, life-affirming ending.

Igor Stravinsky Divertimento for violin and piano is a transcription by Stravinsky and his violinist friend Samuel Duskin from the orchestral score of his ballet *Le baiser de la fée* (*The Fairy's Kiss*), based on *The Snow Maiden* by Hans Christian Andersen.

In his book *Expositions and Developments* Stravinsky explains the genesis of the ballet: “*Le baiser de la fée* probably began as far back as 1895, during my first visit to Switzerland, though I remember I was most fascinated then by the English who came to look at the Jungfrau through telescopes. In 1928 Ida Rubinstein commissioned me to compose a full-length ballet.

The 35th anniversary of Tchaikovsky’s death was 1928 – and the actual day was observed in Paris’s Russian churches – and I therefore conceived my compatriotic homage as an anniversary piece. I chose Andersen’s The Snow Maiden because it suggested an allegory of Tchaikovsky himself. The fairy’s kiss on the heel of the child is also the muse marking Tchaikovsky at his birth - though the muse did not claim him at his wedding, as she did the young man in the ballet, but at the height of his powers. My only precept in selecting the music was that none of the pieces should have been orchestrated by Tchaikovsky –i.e. my selection would have to come from piano music and songs. I was already familiar with about half of the music I was to use; the other pieces were discoveries.”

Hector Berlioz *Death of Ophelia*:

The composer was attracted to the works of Shakespeare as a result of his obsession for the English actress Harriet Smithson. After 15 years, with his marriage to her in tatters, Berlioz was drawn to the ballade *La Mort d’Ophélie* by the French poet Ernest Legouv  , based on the description of Ophelia’s drowning. A large part of the attraction is its cinematic quality: the visual drama of Ophelia’s lifeless body floating with the current, strewn with weeds. In Berlioz’s setting, the gently rippling water seems almost palpable.

Sergei Prokofiev *Eight Pieces from Romeo and Juliet*:

Introduction, Juliet as a Young Girl, Dance of the Knights, Brother Lorenzo, Mercutio, Death of Mercutio, Carnival, Death of Juliet

Shakespeare was again the inspiration for this beguiling selection of eight pieces by the great story-telling Ukrainian composer Sergei Prokofiev from his ballet music for Romeo and Juliet, Op. 64, transcribed by the great Russian violist Vadim Borisovsky.



LAWRENCE POWER

is an internationally-acclaimed viola player widely heralded for his richness of sound, technical mastery and his passionate

advocacy for new music. Lawrence has advanced the cause of the viola both through the excellence of his performances, and the creation of the Viola Commissioning Circle (VCC).

Over the past decade, Lawrence has become a regular guest performer with orchestras worldwide from Chicago Symphony, Boston Symphony, Royal Concertgebouw, Bayerischer Rundfunk, Stockholm, Bergen and Warsaw Philharmonic orchestras to the Chamber Orchestra of Europe, BBC Symphony, Philharmonia, BBC Scottish Symphony and Royal Liverpool Philharmonic orchestras.

Lawrence enjoys play-directing orchestras from both violin and viola, most recently at the Edinburgh International Festival with Scottish Ensemble, Australian National Academy of Music and with Norwegian Chamber Orchestra and leads his own orchestra, Collegium. He is on the faculty at Zurich’s Hochschule der Kunst and gives masterclasses around the world.

As a chamber musician he is in much demand and regularly performs at Verbier, Salzburg, Aspen, Oslo and other festivals with artists such as Steven Isserlis, Nicholas Alstaedt, Simon Crawford-Phillips, Vilde Frang, Maxim Vengerov and Joshua Bell. Lawrence was announced in 2021 as an Associate Artist at the Wigmore Hall, a position lasting for five years, with artists performing at least once each season.



SIMON CRAWFORD-PHILLIPS

festival director, conductor and renowned pianist. A creative programmer with a passion

for championing contemporary repertoire he regularly collaborates as a chamber musician with artists such as Daniel Hope, Lawrence Power, Roderick Williams and Anne Sofie von Otter in repertoire from Haydn and Schumann to Ad  s, Bystr  m, Dean and Reich. Simon’s own ensembles include The Kungsbacka Piano Trio and Stockholm Syndrome Ensemble. He is the Artistic Director of the Change Music Festival in Sweden, Co-Artistic Director of the Wye Valley Chamber Music Festival in the UK as well as Chief Conductor & Artistic Advisor of V  ster  s Sinfonietta. Simon’s spicy and eclectic programming is reflected in an extraordinarily varied career as a conductor/director alongside his chamber and solo engagements.

As a pianist, The Guardian says Simon has “*profound sensitivity and technical brilliance, achieving an expressive intensity that makes for compelling listening.*” He performs in premiere festivals and concert halls across Europe including Verbier, Schleswig-Holstein, Edinburgh, Gstaad and at Wigmore Hall where he appears regularly as pianist with the acclaimed Nash Ensemble (Ensemble-in-residence). Notable concerto debuts include the NHK Symphony Orchestra under the baton of Alan Gilbert, BBC Scottish Symphony Orchestra under Ilan Volkov and the Swedish Radio Symphony Orchestra directing from the keyboard.



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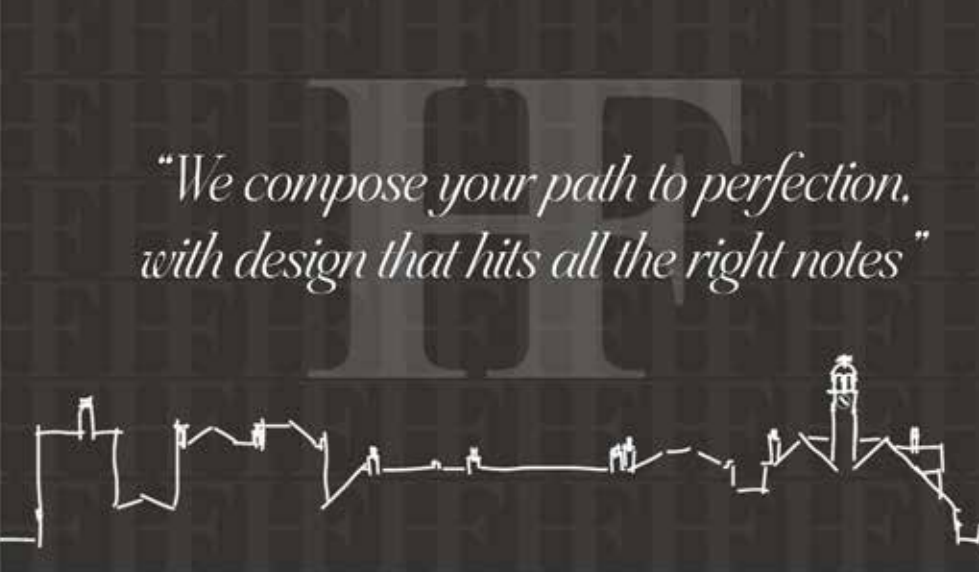
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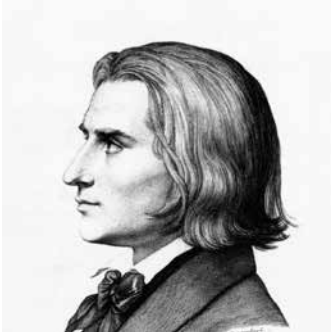
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Tuesday 19 November, 13.10
St. John's Church
Spencer Hill, SW19 4NZ

LUNCHTIME CONCERT:
Piano Recital
CAN ÇAKMUR



“ He is the master of any and all textures, the exponent of varied styles, each replete with a specific palette of colours. ”
GRAMOPHONE

Franz Schubert (1797-1828)	Fantasy in G, D760, <i>Der Wanderer</i>
arr. Franz Liszt	
Frederic Chopin (1810-1849)	<i>Ballade</i> No 4 in F minor, Op 52
Schubert	<i>Four Impromptus</i> Op 90 D899



Schubert arr. Liszt Fantasy in G, D760 *Der Wanderer*:

In need of money, and hoping to secure an important publisher, Franz Schubert took time out from composing his 8th Symphony to work on his most structurally advanced, and challenging keyboard work, his *Wanderer Fantasy*. The work was not published until after his death and he never completed his ‘unfinished’ symphony. A few years before, when he was nineteen, Schubert composed a song to the text of the poet Georg Lubeck, full of Byronic gloom and the then fashionable melancholia, loneliness in the search for happiness, dear to the heart of the Romantic movement. The second movement quotes from this celebrated song, *Der Wanderer*, D. 489, expressing the homesickness of a foreigner in a strange land.

Considered by many to be Schubert’s most technically challenging work for solo piano, the *Wanderer Fantasy* is replete with fistfuls of rapid arpeggios, demanding passagework and exposed filigree, all negotiated without breaking the sense of poetry and drama. The work was of huge interest to Franz Liszt, himself a ‘wanderer’ and outside his own country Liszt played the *Wanderer Fantasy* extensively and created arrangements of the work, one for two pianos and another for piano and orchestra, as well as his own edition with various modifications. Liszt eventually would go on to model his own Sonata in B minor after the *Wanderer Fantasy*.

Chopin *Ballade* No 4 in F minor, Op 52:

A pinnacle of the Romantic music, Chopin’s great ballade does not take its story from any book, nor anecdote; it is just an inspired and original pianistic poem, a supreme piece of musical storytelling, combining passionate lyricism with a moods of reflection and contemplation, characterised as one musicologist suggests by its “purposeful ambivalence”. The great pianist John Ogden considered it “the most powerful of all Chopin’s works.. it is unbelievable that it lasts only twelve minutes, yet contains the experience of a lifetime.”

Schubert *Four Impromptus*, Op 90 D899 have become a cornerstone of the piano repertoire, written in a most productive period, though towards the end of his short life. They reflect the Romantic trend of composing short, self-contained pieces as Robert Schumann also did.

The first Impromptu in C minor blends elements of sonata form and variation. The second in E flat major is a rapid moto perpetuo. The third Impromptu in G flat major in contrast is a flowing and meditative piece with long melodic lines while the fourth, in A flat major, contrasts cascading arpeggios with chordal responses.



CAN ÇAKMUR
Turkish pianist Can Çakmur (Pronounced: *Djahn Tchakmur*) was 1st prize winner of the 10th Hamamatsu International Piano Competition in Japan in 2018 (where he was also awarded the chamber music prize) and the Scottish International Piano Competition in 2017. He has gained a reputation as one of the most gifted and versatile pianists of his generation.

His recordings for the label BIS have been received enthusiastically by the international press and have been awarded two consecutive ICMA Awards (a first in the awards’ history) for the Solo Recording of the Year and Young Artist of the Year, as well as Choc de Classica, Diapason d’Or, Album of the Month by International Piano and full marks by Crescendo, Gramophone, Pizzicato and many more.

Can is currently working on an eleven-album survey of Schubert’s complete major works in combination with other pieces inspired by Schubert for BIS Records which will be released between 2023 and the 200th anniversary of Schubert’s death, 2028. Praising the Vol. 1 of the series, Bryce Morrison (International Piano) wrote “*Truly great recordings of Schubert’s piano sonatas are rare (Schnabel, Kempff, Brendel and, more recently, Volodos come to mind), but I know of few to match Can Çakmur’s supple and penetrating confirmation of Schubert’s genius.*”

“*Çakmur is a musician with ideas and sophisticated beyond his years... he’s blessed with the means to express the richness of his imagination*”
Gramophone Magazine

Can has performed in a variety of concert halls worldwide, including Wigmore Hall in London, Glasgow Concert Hall, Eindhoven Muziekgebouw, Tokyo Opera City, Suntory Hall, Fondation Louis Vuitton as well as the most prestigious concert venues in his homeland, Turkey. He has appeared in the most important classical music festivals in the country including the Istanbul Music Festival, where he headlined the opening concert in 2015 with Borusan Istanbul Philharmonic Orchestra under Sascha Goetzl. Recent highlights include the Japanese premiere of Thomas Adés’ *In Seven Days* at the Suntory Hall with the Yomiuri Nippon Symphony Orchestra conducted by Masato Suzuki, the closing concert of Festa Musica MUZA Kawasaki with the Tokyo Symphony Orchestra conducted by Tadaaki Otaka and an excellently received recital debut at Fondation Louis Vuitton. Can’s recitals and concerts have been recorded and broadcast by BBC 3, Radio Musique France, Arte, NHK, Turkish National Radio and Television, Deutschlandfunk and Classic FM.

