

newbury spring festival

6–20 may 2017



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The President's Welcome

Jeanie, Countess of Carnarvon MBE



In this the 39th year of Newbury Spring Festival, as well as welcoming a wonderful range of musical artists of all genres, we also welcome our new Chairman, Julian Chadwick, who has served as a member of the Festival Committee of Management since 2002.

David Livermore, Chairman 2000–2016, performed the role with superb energy and dedication for 17 years, for which I, as President, thank him wholeheartedly. When he retired from the role he certainly left big shoes to fill, but I rest secure in the knowledge that the Festival continues to grow and flourish under Julian's inspirational leadership.

Whilst our artists are, of course, the stars of the show, the people who are the 'teams behind the scenes' are the unsung heroes, without whom the Festival would simply not be possible. From Festival Director Mark Eynon who brings together a marvellous, varied programme to the volunteers who work tirelessly at each event; from Ashley Morris and Jane Pickering in the Festival Office dealing with the day-to-day minutiae to our marketeers and ambassadors promoting what we do; from our dedicated Committee of Management to the Friends of Newbury Spring Festival; from our generous sponsors to the box-office staff at the Corn Exchange; from the welcoming front of house team to our technical wizards – and all the other roles too numerous to mention here – I salute them for their dedication in bringing to West Berkshire this musical extravaganza of which we can be so proud.

I look forward with excited anticipation to a very special 40th anniversary next year, but in the meantime wish each and every one of you a wonderful Newbury Spring Festival 2017.

An Introduction to the 2017 Festival

Mark Eynon, Festival Director

Mark Eynon © Fiona Cui/Newbury BID



At this time of year as winter turns to spring, it is always exciting for me to experience the outcome of months and years of planning as the Festival also comes into bloom.

I look forward to welcoming David Parry, Alice Coote, (pictured below) Gwyn Hughes Jones and Morgan Pearse, who join our Festival Chorus and Bournemouth Symphony Orchestra for a very special opening night performance of Elgar's *Dream of Gerontius*. This has been generously sponsored by both our outgoing chairman David Livermore and his successor Julian Chadwick. Before David had retired and Julian had been appointed, and unaware of each other's great love of the same work, they both approached me independently offering to sponsor it. So I hope this performance will be a fitting tribute to David's exemplary leadership over the past 17 years, and a signal of Julian's enthusiasm and support for the Festival which he now chairs.

The following Saturday I look forward to welcoming Tasmin Little (opposite page, top left), on her birthday, for a performance with Royal Philharmonic Orchestra of Bruch's violin concerto, and on the last night to a visit from Moscow Philharmonic for a concert of Russian masterpieces including Tchaikovsky's first piano concerto with Noriko Ogawa as soloist. Last year she joined the jury of our own Sheepdrove Piano Competition, which this year is graced by the presence of John Lill.

I am proud to welcome Britain's finest choral company, The Sixteen, with their founder director Harry

Christophers to Douai Abbey, and VOCES8 who return to East Woodhay bringing with them Jonathan Dove, no less, for a work by this illustrious British composer. Another fine British composer, Mark Simpson, joins the Sacconi Quartet for a special concert at Highclere Castle which will include a new piece by the young composer clarinettist, while Britain's senior string quartet, The Brodsky's, visits us for a concert at St

Mary's, Shaw. Equally welcome are Kinsky Trio Prague, returning to Englefield House, and London's Aronowitz Ensemble who are to perform contrasting piano quintets by Schubert and Vaughan Williams at St George's, Wash Common. I am honoured that Britain's leading pianist Stephen Hough (above) will return for a solo recital in Newbury Corn Exchange, while Sir Thomas Allen, Alison Balsom (opposite, centre) and Susan Bullock, equally distinguished British stars, are also coming back for this year's Festival. I am delighted that Christopher Monks and his Armonico Consort make their Festival debut in a performance of *Monteverdi's Vespers* at Ramsbury's Holy Cross in honour of the composer's 450th anniversary.

But there is so much more to the Festival than classical music, as this year's Corn Exchange line-up proves: Dutch Swing College Band are masters of traditional jazz, as is star vocalist Matt Ford, (opposite, top right) who top and tail this year's programme. Black Dyke Band (opposite, bottom) is the most famous brass band in the



© Sim Canetty-Clarke



An Introduction to the 2017 Festival



world; Morriston Orpheus Choir is the leading exponent of the great Welsh Male Voice Choir tradition and Kathryn Tickell & The Side are international ambassadors of traditional Northumbrian folk music. The Bollywood Brass Band brings an Indian flavour to their concert celebrating the music of A.R. Rahman, while Kakatsitsi is one of Africa's leading groups and includes some of Ghana's

finest traditional drummers, dancers and singers.

In lighter vein Worbey & Farrell mix sparky comedy and sensational piano playing, while at Arlington Arts Centre Alec Dankworth's World Spirit combines influences from musical traditions around the world with his own traditional jazz heritage. At The Vineyard's *Taste of Spain*, fine Spanish wines and tapas are followed by Morgan Szymanski's programme of classical guitar music, a tribute to Segovia.

Ballet Central returns with a new company of young professional dancers for its annual showcase, and musical theatre arrives with a brand-new production of Stiles and Drewe's *Betty Blue Eyes*, a recent West End hit performed by graduating students of Chichester University as part of their debut professional tour. For younger audiences I am thrilled to present a trio of musical shows: Pallisander and Rust & Stardust's *Dr Dee's Daughter* and the *Philosopher's Stone*, Travelling by Tuba's *Around the World in 60 Minutes* and Sound Beginnings' version of *Swan Lake*.

The Festival's ongoing commitment to and enthusiasm for the young, both as audiences and performers, is also evident in our Young Artists lunchtime recital series which this year focuses on soloists covering the full spectrum of



musical instruments with performances on trombone, flute, organ, piano, cello and guitar, and includes three young stars with strong links to Newbury.

For this year's Englefield House lecture I am delighted to welcome Dan Cruickshank, the famous architectural historian, who will talk on the life and death of buildings. To celebrate England's finest novelist, Jane Austen, who died 200 years ago, we present a couple of events both involving the novelist and journalist Gill Hornby: she has adapted *Pride and Prejudice* for a special concert with music by Carl Davis, narrated by Hayley Mills, which takes place at Gill's local church in Kintbury, and at Shaw House she will give a talk on Jane Austen's fascinating connections with Newbury and its surroundings: *Jane Austen on our Doorstep*.



I do hope you will find much to enjoy in this year's Spring Festival and I look forward to seeing you at many events during the coming fortnight.



The Chairman's Introduction

Julian Chadwick

© Fiona Cuel/Newbury BID



A very warm welcome to all concert-goers as we begin the 39th season of the Newbury Spring Festival. Festival Director Mark Eynon has written on the previous pages about the wonderful programme we have this year, and I wholeheartedly agree.

My first task must be to pay tribute to David Livermore who has been Chairman of the Festival for 17 years – nearly a half of the Festival's life. Last summer David announced his wish to retire; his resignation was accepted with great sadness by the Committee. He has been an outstanding Chairman, taking the Festival to great heights whilst never losing touch with the spirit of the original idea. Under his chairmanship the Festival has produced programmes of world-class music at affordable prices, relying on ticket sales and sponsorship without any, or any significant, public money. I have observed his masterful handling of the Committee and Festival team through good times and bad – for instance during the financial crisis of 2008/09.

At the same time, on behalf of you all I must record an enormous vote of thanks to David's wife Gina. She has supported him unfailingly throughout his period in office.

I am deeply honoured to be David's successor. My background is that until the end of April I practiced in the town as a Solicitor; I have also served as Secretary of the Festival for many years. I ask you all to support me in this

shared adventure of bringing music to Newbury. I took over in January and therefore I can with some knowledge thank the Board members, the professional team, and all helpers and volunteers who together make the Festival what it is. I am beginning to realise how much hard work goes into the Festival.

You, the concert-goers, make the atmosphere of our concerts very special – friendly, informal yet knowledgeable. I do however appeal to you to introduce new people to the concerts – friends, family, neighbours and work colleagues.