Can was appointed to a piano professorship at Trinity Laban Conservatoire for Music and Dance in 2022, at the age of 24, becoming one of the youngest professors to date at the institute.



Tuesday 19 November, 19.30
St John's Church
Spencer Hill, SW19 4NZ

Harpsichord
Recital

MAHAN
ESFAHANI

“A performance by
Esfahani is something
to treasure.”
THE TIMES

“... his remarkably
fluid, fresh, almost
improvisatory playing
and rhythmic
suppleness joyful
as it was revelatory.”
THE SCOTSMAN

18.30: Pre-Concert Interview with Mahan Esfahani

An engaging speaker and enthusiastic scholar, Mahan Esfahani will talk with the Festival Director to give an insight on tonight's programme, and on all things harpichorical. He will also play on Bach's favourite instrument, the soft-voiced but expressive clavichord.

W F Bach Fantasia in E minor, KF3

George Frideric Handel (1685-1759)

Chaconne HWV 435

Johann Sebastian Bach (1685-1750)

Partita No 4 in D Major, BWV 828

INTERVAL

Johann Pachelbel (1653-1706)

Chaconne in F minor

Carl Philippe Emanuel Bach (1714-1788)

Fantasia in C Major Wq. 59/6

Dietrich Buxtehude (1637-1707)

La Capricciosa

George Frideric Handel was a Baroque composer, born in Halle, now in Germany, who spent much of his career in a foreign musical capital, London. His **Chaconne in G major, HWV 435**, is a brilliant and engaging work showing his mastery of counterpoint, harmonic structure, and keyboard technique. The piece is filled with ornate embellishments, virtuosic passages, and dynamic contrasts.

Johann Sebastian Bach's **Partita No. 4 in D Major, BWV 828** is part of a set of six keyboard partitas that showcase Bach's mastery of counterpoint, dance forms, and keyboard technique.

Bach's Partitas are revered for their complexity and elegance, with a combination of virtuosity and expressiveness that make them some of the most beloved keyboard works in the Baroque repertoire. The **Partita No. 4** is no exception, with its intricate ornamentation, contrapuntal writing, and harmonic richness.

The **Partita No. 4** begins with a stately and regal Overture, followed by a series of dance movements including an Allemande, Courante, Sarabande, Menuets I and II, and a Gigue. Each movement is characterized by its distinctive rhythmic patterns, melodic lines, and emotional depth.

Pachelbel: Chaconne in F minor

Johann Pachelbel was a German composer, organist and teacher born in Nuremberg, later working in Vienna. He composed a large amount of keyboard music but is best known for his popular **Canon in D** and this captivating **Chaconne in F minor**.

The *Chaconne* is a form of musical variation that consists of a repeated bass line or harmonic progression over which the composer creates variations. In the case of **Pachelbel’s Chaconne in F minor**, the bass line is a descending chromatic progression that provides a solid foundation for the variations that unfold above it. The piece features intricate counterpoint, graceful melodies, and a sense of unity and coherence that is characteristic of Pachelbel’s style. The variations explore different textures, harmonies, and moods, creating a rich and diverse musical tapestry.

Carl Philippe Emanuel Bach: Fantasia in C Major Wq. 59/6:

CPE Bach is one of the most important composers of the Classical period, admired for his expressive music. The Fantasia affirms his ability to create drama ns emotion through music.

His **Sonata in A Major, Wq 55/4** reflects the transition from the Baroque to the Classical style, with its emphasis on clarity, emotional depth, and individual expression. The opening Allegro movement is lively and energetic, with lyrical melodies and dramatic shifts in dynamics. The second movement, marked Andante, is more introspective and lyrical, with a beautiful singing quality. The final movement, marked Allegro assai, is a playful and virtuosic piece that is both technically challenging and musically satisfying.

Dietrich Buxtehude : La Capricciosa

In November of 1705 the 20 year-old Johann Sebastian Bach walked from Arnstadt to Lübeck, a distance of some 400 kilometers, to learn the art of composition from the leading German composer and organist of the day, Dieterich Buxtehude. He was a virtuoso harpsichordist, as was Bach, and composed a wide range of secular music

La Cappriciosa, is a set of thirty-two bravura variations on an original theme, a dance-like tune recognisably a bergamasca, an Italian folk dance whose simple but catchy harmonic scheme appealed to many composers of the period, including Bach, who featured a bergamasca in the last of his Goldberg Variations. The similarities between the two sets of 32 Variations are so striking that Bach’s late masterpiece must surely be homage to the inspirational composer he walked so far to meet.

MAHAN ESFAHANI

has made it his life’s mission to rehabilitate the harpsichord in the mainstream of concert instruments, and to that end his creative programming and work in commissioning new works have drawn the attention of critics and audiences across the globe. He was the first and only harpsichordist to be a BBC New Generation Artist (2008-2010), a Borletti- Buitoni prize winner (2009), and a nominee for Gramophone’s Artist of the Year (2014, 2015, and 2017). In 2022, he became the youngest recipient of the Wigmore Medal, in recognition of his significant contribution and longstanding relationship with the Hall.

His work for the harpsichord has resulted in recitals and concerto performances in Barbican Centre, Oji Hall Tokyo, the Forbidden City Concert Hall Beijing, Shanghai Concert Hall, Carnegie Hall, Sydney Opera House, Melbourne Recital Centre, Lincoln Center, Berlin Konzerthaus, Zurich Tonhalle, Wiener Konzerthaus, San Francisco, 92nd St Y, Schleswig-Holstein Music Festival, Cologne Philharmonie, Edinburgh International Festival, Aspen Music Festival, Aldeburgh Festival, Bergen Festival, Festival Mecklenburg-Vorpommern, Al Bustan Festival in Beirut, Jerusalem Arts Festival, the Leipzig Bach Festival, the Chicago Symphony, Ensemble Modern, BBC Symphony, Seattle Symphony, Melbourne Symphony, Auckland Philharmonia, Orquesta de Navarra, Malta Philharmonic, Orchestra La Scintilla, Montreal’s Les Violons du Roy, Hamburg Symphony, Munich Chamber Orchestra, Britten Sinfonia, Gürzenich Orchester Köln where he was Artist-in-Residence; and Los Angeles Chamber Orchestra, with whom he was an artistic partner for 2016-2018.

Recent highlights include his Artist-in-Residence at the Lammermuir Festival and Norfolk and Norwich Festival, and appearances with the Ulster Orchestra, Orquesta Sinfonica de Navarra, Milwaukee Symphony, Amarillo Symphony, Prague Radio Symphony, Brno Philharmonie, Odense Symphony and Orchestre National de Lyon, and recitals at Carnegie Hall, LSO St Luke’s, Muziekgebouw Eindhoven and Darmstadt. His Wigmore Hall Bach cycle continues with the keyboard concertos with the Britten Sinfonia which also toured across the UK.

Renowned for his championing of contemporary music, Esfahani regularly partners with conductors such as François-Xavier Roth, Ludovic Morlot, Thierry Fischer, Leif Segerstam, Thomas Dausgaard, Martyn Brabbins, Ilan Volkov, Andrew Manze, Antoni Wit, Joshua Weilerstein, Ken-David Masur, and Michael Sanderling. He has been the dedicatee of some twenty new works from some of the major composers of our time – commissioning amongst others: Bent Sørensen, Gavin Bryars, George Lewis, Poul Ruders, Brett Dean, Michael Berkeley, and Miroslav Srnka – as well as from the next generation of voices in contemporary music, including Anahita Abbasi, Laurence Osborn, Francisco Coll, and Daniel Kidane.

His richly-varied discography includes critically- acclaimed recordings for Hyperion and Deutsche Grammophon – garnering one Gramophone award, two BBC Music Magazine Awards, a Diapason d’Or and ‘Choc de Classica’ in France. His latest disc in his solo Bach cycle for Hyperion was awarded a ICMA in the Baroque instrumental category, and his first concerto disc for Hyperion, of Czech concertos, was released in February 2023 and won an Opus Klassik award.

Esfahani studied harpsichord with Peter Watchorn before completing his studies under the Czech harpsichordist Zuzana Růžicková. Following a three-year stint as Artist-in-Residence at New College, Oxford, he is now an honorary member at Keble College, Oxford, and as professor at the Guildhall School of Music and Drama in London. He can be heard as a commentator on BBC Radio 3 and Radio 4 and as a host for such programs as Record Review, Building a Library, and Sunday Feature, as well as in programmes with the popular mathematician and presenter Marcus du Sautoy.

Born in Tehran in 1984 and raised in the United States, he lived in Milan and then London for several years before taking up residence in Prague..

Wednesday 20 November, 19.30

St John’s Church

Spencer Hill, SW19 4NZ

**LIEDER
RECITAL**

CHRISTOPH PRÉGARDIEN,
tenor

SHOLTO KYNOCH,
piano



Schubert

Settings of poems by Mayrhofer

INTERVAL

Franz Schubert (1797-1828)

Trei Gesänge des Harfners, D478

Robert Schumann (1810-1856)

Liederkreis, Op.39

Johann Mayrhofer (1787-1836) was an Austrian poet and good friend of Franz Schubert. He was a lawyer by profession, but his true passion lay in poetry and he became known for his lyrical and introspective verses, valued for their emotional depth and evocative imagery. Mayrhofer’s poetry resonated deeply with Schubert, who set many of his texts to music. Mayrhofer’s poetry often explored themes of nature, love, melancholy, and existential reflection, aligning closely with Schubert’s expressive and Romantic musical style. Their artistic collaboration enriched the world of German Lieder and contributed to the development of the genre.

Fahrt zum Hades, D 526 (Journey to Hades) This marvellous song, with a text by Schubert’s close friend Mayrhofer, evokes a journey across the river Styx. Schubert writes very unusual water music indeed: the crystalline, sparkling qualities of water, but then thick chords depict a heavier substance: Lethean ooze, denser than the Dead Sea, *“heavy with death”* as Mayrhofer says. The last verse of the poem describes the soul’s final struggle to break free, and Schubert provides a hectic ascending chromatic scramble for life which launches an impassioned but fruitless appeal.

Freiwilliges Versinken, D 700 (Voluntary Oblivion) The majesty and scope of this song is one of the miracles of the Schubert canon. On two pages it paints and effects the gigantic natural phenomena of sunset and moonrise with astonishing modernity. This is a stunning example of how Schubert’s mind worked in translating images into music, for the pale moon is also the sun’s ghostly double.

Wie Ulfru fischt, D 525 (Ulfru Fishing) A fisherman feels a fish on the end of his line, tugging on the bait, then breaking away. This is a song about freedom, related to the famous *Die Forelle*. No one knows who Ulfru the fisherman was, probably a name from Mayerhofer’s imagination. The fisherman uses a ruse to catch the trout, with it a cautionary tale: girls, watch the seducers with the rod.

Nachtviolen, D 752 (Dame’s Violets) The sweet-scented violet has long been a symbol for faithfulness and modesty and the music for this song lyrically evokes both these things. Many think the poem should be read as an allegory for something deeper than a flower’s enthusiasms: that the poem itself was written as a type of hymn to the troubled friendship between the two men, their gradual but inexorable drifting apart,

something which had long since happened in the friendship between poet and composer.

Auflösung, D 807 (*Dissolution*) his is a song epic in its emotional scale reflecting the estrangement between composer and poet, marking for Schubert both a return and farewell to Mayrhofer's poetry after a long two-year silence. *Auflösung* is both enormous, almost Wagnerian in scale, yet private, constrained and introspective. Large scale in reflecting Mayerhofer's megalomania, yet dark with the poet's leanings towards suicide.

Der Alpenjäger, D 524 (*The Mountain Hunter*) Mayerhofer offers Schubert the view of a hunter high in the Alps, driven up their for other reason than a prey. He feels more liberated, the more he climbs, the steeper the paths, the great the risks... did Schubert suspect that his friend would take his own life.

Gondelfahrer, D 808 (*The Gondolier*) A lilting song of the gondolier: but is Mayerhofer's gondolier waiting to ferry his clients across the Styx – and the poet looks beneath the surface of the lagoon and sees death as a release from the cares of the world.