Lastly, a generic thank you for the huge generosity of our numerous sponsors, patrons, friends and donors who provide the support without which we could not function.

A footnote: in 2018 we mark the 40th anniversary of the first Festival. Planning is already at an advanced stage so please be ready to support this special event.

Highlights of Festivals 2000 – 2016

David Livermore

When Ashley asked me to write an article about my most memorable performances in the Festival over my years as Chairman, it seemed a not unreasonable request. I agreed on the basis that 'it seemed a good idea at the time' – a principle which sadly has too often let me down over the years! When I came to write this article, I realised that over the last 17 years Gina and I must have attended some 400 performances and, to a greater and lesser extent, I had enjoyed all of them – a delightful privilege of my role. However the task of selecting a mere handful as my favourites proved absolutely daunting – the sheer magnitude of choice (coupled with the usual age-induced memory loss) seemed overwhelming. Therefore if I have left out truly remarkable performances, I trust that you will forgive me.

First and foremost, of course, are the great orchestral concerts in St Nics, with their distinguished conductors and soloists, which provide the centrepiece of each Festival and have demonstrated consistently Mark Eynon's remarkable creativity. Quite apart from our own great orchestras, we have also had the privilege of hosting many Russian orchestras, who, when playing their own national music, have been truly exceptional. However, perhaps because it is still fresh in my mind, I would cite the wonderful Mozart Requiem by the English Chamber Orchestra in 2014, perhaps because, with a stellar cast of soloists, our own amateur Festival Chorus, under Janet Lincé, rose so magnificently to the occasion.

As for Douai, again I am spoilt for choice, with The Sixteen, Tenebrae and the Tallis Scholars filling the Abbey with such haunting sound. I should also add that we loved Eric Whittaker and the Soweto Gospel Singers. To my mind small string and wind trios and quartets, playing in our lovely village churches like Kintbury and East Woodhay (on damp May evenings), represent the very essence of our Festival and one fondly remembers the Vienna Piano Trio, the Berlin Ensemble and the Brodsky Quartet. As for soloists, how can I choose between Benjamin Grosvenor, Stephen Hough, Tasmin Little, Hyeyoon Park, Ruby Hughes and Alison Balsom?

On a lighter, and I should add a nostalgic, note, we have had Humphrey Lyttleton and Johnny Dankworth and Cleo Laine to the Corn Exchange. I have fond memories of a 'scratch' production of *Pirates of Penzance* one Sunday afternoon – I was a 'policeman'. In contrast we have had some exceptional speakers at Englefield, of whom my personal favourite was John Julius Norwich, although last year's speaker, the Duke of Devonshire, talking about the Chatsworth art collection, comes a close second. I would also add that Sam West reading WW1 poetry in Sandham Memorial Chapel was very special.

However, if I had to choose my most memorable moment, it has to be the 2003 concert in St Nics by the Philharmonia Orchestra conducted by Alexander Lazarev
















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with the great Mikhail Pletnev as the soloist. As it was the 25th anniversary of the Festival, our President, Jeanie Carnarvon, had invited HM the Queen to attend. The concert had been truly magical, since the two Russians had been absolutely inspired. During the interval I had to escort Her Majesty up to the stage to meet the Russians. Mikhael in particular became so excited that I really thought for one terrible moment that he was going to give HM a bear-hug – I had a momentary vision of spending my declining years in the Tower. Thankfully he managed to restrain himself but just for a moment

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

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The Committee of Management thanks most sincerely everyone who has made the 39th International Newbury Spring Festival possible, including the following whose venues we are delighted to be able to use:

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

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

Platinum Friends of the Festival 2017

We really appreciate those who contribute to the Friends scheme, and in particular those who are Platinum or Joint Platinum Friends. Your support is so valuable to us: thank you.

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Friends of the Festival



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Dear Friends

A warm welcome to the Newbury Spring Festival to all our Friends. You help to make this wonderful Festival possible and we all thank you very much. I hope you are able to come to many of the concerts and events and wish you an enjoyable two weeks.

You are supporting three concerts this year. The Dutch Swing College Band on the first night, Saturday 6 May, should set your feet tapping. On Friday 19 May in the lovely parish church at Ramsbury you have helped us to bring the Armonico Consort to perform

the *Monteverdi Vespers*. The Vespers will resound and reverberate around the church and will soothe and excite us at the same time. Lastly you are supporting Matt Ford in 'Close to You' at the Corn Exchange on the last night of the Festival, Saturday 20 May, when he is performing an evening of vintage popular songs. If you have not got tickets for that evening why not, whatever your vintage, go along and enjoy a bit of nostalgia.

I hope you are able to go to a wide variety of the events and that, whether it be in spring showers or sunshine, you all have a wonderful time. I look forward to seeing you there.

Caroline Holbrook
Chairman of Friends of Newbury Spring Festival

The Friends of Newbury Spring Festival provide essential support for the Festival, contributing not only to the concerts and events but also to the annual core costs. Grants awarded by the Friends in 2017 include £600 to Open Studios, the third prize of £500 at the Final of the Sheepdrove Piano Competition and £250 to Central School of Ballet Free Dance Workshops for 2017, via The Corn Exchange website.

Ballet Central brings a diverse repertoire to the Corn Exchange as part of Newbury Spring Festival and the ballet school wishes to take its tour to local schools. The Central School of Ballet has already enabled hundreds of young people to take part in dance workshops and to watch their first live dance performance, and for 2017 they want to do even more. They plan to introduce dance to at least 400 schoolchildren in the area and hope to deliver nine workshops (1½–2 hours each) in Newbury schools. We hope that the donation of £250 from the Friends of NSF will go a little way to help enable the workshops.

Benefits of Being a Friend of Newbury Spring Festival

- * Minimum two weeks priority booking
- * Free Souvenir Programme if booking six concerts or more
- * Invitation to Friends' events; Platinum Friends are invited to the launch in March
- * Festival Focus annually and a newsletter at least twice a year
- * Friends dedicated website

Friend £25
Gold Friend £55
Platinum Friend £100

Joint Friend £35
Joint Gold £80
Joint Platinum £150

Gift Aid

In 2016 the Friends of Newbury Spring Festival were able to submit a claim to HMRC and we received £928.42 being the total Gift Aid on donations that came in during 2015–16. The sum received was decreased due to changes in accounting years, as some of the Gift Aid relevant to the existing accounting year had been claimed earlier. From the new accounting year 1 July 2017, the Friends will be able to claim all Gift Aid in the same year which will revert back to about £5,000.

If you haven't signed the Gift Aid declaration box on the application form please ask us for a new form to be sent to you for your signature. A Gift Aid declaration means we can reclaim a further 25% of your annual donation directly back from the government. You don't have to do anything other than just sign the form. Please contact Jane on 01635 528766 for more details.

Joining the Friends

To join the Friends, please pick up or download an application form from the Friends section of the website: newburyspringfestival.org.uk. Once completed, please return it along with your cheque, payable to 'Friends of Newbury Spring Festival', or complete the bankers order part or tick the online transfer banking box, to:

Jane Pickering, Friends Membership Secretary
Newbury Spring Festival
1 Bridge Street
Newbury RG14 5BH
Tel: 01635 528766

We regret that credit and debit cards cannot be used for joining the Friends scheme; however, online bank transfers are acceptable. Thank you for your support.

Supporting the Festival

© Antonia Schroeder



There are so many ways in which people choose to support the Festival. This ranges from large charitable foundations through to our stewards and individuals giving up their time to make cups of tea! All of which are vital in their own way.

We are particularly grateful once again to our team of

Festival Ambassadors who have taken on the challenge of promoting and advertising the Festival in local areas. This is the second year we've run the scheme, and it seems to be very popular with ticket sales reflecting their efforts. If you're interested in supporting the Festival in this way, putting up posters, delivering leaflets etc. please do get in touch.