Lied eines Schiffers an die Dioskuren D 360 (*Song of a seafarer to the Dioscuri*). Castor and Pollux, the twin sons of Zeus have long been known as the protector of seafarers. With his hymn-like response to Mayrhofer's poem Schubert is at his most miraculous and touching.

Der Schiffer, D. 536 (*The Boatman*) Mayrhofer's poem was first published in a type of Boys' Own Paper, which he edited. This boatman is a role-model of brave, manly behaviour. He casts himself in this poem as a hero worthy of the Sacred Band. Schubert's response is a splendid piece of bravura, a good 'sing'. In *Der Schiffer*, the water, powerfully though it rages, is powerless to alter the boatman's course. Man is on the way to taming nature. There is yet another new piano figuration for water music, this time a wild force held on a tight leash by human willpower.

Die Sternennächte, D 670 (*Starry Nights*) Mayrhofer looks up at the bright stars and contemplates what they might be like; that is no reason to believe that things are as peaceful and as perfect up there as they appear from down here. Just as our own earth is a mixture of beauty and suffering, so will be those other worlds. Even our own miserable realm will appear to shine when looked at from a distance.

Abschied, D 475 (*Farewell*). Mayrhofer's poem was inspired by a lonely visit to a beautiful village in the Alps, and brings thoughts of parting and decaly. Schubert's music takes a pilgrim's aria and elevats Mayrhofer's lines into a universal hymn.

Nachtstück, D 672 (*Nocturnal scene*) Clouds move cross the moon, mist settles on the mountains and the clouds in the sky. An ancient bard sings in the forest, where the trees rustle in response. The poet's thoughts are drawn to the grass on the ground and eventually into a cleft in the earth where the old man will lie in his grave.

Franz Schubert Drei Gesänge des Harfners, D. 478 (*Three Songs of the Harper*) is a poignant and introspective song cycle set to texts by Johann Wolfgang von Goethe. Composed in 1816, these three songs explore themes of melancholy, resignation, and the transient nature of life, drawing on the character of the harper from Goethe's "Wilhelm Meister" to express profound emotional depths.

"Wer sich der Einsamkeit ergibt" (*He who gives himself to loneliness*), sets a reflective and meditative tone, with the harper contemplating the solitude and suffering inherent in human existence.

"An die Türen will ich schleichen" (*I will creep to the doors*), explores themes of rejection and loss, as the harper seeks solace in his faith amidst adversity.

"Wer nie sein Brot mit Tränen aß" (*He who never ate his bread with tears*), which reflects on the transient nature of joy and sorrow, celebrating the redemptive power of art and poetry as a source of solace and renewal.

Schubert's musical settings in the **Drei Gesänge des Harfners** capture the emotional depth and lyrical beauty of Goethe's poetry with their expressive melodies, rich harmonies, and evocative accompaniment.

As a whole, the **Drei Gesänge des Harfners** stands as a poignant exploration of love, loss, and the quest for transcendence amidst life's trials and tribulations. Through the character of the harper and the poetic verses of Goethe, Schubert weaves a narrative that speaks to the human condition with timeless relevance and emotional impact.

Schumann **Liederkreis, Op.39** is a cycle of 12 songs inspired by the poetry of Joseph von Eichendorff forming a cohesive cycle that explores a range of emotions, moods, and atmospheres, creating a rich and varied musical narrative.

"In der Fremde" (*In a Foreign Land*) expresses a sense of displacement and longing for home through its melancholic melody and introspective lyrics.

"Intermezzo" this instrumental piece serves as a transition between the songs, providing a moment of reflection and contemplation.

"Waldeggespräch" (**Conversation in the Forest**) evokes a mysterious encounter in the forest between a witch and a wanderer, capturing the eerie and supernatural atmosphere.

"Die Stille" (*Silent Repose*) conveys a serene and peaceful mood, reflecting on the tranquillity and beauty of nature.

"Mondnacht" (*Moonlit Night*) celebrates the enchanting atmosphere of a moonlit night, with lyrical passages and ethereal harmonies.

"Schöne Fremde" (*Lovely Stranger*) explores the allure and captivating presence of a beautiful stranger, with a sense of intrigue and fascination.

"Auf einer Burg" (*At a Castle*) conjures images of a castle and its surroundings, exploring themes of romance and mystery.

"In der Fremde" (*In a Foreign Land*) reprises the longing and displacement felt in the first song, echoing themes of homesickness and yearning.

"Wehmut" (*Melancholy*) expresses feelings of nostalgia and sorrow, capturing the bittersweet emotions of reminiscence.

"Zwielicht" (*Twilight*) evokes the mystical and contemplative atmosphere of twilight, with shifting harmonies and introspective lyrics.

"Im Walde" (*In the Forest*) immerses the listener in the grandeur and mystery of the forest, with rich imagery and harmonic innovations.

"Frühlingsnacht" (*Spring Night*) concludes the cycle with a joyful celebration of spring, capturing the vitality and renewal of the season.

CHRISTOPH PRÉGARDIEN

His lyric tenor voice had a youthful glow, yet he sang with plaintive beauty and piercing insight. THE NEW YORK TIMES

Precise vocal control, clear diction, intelligent musicality, and an ability to get to the heart of everything he sings all ensure Christoph Prégardien's place among the world's foremost lyric tenors. He regularly appears with renowned orchestras the world over. He has worked with the Berlin and Vienna Philharmonics, Amsterdam Concertgebouw Orchestra, Philharmonia Orchestra, Orchestre Philharmonique de Radio France, as well as the Boston and San Francisco Symphonies, alongside conductors such as Barenboim, Metzmaker, and Thielemann. His wide orchestral repertoire includes the great baroque, classical, and Romantic oratorios and passions, as well as works from the 17th and 20th centuries. In opera, his roles have included, among others, Tamino, Almaviva (*Il barbiere di Siviglia*), Fenton (*Falstaff*), Don Ottavio, Titus, Ulisse, and Idomeneo.

His extensive experience singing the Evangelist roles, together with such as Nagano, Chailly, Herreweghe, Harnoncourt, Luisi, and Gardiner, have provided the perfect base for his increasing dedication to conducting the works of Bach. Following the success of his conducting debut in 2012 leading Le Concert Lorrain and the Nederlands Kammerkoor, he now regularly conducts renowned ensembles like the Balthasar Neumann Choir, Dresdner Kammerchor, Collegium Vocale Gent, and RIAS Kammerchor. In the spring of 2024, he took to the podium for Bach's St Matthew Passion with Vespres d'Arnadí and the Cor de Cambra del Palau in Barcelona.

Teaching remains an important part of Christoph Prégardien's musical life. Following many years at the Zurich University of the Arts and a professorship at the Academy of Music in Cologne, he continues to give masterclasses for young singers around the world.

SHOLTO KYNOCH

Sholto is a sought-after pianist who specialises in song and chamber music. He is the founder and Artistic Director of the Oxford International Song Festival, which won a prestigious Royal Philharmonic Society Award in 2015, cited for its 'breadth, depth and audacity' of programming. In July 2018, Sholto was elected a Fellow of the Royal Academy of Music. Working with many of today's leading singers, recent recitals have taken him to Wigmore Hall, Heidelberger Frühling, Beethovenfest Bonn, the Zeist International Lied Festival in the Netherlands, the LIFE Victoria festival and Palau de la Música in Barcelona, the Fundación Juan March in Madrid, the Opéra de Lille, Opernhaus Zürich, Maison Symphonique de Montréal, Queensland Art Song Festival in Australia, and many other leading venues and festivals nationally and internationally. His extensive discography includes the first complete edition of the songs of Hugo Wolf, recorded live at the Oxford International Song Festival. Forthcoming recordings include Schumann's Dichterliebe and Héloïse Werner's Knight's Dream with Helen Charlston, and 'Letters from Scandinavia' with Joanna Harries. Sholto is also the pianist of the Phoenix Piano Trio, with violinist Jonathan Stone and cellist Christian Elliott.



Thursday 21 November, 19.30
St John's Church
Spencer Hill, SW19 4NZ

Cello Recital
**ZUILL BAILEY
& PIERS LANE**

Frédéric Chopin [1810-1849] **Cello Sonata, Op 65**
Chopin **Polonaise Brillante**

INTERVAL

Sergei Rachmaninoff (1873-1943) **Vocalise**
Rachmaninoff **Cello Sonata, Op.19**

Frédéric Chopin: Sonata in G minor Op.65
1. *Allegro moderato* 2. *Scherzo* 3. *Largo* 4. Finale: *Allegro*

The great Cello Sonata of Chopin, written for, and with the co-operation of, the celebrated French cellist Auguste Franchomme, is one of his last completed works, premiered by these two men on 16 February 1848 at Chopin's last public appearance.

A composer best known for shorter forms for solo piano: waltzes, preludes, mazurkas, and the free-form ballades, Chopin shows himself completely at home with the structural demands of full-scale sonata form, in which building sonata movements to certain rules of tonality and developing themes proved a huge challenge for many Romantic composers.

The first movement opens with a sober, almost march-like theme announced in the piano, followed by a deliciously scintillating pianistic flourish up to the high register, of the sort that must have made young ladies swoon. The cello then enters to take hold of the same melody and works through its melodic implications in a series of passionate interchanges with the piano until a moment of calm intervenes to set the stage for a vocally-inspired second theme of the utmost simplicity. While this movement is in sonata form, with a repeated exposition, the recapitulation is foreshortened and begins with the second theme. Because of Chopin's habit of splitting melodic interest between the hands in his piano writing, the resulting texture when combined with the cello is extremely rich, frequently offering the ear three melodies to follow at once.

The second movement *Scherzo* pulls no dark consequences from the fact that it is written in the minor mode, and creates a more Mendelssohnian mood of “wicked merriment” in an exchange of short phrases between the cello and piano. The trio middle section, by contrast, spins out a waltz-like melody in long phrases over a simple, arpeggiated accompaniment pattern in the piano.

The *Largo* is only twenty-seven bars, but with its naïvely simple melody and widely-spaced piano accompaniment in hypnotically regular quavers, it recreates some of the intimacy of the nocturne genre, at which Chopin excelled. This untroubled movement, the still point at the centre of the sonata, has no other formal structure than that of a great sigh: it swells into fullness, then relaxes and fades into perfect repose.

The rondo-like final movement features themes of some dramatic complexity, most of which use dotted rhythms that play against a recurring pattern of triplets. The melodic and harmonic chromaticism of Chopin’s late style is fully in evidence in this movement, which ends with a stirring coda in a sunny G major.

With thanks to John York for the notes

Chopin Polonaise Brillante in C major, Op. 3.

In contrast to the huge late Sonata, this is one of Chopin’s earliest works, written at a blissful moment of his life, aged 19, staying with the cello-playing Prince Radziwitz, and teaching piano to the young ladies of the court. In a letter, Chopin writes: “I wrote there an alla polacca with cello”, dismissing the piece with a much-quoted self-ironic description: “Nothing to it but dazzle, for the salon, for the ladies”.

In writing “nothing but dazzle”, Chopin exaggerated, of course. There is dazzle, and plenty of it. After all, *brillante* means sparkling. But there is also bravura, verve and a Slavic, typically polonaise vigour, as well as an undeniable feel for the spirit of the dance. It has the form of a rondo. There are a number of episodes, some more distinctive, others less so. Each return of the refrain must be seen as the manifestation of what was anticipated. The first episode links the *dolce* of the cello with the piano’s *brillante*.

The next should be played particularly distinctly and ‘singly’ (*cantabile*). In these episodes, the piano accompanies the cello. In the next, it takes the lead. The last episode is quite curious: one would like to say that the cello and the piano go their own separate ways. The cello leads a simple, even banal little tune, whilst the piano unfurls the full frenzy of its figuration. If, as the composer declared, the piano part was written with Lady Wanda in mind, then she must have been extremely talented.

Rachmaninoff’s Vocalise is the last in a series of **Fourteen Songs, Op 34**. Unlike the other thirteen in the collection, the *Vocalise* has no text, but utilizes a wordless vocalisation from the soloist, and of the vocalist’s choosing. As Rachmaninoff explained to soprano Antonina Nezhdanova, “What need is there of words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation?”

Rachmaninoff Sonata in G minor for Cello and Piano, Op. 19:

- 1. *Lento – Allegro moderato*
- 2. *Allegro scherzando*
- 3. *Andante*
- 4. *Allegro mosso*

Rachmaninoff’s Cello Sonata is symphonic in its scope and its expressive ambition. Like the Chopin sonata this huge work was to be his last chamber music work.

This great cello and piano sonata dates from a half century after the Chopin sonata and is the work which immediately followed the eternally successful C minor piano concerto, inhabiting exactly the same world. If you expect great melodies, melancholy harmonies, sighing emotions, brilliant virtuosity, powerful climaxes and deeply Russian ‘soul’, you will not be disappointed. There is even a thrilling scherzo and trio before the glorious slow movement, exactly as in the Chopin sonata, something Rachmaninoff never added in the piano concertos! So it is a big piece in every way, justifiably famous and loved by players and audiences alike.

With thanks to John York for the notes



ZUILL BAILEY

widely considered one of the premiere cellists in the world, is a Grammy Award winning, internationally renowned soloist, recitalist, Artistic Director and teacher. His rare combination of celebrated artistry, technical wizardry and engaging personality has made him one of the most sought after and active cellists today.

Zuill has been featured with symphony orchestras and music festivals worldwide. He won the Best Solo Performance Grammy Award in 2017, for his recording of Michael Daugherty’s “*Tales of Hemingway*,” with the Nashville Symphony led by Giancarlo Guerrero. His extensive discography includes his newest release – the world premier recording of Ellen Taaffe Zwilich’s *Cello Concerto* with the Santa Rosa Symphony. In 2021 he released his second recording of the *Bach Cello Suites* for PS Audio’s Octave Records label, recorded and mixed in stereo and multichannel sound.

He appeared in a recurring role on the HBO series “Oz,” and has been heard on NPR’s “Morning Edition,” “Tiny Desk Concert,” “Performance Today,” “Saint Paul Sunday,” BBC’s “In Tune,” XM Radio’s “Live from Studio II,” Sirius Satellite Radio’s “Virtuoso Voices,” and his latest disc of *Bach Suites* was the disc of the week on Sirius’ Symphony Hall.

He received his Bachelor’s Degree from the Peabody Conservatory where he was named the 2014 Johns Hopkins University Distinguished Alumni, and received a Master’s Degree from the Juilliard School. He performs on the “rosette” 1693 Matteo Goffriller Cello formerly owned by Mischa Schneider of the Budapest String Quartet.

He is the Artistic Director of El Paso Pro-Musica (Texas), the Sitka Summer Music Festival/Series and Cello Seminar, (Alaska), Juneau Jazz and Classics, (Alaska), the Northwest Bach Festival (Washington), Classical Inside Out Series Mesa Arts Center (Arizona) and is Director of the Center for Arts Entrepreneurship and Professor of Cello at the University of Texas at El Paso.



PIERS LANE

London-based Australian pianist Piers Lane has a worldwide reputation as an engaging, searching and highly versatile performer. Five times soloist at the BBC Proms, his wide-ranging concerto repertoire exceeds one hundred works and has led to engagements with many of the world’s great orchestras,

working recently with conductors like Sir Andrew Davis, Vassily Sinaisky, Gerard Schwartz and Brett Dean. Festival appearances have included Aldeburgh, Bard, Bath Mostly Mozart, Bergen, Cheltenham, Como Autumn Music, Prague Spring, Rockport, La Roque d’Anthéron, Ruhr Klavierfestival, Schloss vor Husum, Seattle and the Chopin festivals in Warsaw, Duszyniki-Zdrój, Mallorca and Paris.

He has performed in over forty countries, highlights including annual Wigmore Hall solo recitals and concerto performances in London’s major halls and at Carnegie Hall. In 2015 Piers Lane was appointed Artistic Director of the Sydney International Piano Competition.

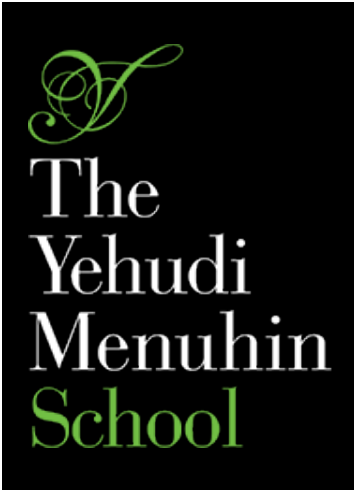
He is a popular judge at international piano competitions and has also judged the Menuhin International Violin Competition and the Michael Hill International Violin Competition. His extensive collaborations with violinist Tasmin Little CBE, actress Dame Patricia Routledge and the Goldner String Quartet have been of major importance. He is a member of the recently formed chamber group Amici della Musica. In recent seasons Piers Lane performed three concerti at Carnegie Hall, including the New York premiere of Ferdinand Ries’s Piano Concerto No.8 for the debut of The Orchestra Now (TÖN), and world premieres of Carl Vine’s second Piano Concerto and Double Piano Concerto (with Kathryn Stott) Implacable Gifts, both written for him.

Piers Lane was Artistic Director of the Australian Festival of Chamber Music from 2007 to 2017, and from 2006 to 2013 directed the annual Myra Hess Day at the National Gallery in London. He has written and presented over 100 programmes for BBC Radio 3, including the 54-part series The Piano and has premiered works by such composers as Brett Dean, Colin Matthews, Richard Mills, Carl Vine and Malcolm Williamson. In the Queen’s Diamond Jubilee Birthday Honours he was made an Officer of the Order of Australia (AO) for distinguished services to the arts.

In 1994 he was made an Honorary Member of the Royal Academy of Music, where he was a professor from 1989 to 2007.

Friday 22 November, 13.10
St John’s Church
Spencer Hill, SW19 4NZ

LUNCHTIME CONCERT
SERIES:
YEHUDI
MENUHIN
SCHOOL



This always popular concert, showcasing the talents of some of the finest young musicians from around the globe, includes a selection of solo and chamber works, with Mendelssohn’s monumental **Octet in E-flat Major** forming the heart of the programme. Composed by young Felix Mendelssohn at the age of 16, it will be performed by exceptional musicians of about the same age.

Joseph Haydn (1732–1809) Piano Trio No 2 in C major Hob XV:C1 <i>Allegro moderato</i> <i>Minuetto</i> <i>Andante con variazioni</i>	Kori Sheldunov <i>violin</i> Josh Yu <i>cello</i> Oisin Pu <i>piano</i>
Felix Mendelssohn (1809–1847)) String Octet in E-flat major Op 20 <i>Allegro moderato ma con fuoco</i> <i>Andante</i> <i>Scherzo: Allegro leggierissimo</i> <i>Presto</i>	Maya Broman Crawford-Phillips <i>violin</i> Jackson Kou <i>violin</i> Flavia Jace <i>violin</i> Efgeniya Avdieieva <i>violin</i> Renei Tang <i>viola</i> Enpei Zhu <i>viola</i> Azamat Mukhtaruly <i>cello</i> Joanne Bae <i>cello</i>

Haydn’s C major Trio, Hob. XV: 27 was published as ‘Sonata for the Pianoforte with Accompaniment of Violin and Violoncello’ dedicated to Therese Bartolozzi, whom he had met in London, and the virtuosic piano writing testifies to her skill at the keyboard, whilst the string parts were composed with skilled amateurs in mind.

The first movement in sonata form, opens with a fanfare introducing a first theme which is lyrical in comparison to the vigorous second theme. The andante offers a restrained elegance which alternates with stormier episodes. The Trio concludes in a high-spirited rondo, with vigorous writing for all three instruments.

Felix Mendelssohn (1809-1847) Octet in E-flat Major, Op. 20
1. *Allegro moderato ma con fuoco* 2. *Andante*
3. *Scherzo: Allegro leggierissimo* 4. *Presto*
Felix Mendelssohn was born into an intellectual and affluent household: his grandfather Moses was the pre-eminent Jewish philosopher of the Enlightenment, and both his father’s and mother’s families were bankers. Felix and his sister Fanny were outstandingly precocious and were driven hard by their parents – their day started at 5 am at the latest. In 1818 the nine year old Felix publicly performed a Dussek piano concerto from memory, and his first datable composition was performed in Berlin the same year. His copious early compositions outshone even those of Mozart.

When Mendelssohn was 12 he played for Goethe who had also heard the young Mozart. Goethe was impressed: “...what [Mendelssohn] already accomplishes bears the same relation to the Mozart of that time as the cultivated talk of a grown-up person bears

to the prattle of a child.” At the age of 16 he produced his first undoubted masterpiece, his String Octet Op 20, incidentally at the same time as a metrically accurate German translation of a comedy by Terence which was published by his tutor the following year!

The Octet was intended as a birthday present for Eduard Rietz, Mendelssohn’s violin teacher. Like the **D minor Violin Concerto**, it is dedicated to Rietz and the first violin part written for him; Mendelssohn himself occasionally played the second viola part. The work is orchestral in its scope and writing. Mendelssohn exhorts the players as follows: “Note: This Octet must be played by all the instruments in a symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasised than is usual in pieces of this genre.” Without such discipline, important individual parts can be lost against the seven others.

The Octet opens with rising arpeggios on the first violin above a tensely expectant accompaniment. The arpeggios move to the cello and then are transformed into a questioning semi-quaver figure, reassuringly answered by falling crotchets. New material is introduced by the fourth violin and first viola in sixths, and these ideas form the basis for an exhilarating and masterfully scored sonata form movement.

The lower strings open the second movement with dark foreboding, which gives way to a serene melody from the violins. Tension ebbs and flows with triplet semiquavers, dissolving, in a moment of genius, into an ecstatic *pianissimo* of cascading scales. The uneasy triplets return, dispelled again by the cascading scales, and the triplets of Mendelssohn’s second viola, now calmed, have the last word.

The *Scherzo* presages Mendelssohn’s renowned overture to **A Midsummer Night’s Dream**, which he wrote immediately after the Octet. The movement is pianissimo and staccato throughout, reinforced again by an admonition from the composer. According to the composer’s sister Fanny, it was inspired by lines from Goethe’s Faust, the Walpurgis Night Dream: “Clouds and mist pass/it grows bright above. /Air in the bushes and wind in the reeds/and all is dispersed” Rietz’s first violin part emerges briefly in the middle section with a tricky, trill-laden, more legato passage, but the staccato returns and the movement ends with a rising arpeggio vanishing pianissimo diminuendo in a puff of air.

The *presto finale* is definitely more muscular; the second cello growls out the quavers of the energetic fugal subject which passes quickly all the way up the octet. The quavers continue to carry the movement along almost without interruption in a celebration of teenage energy and exuberant genius.

(With thanks to Chris Darwin for the notes)

Friday 22 November, 14.15
St John’s Church
Spencer Hill, SW19 4NZ

TALK & CELLO
MASTERCLASS:
with ZUILL BAILEY

14.15: Talk: The Business of Music
14.30: Cello Masterclass



Zuill Bailey is a masterful giver of masterclasses, bringing the audience into a process of developing a performance. With limited time at his disposal, he assesses a participant’s performance and then takes one aspect with each to work together on. Always a fascinating experience...



Sir Joseph Noel Paton:
The Quarrel of Oberon and Titania

The Fairy Queen

Friday 22 November, 20.00
Sacred Heart Church
Edge Hill, SW19 4LU

HENRY PURCELL (1659-1695): *THE FAIRY QUEEN*

Armonico Consort & Baroque Players

CHRISTOPHER MONKS

Director

ELIOT GIURALAROCCA

& LAURA MORETTO:

Narrators

ELOISE IRVING & HANNAH

FRASER-MACKENZIE:

Sopranos

WILLIAM TOWERS:

Alto & Script

MATTHEW POCHIN: *Tenor*

ROBERT DAVIES: *Bass*

Act I

In accordance with the law, Theseus requires Demetrius to marry Hermia, as her father, Egeus, wishes. But Hermia is in love with Lysander, while Demetrius is the unwilling object of Helena's love. To avoid Theseus's edict, Hermia and Lysander flee the town, pursued by Demetrius and Helena. Meanwhile, some tradesmen are preparing a play to celebrate the expected wedding and arrange to meet for rehearsals in a nearby wood. Titania, the fairy queen, comes into the wood to hide a changeling boy from her jealous husband, Oberon. The lovers and the tradesmen blunder into the wood and are tormented by Titania's attendants.