We are of course always seeking more funding for the Festival. The costs of staging 45 events over the two weeks of the Festival are not insignificant. Our challenge is to continue to grow and develop our artistic programme, particularly as we look forward to the 40th Festival in 2018. To do so means we need to grow our financial support. The Festival receives no public funding and is entirely reliant on the generosity of individuals, corporate sponsorship, and charitable trusts and foundations.

We are very grateful for Greenham Common Trust's continuing support, and the match funding made available on The Good Exchange, through which donations to the Festival are effectively doubled.

If you are interested in supporting the Festival financially, or perhaps know someone else who might be, please do look out for me at one of the Festival concerts. We have ideas to work with all budgets from adverts in the programme to full event sponsorship. For more information on any aspect of supporting the Festival please contact me on 01635 32421 or ashley@newburyspringfestival.org.uk.

Ashley Morris
General Manager

Festival Ambassadors

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Young Festival Critics

Do you know about the Young Festival Critics scheme?
It's a chance for anyone age 15 - 30 to have a
FREE TICKET to any of our Festival events.

In return they simply write a short review - which is entered into a competition, the winner of which receives £100 cash!

If you are interested, or know anyone who is, please contact Ashley Morris
ashley@newburyspringfestival.org.uk 01635 32421

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Registered Charity No.284622

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Diary

Week One

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Sunday 7th May	Sound Beginnings: Swan Lake	Sheepdrove Eco Centre	10.00am / 12 noon	23
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Sunday 7th May	Pride & Prejudice	St Mary's Church, Kintbury	7.30pm	27
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Monday 8th May	The Highclere Concert 🌟	Highclere Castle	7.30pm	31
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Wednesday 10th May	Film: Sense & Sensibility	Corn Exchange	7.30pm	45
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Saturday 13th May	Black Dyke Band	Corn Exchange	7.30pm	72
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Diary

Week Two

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Saturday 20th May	Moscow Philharmonic Orchestra	St Nicolas Church	7.30pm	125

■ Young Artists Lunchtime Recitals

★ John Lewis Young Stars

Elgar's Dream of Gerontius

St Nicolas Church Newbury Saturday 6th May 7.30pm

Sat 6th

Elgar's Dream of Gerontius

David Parry conductor
Alice Coote mezzo-soprano
Gwyn Hughes Jones tenor
Morgan Pearce baritone
Bournemouth Symphony Orchestra
Newbury Spring Festival Chorus

Part I

Prelude

Jesu, Maria – I am near to death
Rouse thee, my fainting soul
Sanctus fortis, sanctus Deus
Proficiscere, anima Christiana

Interval

Part II

I went to sleep
It is a member of that family
But hark! upon my sense comes a fierce hubbub
I see not those false spirits
But hark! a grand mysterious harmony
Thy judgment now is near
I go before my judge
Softly and gently, dearly-ransomed soul

Sponsored by Mr David Livermore, Mr Julian Chadwick and Irwin Mitchell



SIR EDWARD ELGAR (1857–1934) The Dream of Gerontius, Opus 38

Gerontius Gwyn Hughes Jones
The Angel Alice Coote
The Priest Morgan Pearce
The Angel of the Agony Morgan Pearce

In 1889 Elgar married Caroline Alice Roberts and as a wedding present Father Knight of St George's, Worcester gave the couple a copy of Cardinal Newman's poem *The Dream of Gerontius*. This was no ordinary copy, since it had previously been in the possession of no less a personage than General Gordon of Khartoum, whose markings of favourite passages it contained.

Newman's verses were carefully considered by Elgar, who was a committed Catholic. He immediately contemplated setting them to music, and over the years he made his own selection from them, an adaptation of great sensitivity. His scheme was eventually brought to fruition by a commission from the 1900 Birmingham Triennial Festival, and during the final stages of composition Elgar reflected on his long acquaintance with Newman's work: 'I have been soaking my mind for at least eight years, while I have been gradually assimilating the thoughts of the author into my own musical promptings.'

Through the spring and summer Elgar sent the orchestrated score section by section to his friend August Jaeger, of the publishing house of Novello. Jaeger responded with the utmost enthusiasm: 'The more I study the work, the more I marvel. It is wonderful. I have not

seen or heard anything since *Parsifal* that has stirred me and spoken to me with the trumpet tongue of genius as has your latest and by far greatest work.'

The first performance, conducted at Birmingham on 3 October 1900 by Hans Richter, was a relative failure, because the rehearsals had been inadequate and the performers failed to convey the music's essentially mystical vision. Elgar's immediate response was to voice his frustration: 'I have worked for 40 years, and at the end Providence denies me a decent hearing of my work; so I submit – I always said God was against Art and I still believe it.' But though that performance was unsatisfactory, many of the reviews admired the music; and from the following year, when Julius Butts directed the highly successful German premiere in Dusseldorf, *The Dream of Gerontius* has enjoyed an undisputed classic status.

Elgar adopts a flexible approach to structure, rather than the conventional oratorio style of a series of set pieces, so that solos and ensembles merge and disappear with the ebb and flow of the narrative. In Part One, Gerontius lies dying; as he ponders the mysteries of the afterlife he is comforted by friends, and the Priest leads him onward in the confidence of his faith. Part Two is rather more extended, as his Guardian Angel accompanies his Soul on the difficult path to the Throne of the Omnipotent. The Chorus of Demons rekindle his fears, the Angelicals restore his belief, and intercession is made by the Angel of the Agony. Consumed and quickened by the glance of his God, the Soul of Gerontius departs in the care of his

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Guardian Angel, and her tender and consoling song of farewell.

It was only with reluctance that Elgar allowed *The Dream of Gerontius* to be listed under 'oratorios' in the Novello catalogue. He conceived it as a powerful music-drama inspired by Wagnerian expressiveness, including the deployment of a network of leitmotifs (recurring themes) to link the music with the imageries of the plot. Elgar said, 'There's no word invented yet to describe it,' and in truth the music's characteristics relate to his earlier dramatic choral compositions, *The Black Knight* (1892), *Scenes from the Saga of King Olaf* (1896) and *Caractacus* (1898). The music traverses a wide emotional span as it develops around the story of the dying man and his Soul's search for his God. Using typical language Elgar explained: 'I wrote it from my insidest inside. Gerontius was not a priest or a saint but a man like us, a sinner; a repentant one of course, but still no end of a worldly man in his life, but now brought to book. Therefore I've not filled his part with church tunes and rubbish, but a good, healthy, full-blooded romantic, remembered worldliness, so to speak. It is, I imagine, much more difficult to tear oneself away from a well-to-do world than from a cloister.'

The expressive style and earnest sense of mission are not dissimilar to those found in the works of some of Elgar's contemporaries, for instance Strauss' *Death and Transfiguration* (1890) and Mahler's *Resurrection Symphony* (1894). However, the strongest influence is undoubtedly that of Wagner's *Parsifal* (1882).

Neville Cardus wrote that 'the essence of Elgar is in *The Dream of Gerontius*; nobody except Elgar could have written it. The verses of Cardinal Newman were as a rock that had to be struck by the rod of music before the heart of the matter was awakened.' It is a central work, in some respects the central work, in our national choral repertory, whose three solo parts have always been associated with the finest singers of each generation. At once intensely personal and universal, its expression and nature are best identified by means of the quotations Elgar placed in the manuscript. At the head of the score he wrote the initials A.M.D.G. (Ad Maiorem Dei Gloriam – To the Greater Glory of God). And at the end he included a quotation from John Ruskin: 'This is the best of me. For the rest, I ate and drank, and slept, loved and hated, like another; my life was as the vapour, and is not; but this I saw and knew. This, if anything of mine, is worth your memory.'

© Terry Barfoot

David Parry



David Parry is acknowledged as an inspirational champion of operatic, concert and symphonic repertoire across a vast range. He is known for the re-appraisal of important lesser-known compositions and for a consistently fresh approach to established repertoire.