Act II

Oberon and Titania confront each other and, refusing to forfeit the changeling boy, Titania leaves Oberon, who plots with Puck to revenge himself on her by administering a love potion which will make her fall in love with the first thing she sees on waking. Oberon overhears a quarrel between the lovers, and instructs Puck to use the potion on them as well.

The Masque of Sleep

Titania is prepared for sleep. Allegorical figures of Night, Mystery, Secrecy and Sleep appear to her

Act III

The tradesmen are rehearsing their play in the wood. Puck transforms Bottom into an ass, frightening off the other workmen. Titania wakes and becomes besotted with Bottom.

The Masque of Seduction

Titania entertains Bottom with a masque which presents the delights of sensual love, with images from pastoral life.

INTERVAL

Act IV

Oberon brings the rightful pairs of lovers back together and releases Titania from the spell.

The Masque of the New Day

The fairy monarch's reconciliation is celebrated with a masque of renewal. Phoebus, the Sun, appears and presents the seasons.

Act V

Theseus discovers the lovers in the wood and, finding that Demetrius no longer loves Hermia, overrules Egeus's demands and arranges a wedding for the lovers. The tradesmen present their play in celebration of the marriage.

The Masque of Marriage

The lovers are instructed by Juno in the delights and perils of matrimony. They are presented with images of hope, loss and innocence. Hymen eventually appears to officiate.

THE FINALE

ARMONICO CONSORT is a critically acclaimed choir, instrumental ensemble and music charity. It is renowned for inspiring audiences through passionate performances, providing imaginative singing opportunities for young people and helping people living with dementia through the power of music. The Consort began life in 2001, set up by Christopher Monks and a group of university colleagues with a shared passion for music from the Renaissance to Baroque, coupled with the imagination to find new and unusual ways to present concerts. Audiences seemed to love their engaging and innovative approach, and most concerts in the first years sold out.



CHRISTOPHER MONKS The founder and Artistic Director of Armonico Consort and its ground-breaking education programme AC Academy, Christopher Monks has established himself as a versatile and prolific conductor and keyboard player. Specialising in the performance of music from the Baroque and late Renaissance, he is equally at home with modern choral repertoire and during his career has conducted at many of the greatest concert halls in the UK with many of his concerts and recordings, including *Supersize Polyphony* and Purcell's *Dido & Aeneas*, earning five-star reviews in The Times, Independent, Guardian and BBC Music magazine. Christopher performs regularly at major national festivals and has worked extensively abroad, including in Israel, Italy, Ireland and France. Alongside his work with Armonico Consort, he has conducted internationally renowned orchestras and ensembles such as the Royal Philharmonic Orchestra, the Philharmonia and the European Union Chamber Orchestra.

ELIOT GIURALAROCCA *Narrator* After studying at Christ Church, Oxford, Eliot trained as an actor at GSA and over the past 30 years has worked in Theatre, Film, TV and Opera while also creating his own work as Artistic Director of Dragonboy Productions. He is delighted to be working with Armonico Consort having directed their productions of *Baroque Around the Block* and *Monteverdi's Flying Circus*, *West Side Story* and re-staging *The Imperfect Pearl*, an Arts Council-funded tour about the life of the Baroque composer Domenico Zipoli, written and performed by Will Towers. TV work includes *Mind Games*, and *Egypt*. Film work includes *Slow Horses*, *Nine*, *Night Swimming* *DIY Hard*, *Cake* and *The Security Control Room*. Eliot directed Blackeyed Theatre's productions of *Frankenstein*, *The Great Gatsby*, *Dracula* and *Not About Heroes*, all of which toured nationally as well as the world premier of *Knackerman* by Rosanna Negrotti (White Bear Theatre) and Stephen Sharkey's minaturist piece *Retrospective* (Arcola Theatre).

LAURA MORETTO *Narrator* Laura's stage experience began on the West End stage with Sir Ian McKellen. She has since appeared in many other West End shows, including *Joseph* with Jason Donovan, and has even dabbled in TV work with small roles including *Eastenders* and work alongside Sir David Suchet. As a singer, Laura's experience is equally broad covering a wide spectrum of genres which has taken her from The Royal Albert Hall to The Royal Festival Hall, a performance in front of the late Queen at the Colosseum in London and even to Glastonbury working with the BBC. She has performed as a soloist of various groups including New London Singers, London Symphony Chorus, Kings College Cambridge and Armonico Consort. This has taken her all over the world from France, Spain, Iceland, Russia and Poland. Her real passion is within early music and helping support the creation of music for those living with dementia.

ELOISE IRVING *Soprano* Eloise studied voice and harp at Guildhall School of Music and Drama and went on to read English at King's College London, where she held a choral scholarship. She then gained an Acting degree at Central School of Speech and Drama. She has an extensive concert, consort and operatic portfolio; performing at venues including the Royal Albert Hall, the Barbican Concert Hall and the Royal Festival Hall, as well as for BBC and worldwide television and radio broadcasts. Eloise has also toured and recorded with groups including The Tallis Scholars, The Monteverdi Choir, Armonico Consort, BBC Singers, Tenebrae, Academy of Ancient Music, Polyphony, the Eric Whitacre Singers and Gareth Malone's Voices. She also sings as a regular soprano at Royal Hospital Chelsea.

HANNAH FRASER-MACKENZIE *Soprano* gained her Postgraduate Diploma in Vocal Studies at the Birmingham Conservatoire, having previously read Maths at New College, Oxford. From her youth as a member of Oxford Girls' Choir, Hannah has performed a broad range of choral and solo music from Purcell to Hildegard Von Bingen, and Vivaldi to Britten. She still enjoys exploring a diverse selection of genres and compositions, and sings regularly with OSJ (Orchestra of St John's) and Armonico Consort. Hannah has appeared onstage with Co-Opera Co., Birmingham Opera Company, New Chamber Opera, and at Buxton Opera Festival, and recent solo concert performances include Bach's Passions, B minor mass, and Christmas Oratorio, Mozart's Requiem, Handel's Messiah, Vivaldi's Gloria, and Haydn's Nelson Mass.

WILLIAM TOWERS *Alto* read English at Cambridge University and was a postgraduate scholar at the Royal Academy of Music. He graduated with Distinction and the Dip. RAM. His opera engagements have included Medoro (Handel *Orlando*) and Farnace (Mozart *Mitridate Redi Ponto*) for the Royal Opera House Covent Garden, Oberon (Britten *A Midsummer Night's Dream*) for Teatro La Fenice Venice, for Teatro Petruzzelli Bari & Teatro Municipale Valli Reggione Emilia, for the Royal Opera at the Linbury, Birtwistle's *Minotaur* for the Royal Opera Covent Garden, Ottone (*L'incoronazione di Poppea*) and Orlando (Handel *Orlando*) for Opera Theatre Company, Radamisto (Handel *Radamisto*) for English Touring Opera, Bertarido (Handel *Rodelinda*) for Cambridge Opera, The Guest in the UK premiere of Sciarrino's *Luci mie traditrici* for Music Theatre Wales, and Unulfo (Handel *Rodelinda*) at the Bolshoi, Moscow, among many others.

'PURE PLEASURE' THE GUARDIAN
★★★★★ THE INDEPENDENT
★★★★★ BBC MUSIC MAGAZINE
★★★★★ THE TIMES
★★★★★ THE TELEGRAPH

ARMONICO
CONSORT



'Spectaculaire...The Classical Music Find of the Century!'
LE FIGARO

F. SCARLATTI
Daniele

FRI 10 JANUARY 2025
7.30PM
WIGMORE HALL, LONDON

WIGMORE
HALL

PRE CONCERT TALK BY
DR GEOFFREY WEBBER

6PM

MATTHEW POCHIN *Tenor*

began his career as a chorister at Hereford Cathedral, where he later became a choral scholar and lay clerk. He currently studies privately with Gavin Carr. After several years working as a pastry chef, Matthew moved to South London in 2007 to continue his career as a singer. He has held positions at several churches across the city. Matthew is a founder member and Artistic Director of Scaramella, specialising in music for men's voices from the renaissance to modern close harmony. Future projects include a new complete edition of Adrian Willaert's 'Petrarcha' madrigals. He is a member of the unique Jewish barbershop group bOYbershop, performing traditional Jewish liturgical music, folksongs as well as close harmony standards and original comedy songs. In early 2020, bOYbershop had the unique honour of singing Yom Kippur (Day of Atonement) music under the central dome of the Grand Mosque in Strasbourg as part of Les Sacrées Journées de Strasbourg.

ROBERT DAVIES *Bass*

Born in Colchester, Robert studied at the University of Sheffield and the Guildhall School of Music and Drama. Roles elsewhere include the title role in *Rigoletto*; Verrina, in the critically acclaimed British première of Lalo's opera *Fiesque*; the title role in *Le Nozze di Figaro*, Demetrius in Britten's *A Midsummer Night's Dream*, Papageno in *The Magic Flute* and Kuligin in Janáček's *Katya Kabanova* for English Touring Opera and Greek Captain in Berlioz' *Les Troyens* at the Châtelet Theatre, Paris. Robert has sung under the baton of such distinguished conductors as Simon Rattle, Vladimir Jurowski, Sir John Eliot Gardiner, Mark Elder, Richard Hickox, Emanuelle Haim and Edward Gardner. With a wide concert repertoire, performances include the Bach *B minor Mass*; Monteverdi *Vespers* in St Mark's, Venice; Handel *Messiah*, Orff *Carmina Burana*; Mendelssohn *Elijah*; Elgar *The Kingdom*; Brahms *Requiem*; Bach *St Matthew* and *St John Passions*; Mozart *Mass in C minor* and *Requiem*; Rossini *Petite Messe solennelle* and Haydn *Seasons* and *Creation* (recorded live for ORF Alte Musik).

Saturday 23 November,
16.00 & 20.00
St John's Church
Spencer Hill, SW19 4NZ

MOZART QUINTETS: DOUBLE EVENT

With Brodsky Quartet
& Celebrity Guests



KRYSIA OSOSTOWICZ and IAN BELTON, *violins*
PAUL CASSIDY, *viola*, JACQUELINE THOMAS, *cello*

JUDITH BUSBRIDGE, *guest viola*
ZUILL BAILEY, *guest cello*
MICHAEL COLLINS, *guest clarinet*

This double programme features two of Mozart's finest quintets. The first concert is inspired by Mozart's String Quintet in D with its two violas. Mozart, himself an accomplished viola player, relishing a position in the heart of the quintet sound, wrote six quintets featuring two violas, and K.593 is the fifth of them. It is often said that whereas the horn gives the body and character of a wind quintet, the viola plays the same role in a string ensemble. Larger than the violin, it gives a deeper pitch and tone, providing harmonic and rhythmic support to the violins and a balance to the whole sound.

PART ONE

Johann Sebastian Bach (1685-1750)	Sonata for Solo Violin in G (arr Paul Cassidy)
Wolfgang Amadeus Mozart (1756-1791)	String Quintet in D major, K.593

INTERVAL

Franz Schubert (1797-1828)	String Quintet in C, D.956
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With thanks to Vicky & Stephen
Streater for sponsoring this event.

Bach's music has such vitality that it inspired transcriptions, this by the Brodsky's violist. The G minor Sonata opens with an imposing *Adagio* whose grandeur is exploited here across the four stringed instruments. The second movement fugue is one of those Bachian structures that grow to amazing proportions from an almost seemingly insignificant subject. A lovely and gentle Siciliana separates the fugue from the whirlwind that comprises the final movement: a *presto*, perpetual motion Baroque essay in string virtuosity.