Significant credits include the world premiere of Jonathan Dove's *The Adventures of Pinocchio* (in separate productions for Opera North and Staatstheater Stuttgart), *Der Fliegende Holländer* (for Portland Opera), *Madama Butterfly* (in Anthony Minghella's production for ENO which earned him an Olivier Award), *Così fan tutte* and the world premiere of Jonathan Dove's *Flight* (both for Glyndebourne Festival Opera) and *Maria Stuarda* (for The Stockholm Royal Opera).

David Parry made his operatic debut with *La Cenerentola* for English Music Theatre and subsequently joined the conducting staff first at Dortmund then at Opera North. He was Music Director of Opera 80, and founding Music Director of Almeida Opera, with whom he gave the world premieres of works by Nigel Osborne, Kevin Volans, Elena Firsova and Param Vir. Other significant world premieres have included Stephen Oliver's *Mario and the Magician* at the Batignano Festival, and Jonathan Dove's *Tobias and the Angel* in 2006 and his oratorio *There was a Child* at the Norfolk and Norwich Festival in 2009.

In the UK he has conducted frequently at both ENO and Opera North in repertoire ranging through Mozart, Rossini, Verdi and Britten, and at Garsington Opera where he is particularly noted for his Rossini. Equally, he has enjoyed many international successes.

Much in demand from ensembles both in the UK and further afield, David Parry is regularly at the helm of orchestras including the London Philharmonic, Philharmonia, Royal Philharmonic, City Of Birmingham Halle, Academy of St Martin in the Fields and English Chamber Orchestra. He has an extensive discography for Chandos and Opera Rara. His recording of Rossini *Ermione* won a Gramophone Award for best opera recording 2011.

Recent engagements include: *The Pirates of Penzance* for English National Opera, *Carmen* for Scottish Opera, *Il barbiere di Siviglia* for Staatstheater Stuttgart, *Madama Butterfly* at the Perth Festival, Australia, *Maometto Secondo* (of which David's live recording with Garsington

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Opera was released recently), and the German stage premiere of *Ermione* in Rostock, *L'italiana in Algeri* for Garsington, *L'oca del Cairo* with the London Mozart Players, and concerts with the English Chamber Orchestra, Bournemouth Symphony, Moscow State Philharmonic and at the Rossini Festival in Pesaro.

In 2016/17 he conducts *Tales of Hoffman* in Wuppertal, *La scala di seta* for Scottish Opera, *Il turco in Algeri* at Garsington and a mixed programme for Maggio Musicale Fiorentino.

Alice Coote



World-renowned mezzo-soprano Alice Coote's career has taken her from her beginnings in the north of England (where she was born in Cheshire), singing in local festivals and playing oboe in the Cheshire Youth Orchestra, to being regarded as one of the great artists of today. Equally famed on the great operatic stages as in

concert and recital she has been named the 'superlative British Mezzo' (*San Francisco Chronicle*). Her performances have been described as 'breathtaking in [its] sheer conviction and subtlety of perception' (*The Times*) and her voice as 'beautiful, to be sure, but, more importantly, it thrills you to the marrow' (*The Daily Telegraph*).

The recital platform is central to her musical life, and she performs throughout the UK, Europe and the US. She is acclaimed in particular for Strauss, Mahler, Berlioz, Mozart, Handel and Bach with orchestras such as London Symphony Orchestra, Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony Orchestra, OAE, The English Concert, Kammerphilharmonie Bremen, Hallé and Concertgebouw; she has collaborated with conductors such as Gergiev, Dohnanyi, Belohavek, Salonen, Elder, Boulez, Jurewicz and Järvi.

In her operatic engagements Coote spends a large part of her time interpreting male and female roles, such as Dejanira (*Hercules*), Leonore (*La Favorite*), Carmen, Charlotte Werther, Dorabella (*Così fan Tutte*), Lucretia (*The Rape of Lucretia*), Marguerite (*Damnation de Faust*), Penelope (*Ulysses*), Octavian (*Der Rosenkavalier*), Composer (*Ariadne*), Orfeo, Idamante (*Idomeneo*), both Poppea and Nerone (*L'incoronazione di Poppea*), Hänsel und Gretel, Sesto (*La Clemenza di Tito*), Sesto (*Giulio Cesare*), Maffio (*Orsini Lucretia Borgia*), Le Prince Charmant (*Cendrillon*), Ruggiero (*Alcina*) and the title role in *Ariodante*. She has performed these roles at Opera

North, Welsh National Opera, Scottish Opera, English National Opera, Glyndebourne and the Royal Opera House. In Europe she has appeared at opera houses including Opéra de Paris and the Théâtre des Champs-Élysées, in Amsterdam, Geneva, Munich, Frankfurt, and Salzburg. USA and Canadian appearances include the Chicago Lyric Opera, Seattle, Los Angeles, San Francisco, Toronto and the Metropolitan Opera New York.

Her many recordings and DVD appearances include on CD: *An Album of English Song*, *The Power of Love* (Hyperion); *Songs by Robert Schumann and Gustav Mahler* (EMI); *Händel's Messiah and Mahler 2* (EMI); *Angel Dream of Gerontius and The Apostles* (Hallé); *Composer Ariadne auf Naxos* (Chandos); *Orfeo* (Virgin Classics); *Choice of Hercules* (Hyperion); *Brahms Alto Rhapsody* (Tudor); *Schubert's Winterreise* (Wigmore Hall Live); *Mahler's Das Lied von der Erde* (Pentatone); *Handel Arias with Harry Bicket and The English Concert* (Hyperion). On DVD: *Händel's Messiah* (EMI); *Hansel and Gretel* (EMI); *Nerone Poppea* (Decca); *Ruggiero Alcina* (Arte); *Maffio Orsini Lucrezia Borgia* (Medici Arts).

Gwyn Hughes Jones



Welsh tenor Gwyn Hughes Jones has sung leading roles at many of the world's major opera houses, including the Royal Opera House, Covent Garden (Pinkerton *Madama Butterfly* and Macduff *Macbeth*); Metropolitan Opera, New York (Ismaele *Nabucco*, Fenton *Falstaff*, Pinkerton *Madama Butterfly* and

Manrico *Il Trovatore* cond. Daniele Callegari); Opéra national de Paris (Ismaele *Nabucco* and Camille de Rossillon *Die Lustige Witwe*); Lyric Opera of Chicago (Fenton *Falstaff* cond. Pappano, Pinkerton *Madama Butterfly* and Rodolfo *La Bohème*); Washington National Opera (Cavaradossi *Tosca*); Opéra de Lyon (title role of Werther cond. Christian Badaea); and La Monnaie, Brussels (Fenton *Falstaff* cond. Pappano).

Engagements this season include returns to the Royal Opera House for Walter von Stolzing *Die Meistersinger von Nürnberg* and to English National Opera for Cavaradossi *Tosca*. Highlights of the 2015/16 season included Dick Johnson *La fanciulla del West* for Santa Fe Opera and role debuts in the title role of Verdi's *Ernani* (Chelsea Opera Group) and as Turiddu *Cavalleria Rusticana* and Canio *Pagliacci* (Welsh National Opera).

Gwyn Hughes Jones has appeared with orchestras including the Academia Nazionale di Santa Cecilia,

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Trondheim Symfoniorkester, Israel Philharmonic Orchestra, Royal Flanders Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, London Sinfonietta and Royal Philharmonic Orchestra. His extensive concert repertoire includes Verdi's Requiem and Mahler's *Das Lied von der Erde*. Also an accomplished recitalist, he recorded the first-ever televised recital from Wigmore Hall, and has appeared in recital at the St Olaf Festival in Trondheim, Musashino Civic Cultural Hall in Tokyo, Purcell Room, London and the Auditorium du Louvre, Paris. In 2011 he took part in opera galas in Sweden to mark the 100th anniversary of Jussi Bjorling's birth. His recordings include Macduff in Verdi's Macbeth (Chandos).

Morgan Pearse



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Baritone Morgan Pearse from Sydney, Australia, recently completed a tenure with the Houston Grand Opera Studio. This season he returned to the UK and to English National Opera taking the role of Figaro (*Barber of Seville*).

Amongst many others, Morgan's previous concert engagements have

included the first performance of Schubert's *Winterreise* in Sydney in 20 years, Fauré's *Requiem* and Handel's *Messiah* in the Sydney Opera House. During the 2014/15 season, whilst a member of the renowned Houston studio programme, Morgan performed the roles of Papageno in *The Magic Flute*, Yamadori in *Madame Butterfly* and Anthony in *Sweeney Todd*.

Recent and future opera engagements include the title role in the Verbier Festival Opera Academy production of *Don Giovanni*, Valens in *Theodora* and the title role of *Le nozze di Figaro* for the Badisches Staatstheater Karlsruhe, covering the title role in *Billy Budd* for the Bolshoi Theatre, Sid (*Albert Herring*) for the Buxton Festival, Nero (*Octavia*) for the Innsbruck Festival of Early Music and a return to ENO to reprise his role as Figaro (*The Barber of Seville*).

Morgan was selected by Young Classical Artists Trust (YCAT) in 2013. He was the gold medallist in the Royal Overseas League's Music Competition in 2013 and won the prestigious Lies Askonas prize in 2014. He has also won the John Warner Recital Competition, the RCM's Schumann Competition, is a Samling Artist, an awardee from the Australian Music Foundation, the Tate Foundation, the Cook Society and the Josephine Baker Trust. In August 2016 he won the prestigious 7th Cesti Competition.

In 2014, Morgan became a graduate of the Royal College of Music's International Opera School where he earned his Masters' in Music and Artist Diploma in Opera. Roles for the RCMIOS included Lord Ellington in *La Vie Parisienne*, Malatesta in *Don Pasquale*, Il Conte in *Le Nozze di Figaro* and the world premiere of James in *I Remember the Ship*.

Bournemouth Symphony Orchestra



Serving the South and South West of England, but with a national and international reputation, the BSO has been a cultural beacon since its foundation in 1893. The Orchestra has worked with such illustrious figures as Bartók, Sibelius, Holst, Stravinsky and Vaughan Williams and more recently with Michael Tippett, John Tavener, Peter Maxwell Davies, Rodion Shchedrin and James MacMillan. Kirill Karabits is the BSO's Chief Conductor – a role which will see him lead the Orchestra to its 125th Anniversary in 2018 and beyond. He succeeds founder Sir Dan Godfrey and a host of conducting greats including Charles Groves, Constantin Silvestri, Rudolf Schwarz, Paavo Berglund, Andrew Litton, Yakov Kreizberg and Marin Alsop.

The BSO tours worldwide and has performed at Carnegie Hall and the Lincoln Center, New York; Concertgebouw, Amsterdam; Musikverein and Konzerthaus, Vienna; Rudolfinum, Prague; and Philharmonie, Berlin. It makes regular appearances at venues in London and across the UK as well as promoting over 140 public performances in its home region of over 10,000 square miles – from full symphonic concerts in Poole, Bournemouth, Exeter, Bristol, Portsmouth, Truro, Torquay, Winchester, Cheltenham, Guildford, Brighton and Basingstoke to a variety of ensembles, including Kokoro, the BSO's new music group, which performs at smaller and more unusual venues across Cornwall, Devon, Dorset, Somerset, Wiltshire, Gloucestershire and Hampshire. BSO musicians also take part in an extensive portfolio of learning and community projects, from national-curriculum-based workshops in schools, through to tea dances for the elderly, performing alongside enthusiastic amateur players, pioneering work involving people living with dementia and 18 Music Education Hubs.

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The BSO has over 300 recordings to its name since pioneering beginnings in 1914. Recent releases of Bernstein, Vaughan Williams, Finzi, Howells, Dvořák, Bartók, Weill, Mussorgsky, Tchaikovsky and Khachaturian have all been highly acclaimed. The recent project with Onyx of recording all the symphonies of Prokofiev with Kirill has received rave review. This will be followed by a CD of the two Walton symphonies this autumn. In 2013 the BSO became Classic FM's Orchestra in the South of England and continues to give regular live broadcasts on BBC Radio 3.

Newbury Spring Festival Chorus

The Festival Chorus was established by Mark Eynon in his first year as Festival Director in 1999. Under the direction of its esteemed Chorus Master Janet Lincé it has attracted singers from all walks of life with a shared love of music who audition each year as part of the Festival's continually expanding community programme.

During the past 18 years the Festival Chorus has performed under the direction of a number of distinguished conductors including Richard Hickox, David Parry, Paul Daniel, John Lubbock, Alexander Lazarev and Jane Glover with the Philharmonia Orchestra, the City of London Sinfonia and English Chamber Orchestra, and many illustrious soloists including Susan Bullock, Christine Brewer, Elizabeth Watts, Jonathan Lemalu, Mark Padmore and Toby Spence.

Choros

Choros joins Newbury Spring Festival Chorus this evening, performing the role of semi-chorus.

Based in Oxfordshire, Choros was formed by its Musical Director Janet Lincé in 1995 and has built an enviable reputation for the breadth of its repertoire and the high quality of its performances. The members, all experienced singers, are drawn from an extensive area including Warwickshire, Berkshire, Buckinghamshire and London, as well as Oxfordshire. Choros has performed widely throughout the South East with highly acclaimed concerts in St John's Smith Square and St Martin-in-the-Fields, London and at Guildford Cathedral. Performances at Douai Abbey have included Bach's *St John Passion*, Monteverdi's *Vespers* and Tallis' 40-part motet, *Spem in alium*. The choir regularly commissions new works and often features music from New Zealand including Maori traditional songs. The choir's patron is Nicholas Cleobury.

Janet Lincé

Janet is Musical Director of the chamber choir Choros and, with Sarah Tenant-Flowers, co-director of Encoro. She has worked in the USA, Belgium, Germany and New Zealand several times. Janet's repertoire includes the major oratorios such as Brahms' *Requiem*, Mendelssohn's *Elijah* and Vaughan Williams' *A Sea*



Symphony, as well as Elgar's *The Dream of Gerontius*. She has also conducted less well-known works such as Berlioz's *L'Enfance du Christ*, the *Choral Fantasia* of Gustav Holst, Britten's *The Company of Heaven* and Janáček's *Otcenáš*, and has commissioned works from composers such as Cecilia McDowall, Andrew

Gant and Katherine Dienes. Janet has conducted numerous professional and amateur orchestras, including the Brandenburg Sinfonia, London Concertante, Orchestra da Camera, Orchestra of the Swan, the Warwickshire Symphony Orchestra and the Oxford Sinfonia.

She is greatly in demand as a choir trainer and has travelled widely in the UK, working with choirs and giving workshops throughout the country. As a guest Chorus Master with the BBC Symphony Chorus, the Philharmonia Chorus and the London Symphony Chorus, Janet has worked for conductors such as Andrew Davis, Richard Hickox, Yakov Kreizberg, Kurt Masur and Mikhail Pletnev. Since 2001 she has been Chorus Master for the Newbury Spring Festival Chorus, preparing the choir for performances under Paul Daniel, Roy Goodman, John Lubbock, Alexander Lazarev, David Parry and Garry Walker.

Janet has made the decision to retire as Chorus Master of Newbury Spring Festival Chorus in 2017 but her work with the choir over the past 17 years is legendary and has seen them go from strength to strength. In her first year, 2001, the Festival programme saw her direct the choir in Finzi's *Lo, the Full, Final Sacrifice* and *In Year's Defaced*. There have been many notable highlights since then, not least the Festival's 25th Anniversary Gala Concert by the Philharmonia Orchestra in the presence of HM The Queen in 2003, when the Festival Chorus performed the world premiere of a specially written new commission by Geoffrey Burgon: *Alleluia Psallat*. Other particularly memorable performances in recent years include Mozart's *Requiem* with the English Chamber Orchestra in 2014 and Beethoven's *Symphony No. 9 in D minor Choral* with the Warsaw Philharmonic Orchestra in 2015.

Janet has also directed the Festival Chorus in many other masterpieces of the choral repertoire, including Haydn's *The Creation* and *Nelson Mass*, Mozart's *C minor Mass*, Elgar's *The Music Makers* and Mendelssohn's *Elijah*. It is fitting that Janet's final direction as Chorus Master culminates with this performance of one of her personal favourites, Elgar's *The Dream of Gerontius*.