Mozart: String Quintet in D major, K.593

1. *Larghetto - Allegro* 2. *Adagio* 3. *Menuetto - Allegretto - Trio* 4. *Allegro*

The first movement of the work shows the influence of Joseph Haydn, who was a close friend of Mozart's. These influences can be seen in many other works of Mozart, including his famous Dissonance quartet. The part-writing is very involved for each performer. and full of the witty exchanges so characteristic of Haydn. In this movement there is a focus on rhythm in particular, as well as many call-and-response motives between the first violin and the rest of the ensemble. The *Largo* is slow and lyrical, bringing back similar material heard within the first movement. It is full of tenderness and beauty, fragile and aria-like, floating and shimmering. The Minuet and trio, in which the Haydnesque spirit of rhythm and phrasing can be heard once again, is graceful with its simple melody of descending thirds. The 1st violin and 1st viola play in cannon rote before all the instruments become involved. Full of offbeat accents the music is song-like here (perhaps resembling yodelling) with splendid interplay and ensemble writing. The final *Allegro* is brilliant and spritely, with the return of the violin's figures of the first movement shaping the overall mood of the piece.

Schubert: String Quintet in C, D.956

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

If Mozart added richness in the middle, Schubert in his glorious string quintet added a second cello to add richness and variety

to the bass. Written at the end of his short life Schubert has gifted us with one of the greatest and most loved works in the whole Romantic genre, universally described as "miraculous ...extraordinary... masterpiece...wondrous... heavenly... sublime..." This was to be his last chamber work, with only his last three piano sonatas to follow.

With its endless flow of gorgeous melodies and imaginative harmonies, with its alternating tenderness and assertiveness, and with its luxurious sonority afforded by the second cello it speaks in an especially personal way, to audiences and performers alike. Mozart enriched with his two violas before him, and Boccherini's earlier two-cello quintets used the first cello part to show off his own solo playing, but Schubert's five players are all equal participants in a true piece of chamber music.

The work begins with a simple sustained chord that gives life to melodic and rhythmic fragments transformed with great imagination leading to a second theme of wondrous beauty of the second theme with the two cellos singing high above the viola's bass line. The general sense of security is provoked from time to time with moments of dramatic conflict.

One of the crowning jewels of all music is the exquisite *Adagio*. The theme unfolds as if suspending time itself. With the three middle instruments playing the sustained theme while the first violin provides fragmented outbursts and the second cello a pizzicato support. Suddenly the music explodes passionately in a distant but related key, before the sublime opening section returns with inspired variations.

The *scherzo* recalls a folk dance with stomping character with hunting calls. The trio contrast is in sombre, introspective mood, and is then swept aside by the return of the festive dance.

The finale continues with a rustic Hungarian flavour with vigorous short-long rhythms, shifting between major and minor. A more courtly impression is conveyed by an elegant second theme. Reminding us of the unforgettable sonorities available with his instrumental choice, he creates an unforgettable passage where the cellos play against delicate arching chords in the upper three strings. Schubert brings his tour de force to a magnificent conclusion with a dazzling coda.

She confesses to him:

'I am carrying the child of a man I do not love'

*'The warmth of my love' he tells her,
'will transform the child into our own'*

Verklärte Nacht

PART TWO

Igor Stravinsky (1882-1971)

Stravinsky

Three Pieces for Clarinet

Three Pieces for String Quartet

INTERVAL

Wolfgang Amadeus Mozart (1756-1791)

Clarinet Quintet in A major, K.581

Arnold Schoenberg (1874-1951)

String Sextet *Verklärte Nacht*. Op.4



Igor Stravinsky: Three Pieces for Clarinet

Stravinsky composed these three pieces for solo clarinet during his sojourn in Switzerland during World War I. With his, and the musical world's future in doubt Stravinsky abandoned ideas of large-scale orchestral works for a small scale travelling dance work, *L'histoire du soldat* that employed a fascinating small ensemble to contrasting instruments, among them the clarinet. The original performance was supported supported by the Swiss philanthropist Werner Rheinhardt, an amateur clarinet player for who these were written in thanks.

It was one of the first works written for an unaccompanied wind instrument, and served as inspiration for many others to follow. All three of these short pieces are written in unconventional meter notations. The first, *Sempre molto tranquillo*, evokes just such a mood despite the fact that only once are there three consecutive measures in the same meter. The second piece has no title or bar lines but the performer is instructed that the value of a semi-quaver note is to remain equal throughout. It is in a sort of ABA form or a dialogue between the brilliant and insistent

high register and the more persuasive and softer qualities of the low register. The third piece is headed "loud from beginning to end" and once again employs bar lines with constantly shifting meters. The effect of this piece is a breathless one – a combination of a fast dance with constantly shifting pulse and a ragtime-perpetual motion.

Stravinsky: Three Pieces for String Quartet

1. *Danse*
2. *Excentrique*
3. *Cantique*

This is not a string quartet, but a set of pieces to be performed by a string quartet. The first piece is novel in texture: each of the four strings pursues a short, distinctly individual part and sonority with a single-minded obstinacy as if completely unaware of the other parts. Oddly static, the timing relationships between the parts constantly shift so that the music is always different without really going anywhere. A Russian folk melody amidst the colour and clamour of simultaneous but independent characters recalls Petroushka at the Shrovetide fair.

The second piece is indeed eccentric. Droll, mercurial, ultra-modern, it features the most idiosyncratic writing of the three pieces, remarkably capturing the adventurous use of colour and scoring found throughout Stravinsky's orchestral writing. *Excentrique* was apparently inspired by another burlesque clown, a contemporary character from the English stage named "Little Tich". *Cantique's* writing is completely opposite in style to *Danse*. Here the four instruments blend into a unified solemn liturgy. The piece offers a wonderful contrast in this set of three character studies, its forlorn mood recalling counterparts in *The Rite of Spring*, written just one year before.

Mozart: Clarinet Quintet in A, K581

- 1. *Allegro* 2. *Larghetto*
- 3. Menuetto – Trio I – Trio II
- 4. *Allegretto con variazioni*

Mozart’s Clarinet Quintet in owes its inspiration to the sublime musicianship and virtuosic playing of the Viennese clarinet player Anton Stadler. “Never should I have thought that a clarinet could be capable of imitating the human voice as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one can resist it”. Mozart and Stadler became close friends and both attended the same Masonic lodge. The work was originally written for basset clarinet, Stadler’s main instrument, but is today performed on a modern B-flat clarinet. Mozart played the viola in the first performance with his friend at a charity concert to benefit orphans and widows of musicians, with Mozart referring to the work as the Stadler Quintet.

The quintet dates from 1789, two years before Mozart’s death, and is contemporary with *Così fan tutte* and the first two of the *Prussian* string quartets (K.575 & 589). The quintet is deservedly one of Mozart’s best-loved works and shows his extraordinary ability to exploit the varied sides of the newly-created instrument’s character: by turns lyrical, sombre, jaunty, threatening. The strings have a generous share in the glories of the piece, introducing both main themes in the first movement and having the whole of the first of two trios to themselves. The viola in particular matches the clarinet for poignant lyricism in the third of the last movement’s variations; perhaps showing that his viola was a match for his friend’s the new-fangled basset clarinet.

This spirit of friendship sheds light on the intimate nature of the work with the clarinet in true conversational dialogue with the string instruments, weaving in and out of melodic and harmonic roles throughout the piece. The opening bars immediately create a world of calm serenity creating the playground to enjoy Stadler’s ‘soft and lovely’ expressive gifts.

Particularly apparent in the clarinet quintet is Mozart mastery of vocal writing and operatic style, again relishing Stadler’s ‘ability to imitate the human voice’. The *Larghetto* in particular is an exquisite aria for the clarinet, supported by muted strings and joined by the first violin in a duet in the reprise.

The last movement is a set of theme and variations in which the characters talk, joke, dance and lament so that feels like a chamber opera for a cast of five. Variation three is particularly striking, in which the viola takes the lead with a melancholy line, while the clarinet takes its place in the middle register of the quartet.

This melancholy voice on the viola, originally played by Mozart himself, is perhaps the true heart of this work. The piece was written during a difficult year for Mozart struggling with financial difficulties and his wife’s illness. As H.C. Robbins Landon writes in *Mozart: The Golden Years*: “Parts of (the Quintet) seem to reflect a state of aching despair, but the whole is clothed not in some violent minor key, but in radiant A major. The music smiles through the tears...”

Arnold Schoenberg: String Sextet, Verklärte Nacht, Op.4

Composed in 1899, and written as a sextet for two violins, two violas and two cellos, *Verklärte Nacht* was inspired by a poem by Richard Dehmel. This unusual combination of chamber music with programmatic content reveals the intellectually questioning young composer was trying to reconcile the two strands of German music represented by Brahms and Wagner. Chamber music was a genre dominated by Brahms, and *Verklärte Nacht* displays the kind of motivic development that Schoenberg learned from Brahms. However, it also makes use of the rich and flexible harmonic language typical of Wagner, and, as a single movement in multiple tempos and characters it also resembles a tone poem that tells a story, like orchestral works by Liszt and Richard Strauss.

Dehmel’s poem is about an unnamed woman and man walking through the woods at night. The woman tells the man that she is carrying a child conceived with a man that she does not love. The man answers that the warmth between them will transform the child into their own and make him into a child himself. Schoenberg was attracted to the poem by its focus on nature, and its separation of love and sex from bourgeois convention. In a programme note about *Verklärte Nacht* written near the end of his life he claims that “it does not illustrate any action or drama, but was restricted to portray nature and express human feelings ... in other words, it offers the possibility to be appreciated as ‘pure’ music.”

The piece falls into two halves, the first concerning the woman’s statement, and the second illustrating the man’s response. The hushed, still opening depicts the cold moonlight and the walking couple. This section eventually dissolves, and, after a pause, a muted cello plays a new theme “with painful expression” against tremolos in the second violin and viola. This represents the woman’s unhappiness. The following section, which becomes increasingly agitated and declamatory conveys the woman’s explanation of her situation, and her fears about the man’s reaction. The only respite is a brief, calm passage in the major mode, expressing the consolations of motherhood. After reaching an intense highpoint, this section also subsides into silence. A few very quiet chords prepare for the second half, which bursts into a clear and unexpected D major. A quartet of violas and cellos, with the first cello playing the melody, provides a warm, rich sonority for the man’s response. This is followed by a magical passage in which muted harmonics and whispering scales depict the beauty of the moonlight, and by a sort of love duet in which the first violin and first cello trade four-note figures. The section continues with a series of lyrical new themes, the most ecstatic of which represents the man’s acceptance of the child. The piece ends very softly, with the “bare, cold wood” of the opening transfigured into a “high, bright night.”

Hearing this extraordinary work one is tempted to conclude that Schoenberg had taken Romanticism to its limit, and had to invent a new system to satisfy a new expression.



Since forming in 1972, the **BRODSKY QUARTET** have performed over 3,500 concerts on the major stages of the world and have released more than 70 recordings. A natural curiosity and an insatiable desire to explore has propelled the group in a number of artistic directions and continues to ensure them not only a prominent presence on the international chamber music scene, but also a rich and varied musical existence. Their energy and craftsmanship have attracted numerous awards and accolades worldwide, while their ongoing educational work provides a vehicle to pass on experience and stay in touch with the next generation.

Having recently celebrated their 50th anniversary, the Brodsky Quartet continue to enjoy a busy international performing schedule, extensively touring the major festivals and venues worldwide, as well as in the UK, where the quartet is based. The Brodsky Quartet have undertaken numerous performances of the complete cycles of quartets by Schubert, Beethoven, Tchaikovsky, Britten, Schoenberg, Zemlinsky, Webern and Bartok. It is, however, the complete Shostakovich cycle that has now become synonymous with their name: their 2012 London performance of the complete string quartet cycle resulted in their taking the prestigious title ‘Artistic Associate’ at London’s Kings Place – a 10-year residency culminating in a triumphant repeat cycle of the fifteen works over two days. It therefore seems fitting that the legacy to their inimitable 50 years as a quartet has been to offer complete Shostakovich cycles around the world.

The Brodsky Quartet have always had a busy recording career and enjoyed an exclusive relationship with Chandos Records. Releases include a live recording of the complete Shostakovich cycle as well as quartets and quintets by Brahms, Elgar, Janacek, Debussy and more, with a stellar line-up of fellow musicians. Their set of the Late String Quartets of Beethoven was released in 2020 to great critical acclaim and one of their most recent releases, Homage to Bach, comprises the recordings of Bach’s three Solo Violin Sonatas arranged by Paul Cassidy. The Quartet marked their 50th anniversary with three releases: the Schubert Quintet with cellist Laura van der Heijden, Rocking Horse Road with Jacqui Dankworth and Golden Oldies, a compendium of encores arranged by the Quartet. The Quartet are regularly recorded for television and radio and have been the recipients of several awards for recordings, including the Diapason D’Or and the CHOC du Monde de la Musique, as well as receiving a Royal Philharmonic Society Award. As well as partnering many top classical artists for their performances and recordings, the quartet have made musical history with ground-breaking collaborations with some of the world’s leading artists across many genres and have commissioned and championed many of the world’s most respected composers.