Dutch Swing College Band World Tour

Corn Exchange Newbury Saturday 6th May 7.30pm

Sat 6th

Dutch Swing College Band World Tour

Sir Bob Kaper	leader, clarinet, alto saxophone, vocals
Adrie Braat	double bass
Maurits Woudenberg	trombone
Frenk van Meeteren	guitar, banjo, vocals
David Lukács	clarinet, soprano, tenor and baritone saxophones, vocals
Keesjan Hoogeboom	trumpet, vocals
Anton Burger	drums

Officially launched on D Day, 5 May 1945, the Dutch Swing College Band is one of the world's great traditional bands which now has over 100 albums to its name. The original band had started secret rehearsals in the cellars of The Hague during Nazi occupation of The Netherlands three years before D-Day, at a time when it was a crime to listen to Western music and to be caught playing it would have meant facing the firing squad.

On their 2017 world tour, today's line-up celebrates the band's unofficial 75th anniversary of its launch just one day before their performance on the opening night of Newbury Spring Festival, making this a very poignant appearance.

These fiery, soulful, enthusiastic musicians – whom Humphrey Lyttelton has described as 'simply world class' – appear at festivals, theatres and royal occasions on all continents. They get a tremendous thrill playing with the world's longest-established international jazz band and a great kick from performing to their audience.

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Sir Bob Kaper

When Peter Schilperoot died in 1990, Bob was asked to take over the musical leadership of the Dutch Swing College Band. Over the years he developed a 'hot swinging' clarinet style that influenced many clarinetists

and his creative alto saxophone work has always given added tone variations in the concept of a small band.

He does most of the orchestrations for the DSC Band and contributes his own compositions.

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Adrie Braat

Adrie studied classical music at the Amsterdam Conservatory, then took lessons from John Clayton of the Count Basie Orchestra. He toured Australia and Britain in 1986, becoming a full member of the DSC Band in 1988.

Adrie handles all admin for the band and when time allows conducts the Biggles Big Band with great success.

Maurits Woudenberg

Maurits grew up in a musical family and started violin lessons given by his mother. Later, as a trombonist, he toured with a wide variety of orchestras throughout the Netherlands and internationally before studying at the Rotterdam Conservatoire. After two years he took up jazz as his main subject and in January 2012 graduated 'Cum Laude' at the Rotterdam Conservatoire. Maurits has played with many top-flight jazz, pop and Latin groups worldwide.

Frenk van Meeteren

Frenk studied at the Royal Conservatoire in The Hague and the Rotterdam Conservatoire. He toured through Europe with various orchestras, including the string band Crooks which he founded. Frenk is most interested in the older American music styles, and playing jazz and blues material where improvisation is central.

David Lukács

His father's record collection caused David to fall in love with jazz music, resulting in full-time studies at The Hague Royal Conservatoire and winning the Kobe Jazz Award. He toured in Japan as a soloist with international all-star groups and performed in concerts, television and radio shows all over Europe and Asia with different groups. David has performed with top-ranking stars and played as a studio musician on albums including *The Shocking Miss Emerald* (Caro Emerald).

This multi-talented musician brings his own musical voice to the DSC Band.

Keesjan Hoogeboom

Keesjan grew up in North Holland where he studied classical trumpet from the age of 8. When he was 10, Keesjan discovered jazz and Dixieland music whilst listening to the records of Louis Armstrong, Bix Beiderbecke and the Dutch Swing College Band. From 2000 onwards he regularly played with his own jazz band before joining the DSC Band.

As a trumpet player, Keesjan leads the Dutch Swing College Band with fire and passion. His spectacular solos and clear musical statement of the melody give the band that extra edge sought by many contemporaries.

Anton Burger

As a 15-year-old, Anton won First Prize at the Laren Jazz Festival with his orchestra Jazzeker. Four years later he founded his first big band, for which he also composed the music. Anton played with various orchestras and between 2001 and 2006 he toured through Europe with the Glenn Miller Orchestra. Anton was the musical director and arranger of the musical *Larry* as well as co-arranger for the musical *Joe*. In 2003 his big band released the live CD *Big Burger Special* featuring his own compositions.

Anton Burger is a much sought-after all-round drummer who, along with Adrie and Frenk, make up the rhythm machine that gives the Dutch Swing College Band world-class status.



Newbury Symphony Orchestra Presents a Concert of Timeless Classics

Saturday 3 June 2017 at 7.30 pm
St Nicolas' Church, Newbury

Conductor	Jonathan Williams
Soloist	Emma Lisney

Rossini	William Tell Overture
Tchaikovsky	Violin Concerto
Beethoven	Symphony No 5

Winner of the 2016 Oxfordshire Concerto Competition, Emma Lisney also holds the Domus Scholarship and Instrumental Scholarship of Pembroke College Oxford.

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Sound Beginnings

Sheepdrove Eco Centre Lambourn Sunday 7th May 10.00am 12 noon

Swan Lake

A concert for babies and young children

Mikhail Kazakevich	piano
Elena Zozina	piano
Richard Morris	narrator

A wonderful opportunity for families to introduce children of all ages – including babes in arms – to the magical world of Tchaikovsky with a performance of parts of his ballet *Swan Lake*, specially arranged for two pianos.

Performed by pianists Mikhail Kazakevich and Elena Zozina, the story of this classic tale of the doomed love of Prince Siegfried and Princess Odette is narrated in animated and engaging style by Richard Morris.

The performance lasts just under an hour, and is followed by delicious food made with organic, natural, wholesome ingredients, using produce raised and grown at Sheepdrove Organic Farm.

Sponsored by The Sheepdrove Trust



Mikhail Kazakevich

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

Mikhail returns to give a piano recital at Sheepdrove Eco Centre on the evening of Friday 12 May with a programme of works by Clementi, Beethoven, Mendelssohn and Schumann. See page 57 for more details of this recital.

Elena Zozina

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

Richard Morris

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

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



Stephen Hough

Corn Exchange Newbury Sunday 7th May 3.00pm

Sun 7th

Stephen Hough *piano*

Debussy *Clair de lune (Suite Bergamasque)*
Debussy *Images (Series 2)*
Schumann *Fantasia in C major, Op. 17*

Interval

Debussy *La terrasse des audiences au clair de lune (Préludes, Book 2)*
Debussy *Images (Series 1)*
Beethoven *Piano Sonata in F minor, Op. 57 'Appassionata'*

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

Of this afternoon's programme Stephen Hough writes:
In a previous season I placed Debussy and Chopin side by side in a sandwich-like programme, wanting to highlight the empathy between them in their love for and understanding of the sound of the piano. In this recital I'm trying for the opposite effect – for contrast, even opposition.

Debussy's triptychs are his piano sonatas, even if their descriptive, entitled movements stand alone as sensual paintings with mystical suggestions. The two German sonatas (Schumann's *Fantasia* is one in all but name and was conceived as a tribute to Beethoven) are abstract, classical forms. They are also, arguably, the two composer's greatest works for the instrument.

The Schumann begins with a wash of colour under which the right hand declaims its ardent melody but this is not an impressionist gesture. He may dream of spires but he is always conscious of the architecture of musical form, whereas Debussy seems so often to take delight in mere atmosphere for its own sake: incense floating in the air; the surprise of shimmering, sparkling colours.

And Beethoven ... in this piece! All sophisticated pianistic veneer is stripped away in one of the most incendiary, elemental works ever written. If there is perfume here it is the scent of gunpowder. Three of the Debussy works on this programme contain the image of the moon in their titles, and perhaps the imaginative soul can discern a lunar glow shining on the lovers in the third movement of Schumann's *Fantasia*, but Beethoven shakes a mighty fist from Mars.

CLAUDE DEBUSSY (1862–1918)

Clair de lune (Suite Bergamasque)

Debussy created highly individual masterpieces for practically every instrumental and vocal genre, but perhaps his achievement in music for his own instrument, the piano, is most outstanding of all. That he had achieved artistic maturity before the new century began is

confirmed by the *Suite Bergamasque*, which he composed in 1890 but revised prior to its publication in 1905. In *Clair de lune*, the music's poetry derives from its very simplicity. The piano version was composed alongside a vocal setting of Verlaine's original poem, in the collection of songs known as *Fêtes Galantes*.

Images (Series 2)

Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

Composed around 1906, Debussy's second set of *Images* comprises three pieces of imaginative yet contrasting character. *Cloches à travers les feuilles (Bells through the leaves)* evokes the sound of bells while reflecting also the influence of the exotic gamelan percussion of orchestras of Bali. *Et la lune descend sur le temple qui fut (The descent of the moon upon the temple which used to be)* was suggested by its dedicatee, Louis Laloy. The music creates an impression of oriental stillness and the utmost serenity, and again the influence of the gamelan can be discerned. *Poissons d'or* was inspired by an engraving featuring a pair of goldfish. Debussy brings them to life by using the whole range of the keyboard with extraordinary imagination, including a notable and sonorous climax.

© Terry Barfoot

ROBERT SCHUMANN (1810–56)

Fantasia in C major, Opus 17

Dürchaus fantastisch und leidenschaftlich vorwärts
(With the greatest fantasy and passionately moving forward)
Mässig Durchaus energisch (Quite energetic in manner)
Langsam getragen. Durchweg leise zu halten (Moving slowly. With a restrained dynamic)

All the music Schumann composed during the 1830s was for the piano, and the C major *Fantasia* is one of his most deeply felt and personally committed works. It is another example of the creative response to his romantic obsession with Clara Wieck, who was herself a piano

virtuoso, and would marry Schumann in due course. It was in this context that Schumann prefaced the score with some lines from Schlegel: 'Through all the sounds in life's motley dream, one gentle note is held there for the secret listener.' In 1836 he wrote to Clara: 'I have finished a *Fantasia* in three movements. The first is the most passionate thing I have ever composed. It is a deep lament for you.'

Yet there were other issues besides, and these explain the music's dedication to Franz Liszt. During the final weeks of 1835, Liszt had conceived a scheme for a grand monument to Beethoven at Bonn, and Schumann determined to support this worthy cause by composing a major work and donating the proceeds from the publication and subsequent sales.

In the first movement the influences of Clara and Beethoven can readily be felt. The principal theme is particularly impassioned, developing in a structure which makes subtle allusion to Beethoven's song cycle *An die ferne Geliebte*: 'Take them, then, these songs I sang thee, songs of passion, songs of pain. Let them, like a tender echo, call our love back again.' This theme receives a direct quotation in the final stages of the movement.

The middle movement adopts Beethoven's heroic key, E flat major. Schumann's principal theme is a noble march, while contrast comes from a slower central episode in which personal feelings of love are felt once more. The concluding bars form one of the most impressive virtuoso passages Schumann ever conceived.

The slow movement is positioned last in the sequence, an introspective meditation which deploys the first movement's falling motif as bass line. The other distinctive melody was described by Schumann with the potent words 'in blissful rapture'. This theme returns in the coda, initially with great fervour, before subsiding to a tranquil conclusion.

© Terry Barfoot

CLAUDE DEBUSSY (1862–1918)

La terrasse des audiences au clair de lune (Préludes, Book 2)

Debussy composed the second of his two sets of *Préludes* in 1913, three years after its predecessor. These evocative and often strange pieces vary considerably in size and character, and it is not always possible to link them with clear visual images. In fact Debussy hinted as much when he stated that the titles should really be placed at the end, rather than at the beginning, of each piece. Perhaps the most impressionistic of all these pieces, with a title that is nearly as atmospheric as the music, is *La terrasse des audiences au clair de lune*. The harmonies and rhythms could hardly be more delicate, and the range of keyboard is fully exploited.

Images (Series 1)

Reflets dans l'eau

Hommage à Rameau

Mouvement

The great French pianist Alfred Cortot recognised the special qualities of the *Images* when he observed that they represent 'a kind of atmospheric element, which envelopes and bathes, attenuates or crystallises the relations of the sonorities'.

The pianistic concerns of *Reflets dans l'eau* focus upon widely ranging and subtle textures, making this among Debussy's most beautifully crafted pieces. It is as if the onlooker has become transfixed by the gentle motion of the water and the reflections into which he or she gazes. No wonder Debussy spoke of the music's relationship to 'the most recent discoveries of harmonic chemistry'. Nowhere are his unique pianistic virtuosity and refined sense of atmosphere employed to better effect.

Hommage à Rameau is a dignified sarabande, at once flexible and expansive. This avoids any element of pastiche on the style of the earlier composer, since it is a creative act of homage, whose essential gravity of tone is confirmed in the solemn closing bars. As if to relieve these tensions, the third item, simply entitled *Mouvement*, has a toccata-like brilliance, which is heard against the background of a bass line which maintains its regular pulse.

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LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata in F minor, Opus 57 'Appassionata'

Allegro assai – Più allegro

Andante con moto

Allegro ma non troppo – Presto

The F minor Sonata, whose vehement style has accorded it the title *Appassionata*, was composed during 1804. The title was not original but it remains thoroughly appropriate, since it reflects the music's essential character so well. The organisation of the music is more conventional than Beethoven often chose to employ; but within the framework of the classical sonata principle, he achieves an extraordinarily wide-ranging and expressive style. The first movement, for example, is created from the strongest contrasts: a rhythmically powerful outburst and a flowing subsidiary theme. The sudden changes of direction, the pauses followed by torrents of sound, all represent a new intensity for piano music. The sound is also richly sonorous, the second theme having a particularly pleasing registration.

The central slow movement is a set of variations on a typically distinctive theme, and the sequence closes with

Stephen Hough

Corn Exchange Newbury Sunday 7th May 3.00pm

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jabbing, dissonant chords that link directly into the finale. This is another powerful expression of inner struggle, and the coda moves the tempo up to *Presto*, while still referring to the existing material. In this context Beethoven builds towards the work's final, overwhelming climax. The insistence of the heavy initial chords set the tone, followed by torrents of notes that emphasise how virtuosity can be placed in the service of intense expression. At the opposite extreme, the interludes are withdrawn and inward, thus serving to reinforce the insistence of Beethoven's uncompromising vision in this extraordinary work.

© Terry Barfoot

Stephen Hough

Stephen Hough is one of the most distinctive artists of his generation, combining a distinguished career as a pianist with those of composer and writer. Named by *The Economist* as one of Twenty Living Polymaths, he was the first classical performer to be awarded a MacArthur Fellowship and was made a CBE in the New Year's Honours 2014.

Since taking First Prize at the 1983 Naumburg Competition in New York, Stephen has performed with many of the world's major orchestras and has given recitals at the most prestigious concert halls. He is a

regular guest at festivals such as Salzburg, La Roque d'Anthéron, Mostly Mozart, Edinburgh, and the BBC Proms, where he has made 25 concerto appearances.

Highlights of Stephen Hough's 2016/17 season include performances with the New York Philharmonic, St Louis Symphony, Orchestre Philharmonique de Strasbourg, Orchestre Philharmonique de Monte-Carlo, Orquestra Sinfônica do Estado de São Paulo, Staatskapelle Weimar, the Hallé, and the City of Birmingham Symphony, Iceland Symphony, Hong Kong Philharmonic and Malaysian Philharmonic orchestras. Recent highlights have included appearances with the Cleveland, Finnish Radio Symphony, London Philharmonic and New Zealand Symphony orchestras, and in recital at London's Barbican Hall and New York's Carnegie Hall.

His extensive discography has garnered international awards including the Diapason d'Or de l'Année, several Grammy nominations, and eight Gramophone Awards including Record of the Year and the Gold Disc. Recent releases include a live recording of Schumann and Dvořák's piano concertos with Andris Nelsons and the City of Birmingham Symphony Orchestra, and a solo disc of Scriabin and Janáček, both for Hyperion Records. His award-winning iPad app *The Liszt Sonata* was released by Touch Press in 2013.