The quartet have taught at many international chamber music courses and have held residencies in several music institutes. The quartet took their name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky’s violin concerto and a passionate chamber musician.

Krysia Osostowicz plays a violin made by Francesco Goffriller, 1720; Ian Belton’s violin is by Giovanni Paolo Maggini, c.1615. Paul Cassidy plays on La Delfina viola, c.1720, courtesy of Sra. Delfina Entrecanales and Jacqueline Thomas’s cello is by Thomas Perry of Dublin, 1785.



ZUILL BAILEY, *cello*.
See p79 for a biography



JUDITH BUSBRIDGE, *viola*, graduated in Music from Birmingham University and completed her viola studies with Thomas Riebl in Salzburg, where she was principal violist in Sándor Végh's Camerata Academica for five years. She has been principal viola with the London Mozart Players since 1998 and in September 2013 also joined the Orchestra of the Royal Opera House, Covent Garden as one of their Principal violas. She has a busy schedule there playing for the opera season as well as for the Royal Ballet.

As a former member of two multi-award-winning chamber music ensembles; the Dante String Quartet and Ensemble 360, Judith has performed at major concert halls and festivals throughout the UK and Europe, regularly broadcasting on BBC Radio 3 and winning the prestigious Royal Philharmonic Society Award for Chamber Music both in 2007 and 2013

For the last 25 years she has been solo viola in Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique, which performs repertoire of nineteenth and early twentieth centuries on period instruments.

Her varied freelance career includes frequent appearances on film and TV sound tracks and recently she featured on screen in the Harry Stiles film, *My Policeman* in a viola recital.

During lockdown, with a trio of other local string players, she set up regular "doorstep concerts" in her front garden, bringing live music to the local area. These concerts drew large crowds and prompted an invitation to create a new Sunday morning concert series in the Park Theatre N4 which has run very successfully for 3 years.

On Saturday 6th May 2023 she was one of three violists chosen to play in the orchestra of the Coronation Service for Their Majesties King Charles III and Queen Camilla.

The instrument she is playing tonight is a Brothers Amati viola made in 1593, kindly on loan from Charles Beare.



MICHAEL COLLINS, *clarinet*, is an honoured Patron of the Wimbledon International Music Festival and one of the most complete musicians of his generation. With a continuing, distinguished career as a soloist, he has in recent years also become highly regarded as a conductor. From 2010 – 2018 was the Principal Conductor of the City of London Sinfonia and Artistic Director of London Mozart Players from 2021- 2023. Recent guest conducting and play-directing highlights have included engagements with the BBC Symphony Orchestra and the Zurich Chamber Orchestra.

Recent highlights include a return to the Philharmonia Orchestra, performances worldwide with orchestras including Minnesota Orchestra, Swedish Chamber Orchestra, the Rheinische Philharmonie, Kyoto Symphony Orchestra, BBC Concert Orchestra and Kuopio Symphony Orchestra and tours in South Africa, Japan, and Mexico (with Orquesta Sinfónica Nacional).

In January 2021, Michael gave the debut performance and became artistic director of Wigmore Hall's newest Associate Ensemble, the Wigmore Soloists. Put together by Wigmore Hall's John Gilhooly, Michael Collins, and violinist Isabelle van Keulen, the Wigmore Soloists sees leading international instrumentalists coming together to perform a wide range of chamber music repertoire from duets to works for up to 13 musicians.

Michael Collins has been committed to expanding the repertoire of the clarinet for many years. He has given premières of works such as John Adams' *Gnarly Buttons*, Elliott Carter's *Clarinet Concerto*, Brett Dean's *Ariel's Music* and Turnage's *Riffs and Refrains*, which was commissioned by the Hallé Orchestra. Collins has gone on to perform Turnage's work with the Residentie Orkest, Royal Flanders and Helsinki Philharmonics, as well as the London Philharmonic Orchestra. His next commission includes the world and Australian premiere of Sally Beamish's upcoming clarinet concerto.

Collins performs regularly with the Borodin, Heath, and Belcea quartets, Andrés Schiff, Martha Argerich, Stephen Hough, Mikhail Pletnev, Joshua Bell and Steven Isserlis. His ensemble, London Winds, celebrated its thirtieth anniversary in 2018 and the group maintains a busy diary with high calibre engagements such as the BBC Proms, Aldeburgh Festival, Edinburgh Festival, City of London Festival, Cheltenham International Festival and Bath Mozartfest. During the 2019-20 season he was an Artist in Residence at the Wigmore Hall which included concerts with Stephen Hough, the Vienna Piano Trio, Leonard Elschenbroich, Michael McHale and the Borodin Quartet.

In the Queen's Birthday Honours of 2015, Michael was awarded an MBE for his services to music. Michael also celebrated his 60th Birthday in 2022 and gave commemorative concerts at Wigmore Hall and Queen Elizabeth Hall with the London Mozart Players. He plays on Yamaha clarinets.



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for sponsoring this event.

Sergei Prokofiev (1891-1953) **Symphony No 1 *Classical*, Op.25**
Pyotr Ilyich Tchaikovsky (1840-1893) ***Variations on a Rococo Theme* for Cello**

INTERVAL

Ludwig van Beethoven (1770-1827) **Symphony No 7 in A, Op.9**

Prokofiev: Symphony No.1 in D major, Op.25

1. *Allegro* 2. *Larghetto* 3. *Gavotte: Non troppo allegro* 4. *Finale: Molto vivace*

Prokofiev’s *Classical* symphony is a fascinating work that meshes traditional clarity and formality with his renegade spirit, and humorous approach. “It is what Haydn might have written had he lived another hundred years”, he said.

Prokofiev wrote this most cheerful of symphonies in 1917, at one of the darkest times in Russian history: thousands were dying daily on the front, people were starving. In February Tsar Nicholas II abdicated, and in October the Bolsheviks seized the Winter Palace, and Lenin came to power. The composer removed himself as far as he could from day-to-day politics and composed a tribute to the time of Catherine the Great, a tribute to Haydn and Mozart, and as a parting gift to the St Petersburg he so adored.

The composer was well aware that he had upset his rather staid professors. Knowing how thoroughly he had upset his professors at the Conservatory with his modernist and raucous works such as the energetic and boisterous First Piano Concerto: “I gave it the title *Classical* partly out of ‘naughtiness’ and a desire to ‘tease the geese.’” He wrote in his diary: “When our classically inclined musicians and professors (who in my opinion are really nothing more than false-classics) hear this symphony, they will start shouting about yet another impudent act committed by Prokofiev, and that he can’t even leave Mozart in peace in his grave, but had to disturb him with his dirty hands, sprinkling dirty Prokofievian dissonances among the pure classical pearls—but my real friends will understand that the style of my symphony is really Mozartian and classical, and then will appreciate it, and the public will probably be glad that it is uncomplicated and merry, and of course they will applaud.”

There was also another inspiration: “It was Schopenhauer and his truths which gave me this spiritual world and the consciousness of happiness: don’t chase after happiness – strive for the lack of sadness. How many possibilities this truth bestows upon us! And how many exquisite surprises does life present to a person who recognizes and embraces this truth!”

The symphony is traditional, with four movements. The orchestration is also what one would find in Haydn, for paired wind instruments, lots of scales and arpeggios, octave leaps, trills and grace-notes, sudden shifts of volume from *piano* to *tutti fortissimo*, repeats. But Prokofiev gently exaggerates these elements and inserts purely modern harmonic twists, especially in the *Gavotte*, where he playfully juxtaposes clashing major triads. His use of the timpani also displays a bumptious irreverence. But the exaggeration is never carried too far; this is a tribute rather than a parody.

Tchaikovsky: *Variations on a Rococo Theme* for Cello and Orchestra, Op.33

A huge admirer of Mozart, Tchaikovsky’s glorious *Variations on a Rococo Theme* are full of subtle homages to the Classical composer. He wrote of Mozart as “a sunny genius whose music moves me to tears”. Mozart brought solace in at turbulent times in his personal life.

His *Mozartiana* Suite No.4, and the interlude in *The Queen of Night* are testament to this.

The theme itself is an original invention by Tchaikovsky himself rather than borrowing it from the past. During its composition Tchaikovsky consulted his Moscow Conservatory colleague, the German cellist Wilhelm Fitzenhagen who gave the premiere, following which the soloist made significant (and controversial) changes in order to showcase the cello part, including rearranging the original order of the variations.

1. *Moderato assai quasi Andante – Thema: Moderato semplice*

The orchestra comes in with a somewhat brief (though it looks long on paper) introduction, and the solo cello states the simple, elegant theme. The theme is repeated a total of four times, then the cello plays a brief conjunctive passage, the same exact notes of which are used to link Vars. I and II. The same conjunction is played an octave lower to link Vars. VI and VII.

2. *Var. I: Tempo della Thema*

The first variation is in triplets, through the midst of which the orchestra restates the theme. The sound is very lively and graceful.

3. *Var. II: Tempo della Thema*

The second variation features a section of conversation between the orchestra and soloist, in which the theme is nearly doubled in speed. A modified version of the aforementioned conjunction is played, where the cello quickly moves into a cadenza (similar to the Violin Concerto in the sense that both pieces contain an early cadenza) which is brazen and filled with chords and steadfastly refuses to resolve its minor key.

4. *Var. III: Andante*

The third variation is a melancholy restatement of the theme in D minor, and is the only minor variation in the entire piece. The conjunction again appears at the end of the variation, though this time much greatly varied in the key of D minor.

5. *Var. IV: Allegro vivo*

After a brief pause, the warm A major key returns, though this time much more similar in character to Var. II. This is also one of the most difficult variations of the piece, an *Allegro vivo* which rarely relents its constant demisemiquavers. The orchestra, too, has a difficult time keeping up with its blazing speed, particularly the solo flute. Though, unlike the previous three, no conjunction appears at the end of this variation, a gracefu sudden crescendo closes it.

6. *Var. V: Andante grazioso*

Unlike the previous variations, the theme’s opening pick up here becomes the downbeat. For the first time in the piece Tchaikovsky cleverly and explicitly mixes the conjunction figure into the variation itself, concluding with a flourish and long trill from the solo cello, which immediately leads to the next variation.

7. *Var. VI: Andante*

The sixth variation develops an accompanying line out of the solo trill of the previous variation, over which a solo flute rendition of the theme is introduced. After a grand “fall” by the solo cello onto a low E, the orchestra takes over gallantly with the main theme. A *cadenza* follows, ending back in the trills from the beginning and, once again, the melody is taken over by the solo flute. The variation concludes with the original conjunction, but this time the cello plays it an octave lower, leading into the warm yet foreign key of C major.

8. *Var. VII: Andante sostenuto*

The seventh variation lands comfortably on the key of C major and is played at a more contemplative speed. Towards the end of the variation, the key begins to shift towards E major (the dominant of A major) using a fractured version of the conjunction figure. Eventually the variation lands on the meditative unison of a harmonic E, somewhat question-like in the context of the piece yet satisfying in its finality with regards to this particular variation. The E nonetheless provides a strong affirmation of the inevitability of the last variation’s arrival in the key of A major.

9. *Var. VIII e Coda: Allegro moderato con anima*

The eighth and final variation opens with a graceful solo by the cello, largely based on the Classical idea of a mordent. The opening solo can be seen as one drawn-out crescendo, which eventually reaches *fortissimo* before swiftly returning to piano and being joined by a light orchestral accompaniment. Shortly after the orchestra joins in, the cello introduces a new idea: a playful mixture of scales and the mordent theme - somewhat reminiscent of the second variation. After several sequences of this new idea, the cello fluidly transitions into the coda. The coda greatly contrasts the character of the variation itself, embodying a greater sense of drama as Tchaikovsky reintroduces the theme and alludes to several of the variations. Eventually the orchestra and soloist end gloriously in A major, concluding the work.

Tchaikovsky: Andante Cantabile, Op.11, is the famous second movement from his String Quartet No.1, Op.11, celebrated for melting lyricism.

Beethoven: Symphony No.7 in A major, Op.92

- 1. *Poco sostenuto – Vivace*
- 2. *Allegretto – Ostinato variation with fugato*
- 3. *Scherzo: Presto; Trio: Assai ma non presto*
- 4. *Finale: Allegro con brio*

The Seventh Symphony was premiered on December 8, 1813, as part of a charity concert for soldiers wounded in the Battle of Hanau, marking a setback for Napoleon. This concert, which also included the first performance of the “Battle Symphony” *Wellington’s Victory*, celebrated the British victory over the French at the Battle of Vitoria in Spain, and was probably the

most successful in Beethoven’s lifetime. The Viennese audience immediately embraced the Seventh Symphony, demanding a repeat of the second movement, and considered it among their favourite orchestral works.

There are certainly martial qualities about this intense, energetic – and tuneful – symphony. After a large orchestral chord, the oboe sings a wistful theme while clarinet, horn and bassoon take up the melody, interrupted by heavy orchestral punctuations marking the phrases. The *vivace* entrance of the flute, presents a folk-like, swaggering first theme, from which Beethoven works his magic, taking the unpretentious dynamic changes and harmonic colouring, offering surprise and drama.

In the second movement, after an introductory chord from the winds, Beethoven establishes a persistent dance-like rhythmic pattern which haunts the movement. The pattern is simple and unforgettable. Two melodies, one insistent and steady, the other a gentle statement sung by violas and celli, provide the thematic substance. Beethoven proceeds to spin exquisite variations on the first. Wagner was so taken by the symphony and this movement in particular that he called it “the apotheosis of the dance.”

The third movement a bright scherzo in a skipping meter is filled with the joy of life. A short trio in D major, based on a southern Austrian hymn tune featuring clarinet, bassoon, and horn provides a contrasting calm interlude, before the return of the buoyant *scherzo*.

The *Allegro con brio*, which concludes this dramatic symphony, is another furious *scherzo*-like salvo. Beethoven uses all the stops as the strings let rip with an incandescent first theme. The second theme adds further fuel. Then miraculously, a flute sings a brief reminder of the opening theme of the first movement, but too soon it is overwhelmed by the insatiable fire that propels the symphony to a blazing coda.



ZUILL BAILEY, *cello*.
See p79 for a biography

PHILHARMONIA

Founded in 1945, the Philharmonia Orchestra is one of the world’s leading symphony orchestras. Finnish conductor Santtu-Matias Rouvali took up the baton as Principal Conductor in 2021, and Marin Alsop joined him as Principal Guest Conductor in 2023. They follow in illustrious footsteps: Herbert von Karajan, Otto Klemperer, Ricardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi, Vladimir Ashkenazy and Esa-Pekka Salonen are some of the key figures who have honed the renowned Philharmonia sound over eight decades.

The Orchestra is made up of 80 outstanding musicians. It has premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errolyn Wallen, Laufey and many others, and performs with many of the world’s most admired soloists.

The Philharmonia is resident at the Southbank Centre in the heart of London and also holds residencies in Basingstoke, Bedford, Canterbury and Leicester, at Garsington Opera and at the Three Choirs Festival. In each of these residencies, the Orchestra is deeply embedded in the community, empowering people to engage with and participate in orchestral music. Projects with primary and secondary schools, children in foster care, people living with dementia and their carers, young people learning instruments, and adults who face barriers to experiencing the arts, all testify to the many ways music enriches our lives.

The Philharmonia’s Emerging Artists Programme nurtures and develops the next generation of instrumentalists and composers.

The Philharmonia is a registered charity. It is supported by Arts Council England and grateful to the many generous individuals, businesses, trusts and foundations who make up its family of supporters.



ROBIN O’NEILL, *conductor*

is a conductor, orchestrator, arranger and educator. During his career he has conducted the Philharmonia Orchestra and Chorus, London Philharmonic, English Chamber Orchestra, Camerata Royal Concertgebouw, Polish National Radio Symphony, Bogota Philharmonic, Medellin Philharmonic, BBC Scottish Symphony, Belgrade Philharmonic, Stavanger Symphony, Johannesburg Philharmonic, Trondheim Symphony, Swedish Chamber Orchestra, Nordic Chamber Orchestra, City of London

Sinfonia, Orchestra Ensemble Kanazawa Japan, Japan Choral Association, Orchestra Cittaperta and the Orchestras of the Guildhall School of Music, Royal Academy of Music and the Royal College of Music and Malmö Academy of Music.

Robin O’Neill’s conducting has been praised for its balance of intellectual rigour, immaculate line and visceral excitement.

Robin O’Neill has collaborated with musicians such as Mikhail Pletnev, Boris Berezovsky, Mitsuko Uchida, Christoph Eschenbach, Pascal Roge, Stephen Kovacevich, Alexander Madzar, Pinchas Zuckerman, Salvatore Accardo, Isabelle Faust, Gautier Capucon, Michael Collins, Alina Ibragimova, the Lars Jansson Jazz Trio. He has also performed by invitation for His Royal Highness King Charles III. He was professor of conducting at the RCM from 2008 till 2015.

Robin is a Grammy Nominated recording artist for his work with György Ligeti and in 2015, in the company of the legendary Quincy Jones, he was awarded Honorary Membership of the RAM, an award limited to 300 living musicians.

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THE KIRKER MUSIC FESTIVAL IN TENERIFE A SEVEN NIGHT HOLIDAY | 25 JANUARY 2025

We return to Tenerife for our exclusive festival, staying at the splendid 5★ Hotel Botanico surrounded by lush gardens in Puerto del la Cruz, where we will enjoy six concerts with music from members of Ensemble 360 and violist Simon Rowland-Jones. Mass tourism is confined to an area far away from where we will be staying, and our tour will show you the island's unspoilt volcanic landscape, well-preserved colonial villages



and lush gardens. Our visits will include the Sitio Litre Orchid Garden and a drive along the spectacular north coast to Masca and Garachico.

Price from £3,396
(single supp. £497) for seven
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four dinners and six concerts

THE KIRKER JAZZ FESTIVAL AT THE STAR, ALFRISTON A THREE NIGHT HOLIDAY | 17 FEBRUARY 2025

Alex and Olga Polizzi's ineffably stylish hotel in East Sussex is the perfect setting for our intimate Kirker Jazz Festival. Hosted by jazz expert Oliver Condy, the Festival stars Mercury Prize nominated jazz pianist Kit Downes, alongside guest artists including saxophonist Tom Challenger, double-bassist Freddie Jensen and drummer James Maddren. Not only will we enjoy three private concerts in the beautiful Hope Chapel, across the road from our hotel, but we also join the musicians for behind-the-scenes interviews, dinner each evening at The Star and post-concert drinks in the oak-beamed bar.

Price from £1,798 for three nights' accommodation including three dinners and three concerts
NO SINGLE SUPPLEMENT

THE KIRKER MUSIC FESTIVAL AT THE TRESANTON, ST. MAWES A FOUR NIGHT HOLIDAY | 24 MARCH 2025

Our annual visit to Olga Polizzi's fabled Hotel Tresanton in St. Mawes combines a relaxing escape in Cornwall with world-class chamber music recitals, and this year we will enjoy music from the Castalian String Quartet and violist Simon Rowland-Jones. The concerts are given in the charming Old Methodist Hall in the village, which has a fine acoustic ideal for chamber music. In addition to the music we will also enjoy a visit to the private garden at Lamorran, inspired by Lady Walton's garden on the island of Ischia, as well as Tate St Ives and the Barbara Hepworth Museum and Sculpture Garden.

Price from £1,770
(single supp. £397) for four
nights' accommodation including four
dinners and three concerts



THE VILLA MEDICI GIULINI COLLECTION A FOUR NIGHT HOLIDAY | 15 SEPTEMBER 2025

Villa Medici, home of Fernanda Giulini, in Lombardy, is the setting for a very special private house party. Her magnificent 17th century villa has an extraordinary collection of historic keyboard instruments, which will be brought to life in a series of concerts given by pianist Melvyn Tan. This year Melvyn will be joined by Elisabeth Perry and Simon Rowland-Jones, colleagues and friends who also studied at the Yehudi Menuhin School in its early years. Our itinerary also includes visits to Lake Como and to Monza's Gothic Cathedral.

Price from £2,685 for four nights' accommodation including four dinners, two lunches and four concerts
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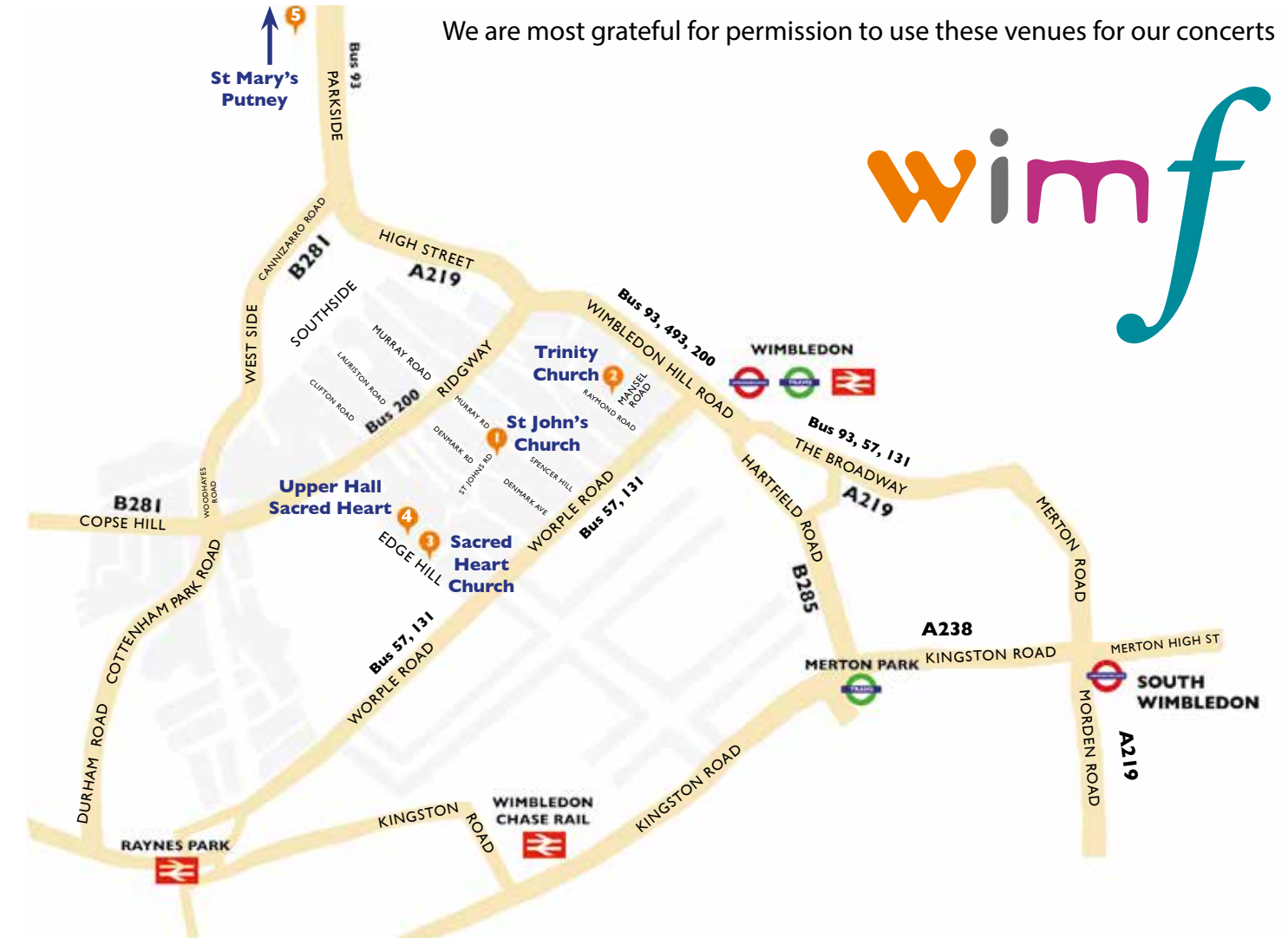
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