As a composer Stephen has been commissioned by Wigmore Hall, Musée du Louvre, London's National Gallery, Westminster Abbey, Westminster Cathedral, Gilmore International Keyboard Festival and the Berlin Philharmonic Wind Quintet. He premiered his latest work, the song cycle *Dappled Things*, at Wigmore Hall in London in October 2016. His music is published by Josef Weinberger Ltd.

As a writer Stephen has been published by *The Telegraph*, *The Times*, *The Guardian* and *The Independent*. A Governor of the Royal Ballet companies, he is a Visiting Professor at the Royal Academy of Music, the International Chair of Piano Studies at the Royal Northern College of Music and is on the faculty of The Juilliard School in New York.



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Pride & Prejudice

St Mary's Church Kintbury Sunday 7th May 7.30pm

Pride & Prejudice

Adapted by Gill Hornby; with music by Carl Davis

Matthew Trusler	violin
Ashley Wass	piano
Hayley Mills	narrator

Jane Austen died in 1817. Created to honour her bicentenary, this event presents an unusually intimate rendition of the beloved author's most famous work, *Pride & Prejudice*, one of the most popular novels of all time, which has been abridged by novelist and Austen biographer Gill Hornby.

The enduring story, which follows Elizabeth Bennett's romance with Mr Darcy as she deals with issues of manners, upbringing, morality, education and marriage in 19th-century society, is read by world-famous actress Hayley Mills.

Woven around the words is Carl Davis' magical score from *Pride & Prejudice*, the much-loved BBC television drama series of the 1990s, nominated for a BASCA Ivor Novello award for Best Music for a Television Production in 1996.

The music, specially adapted by the composer, is performed by two of the UK's most sought after musicians: violinist Matthew Trusler and pianist Ashley Wass.

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Matthew Trusler



Matthew Trusler has developed a reputation as one of Britain's leading violinists, performing with many of the world's great orchestras and receiving huge critical acclaim for his diverse recordings. He has been invited to perform as a recitalist and concerto soloist throughout Europe, Australia, the USA, Japan and South Africa with

orchestras including the BBC Symphony, BBC Scottish and BBC Welsh orchestras, the Philharmonia, London Philharmonic, Royal Philharmonic, CBSO, Halle and Academy of St Martin-in-the-Fields.

Further afield he has appeared with the Minnesota Orchestra, NDR Hanover, Helsinki Philharmonic, Deutsche Symphony Berlin, Malaysian Philharmonic and Johannesburg Philharmonic.

Ashley Wass



Described as an 'endlessly fascinating artist', Ashley Wass is firmly established as one of the leading performers of his generation.

Increasingly in demand on the international stage, he has performed at many of the world's finest concert halls including Wigmore Hall, Carnegie Hall,

Concertgebouw and the Vienna Konzerthaus.

He has performed as soloist with numerous leading ensembles, including all of the BBC orchestras, the Philharmonia, Orchestre National de Lille, Vienna Chamber Orchestra, Hong Kong Philharmonic, RLPO, CBSO, Bournemouth Symphony, and under the baton of conductors such as Simon Rattle, Osmo Vanska, Donald Runnicles, Ilan Volkov and Vassily Sinaisky.

Pride & Prejudice

St Mary's Church Kintbury Sunday 7th May 7.30pm

Sun 7th

Hayley Mills



Actress Hayley Mills was born in London, the daughter of actor John Mills and novelist and playwright Mary Hayley Bell. She made her film debut in *Tiger Bay* (1959), with her father. As a result of her debut performance she won an award at the Berlin Film Festival and Walt Disney signed her to a five-year contract.

She won a special Oscar for her part in *Pollyanna* (1960), and went on to star in such films as *The Parent Trap* (1961), *Whistle Down The Wind* (1961), *Endless Night* (1971) and *Appointment With Death* (1988). Television work includes *The Parent Trap II* (1986) and its two sequels (both 1989). As well as film work, in recent years she has also concentrated on her career in the theatre and in 2015 toured Australia with her sister Juliet Mills in the comedy *Legends!* by James Kirkwood.

Carl Davis

A consummate all-round musician, Carl Davis is widely known internationally in many spheres of music-making. Born in New York, his early work in the USA provided valuable conducting experience with organizations such as New York City Opera and the Robert Shaw Chorale. In 1959 the revue *Diversions*, of which he was co-author, won an off-Broadway Emmy and subsequently travelled to the 1961 Edinburgh Festival. As a direct result of its success there, Davis was commissioned by Ned Sherrin to write music for *That Was The Week That Was*. Other radio and TV commissions followed and Davis' UK career was launched.

Carl Davis has been enormously successful in the world of theatre, composing scores for the Royal Shakespeare Company and the National Theatre, and working closely with artists of the calibre of Laurence Olivier, John Gielgud, Joan Littlewood, Jonathan Miller, John Wells, Barry Humphries and Billy Connolly. He is equally well-known in the field of dance, working with the major choreographers of the day.

His output for film and television is vast, and includes *The World At War*, *Goodnight Mr Tom* and *The French Lieutenant's Woman* (the winner of both the BAFTA and Ivor Novello awards), the BBC's *Cranford*, as well as *Pride & Prejudice*. Music for silent films has been an enduring strand to Davis' activities; his 1980 score for Abel Gance's *Napoléon* triggered an extraordinary revival of interest in this genre.

Throughout his career Carl Davis has composed concert works, among which a Clarinet Concerto, Fantasy for Flute, Strings and Harpsichord and a Symphony are particularly notable. In 2005 he was awarded a CBE (Hon). The 'Carl Davis Collection' was formed in 2009 to record and promote his works.

Gill Hornby

Gill Hornby is a writer, journalist and Austen devotee. She is the author of two novels: *The Hive* – a *Sunday Times* Best Seller in 2013 – was described by *The Times* as a 'sparkling debut'; *All Together Now*, which came out in 2015, was hailed by *The Telegraph* as a 'brilliant comedy of manners ... social satire with the lightest of touches'.

Her first book, *The Girl with the Magic Pen*, published in 2005, was a biography of Jane Austen written for the younger reader. She relished the adaptation of *Pride & Prejudice* for this completely new format and is currently at work on another Austen-related project.

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Young Artists Lunchtime Recital 1

Michael Buchanan	trombone
Katarzyna Wieczorek	piano
Schumann	Fantasiestücke, Op. 73
Stokowski	Fantasie
Bruch	Kol Nidrei, Op. 47
Korngold	<i>Marietta's Song</i> (from <i>Die Tote Stadt</i>)
Peaslee	<i>Arrows of Time</i>

The Young Artists Lunchtime Recital Series is sponsored by The Headley Trust

ROBERT SCHUMANN (1810–56) Fantasiestücke, Opus 73

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

During 1849 Schumann turned his attention once more to chamber music and composed miniatures for clarinet, horn and cello with piano accompaniment. These three *Fantasiestücke* were originally written for the clarinet but barely a week after he had completed the first version Schumann made alternative editions for either violin or cello. The directions in the score make it clear that the pieces are intended to be played as a suite rather than separately, their mood developing from nostalgia through to a proud determination.

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ZYGMUNT STOKOWSKI (1870–1946) Fantasie

Zygmunt Stokowski was born at Kielce near Krakow in southern Poland. He studied at the Paris Conservatoire before building a career in his homeland, until living in the United States from the 1920s, where he worked at the famous Juilliard School in New York. His compositions include many works such as this *Fantasie*, written for the purposes of developing the prowess of his students.

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MAX BRUCH (1838–1920) Kol Nidrei, Opus 47

For many years Bruch taught at the Berlin Hochschule, where his pupils included Ralph Vaughan Williams. Bruch was also a fine conductor, and in 1880–83 he was based at Liverpool. However, it is as a composer that he remains most significant, and it is a cause for regret that so few of his works are in the concert repertory today. *Kol Nidrei* was composed in 1881. This warm and evocative work was inspired by traditional Hebrew melodies and, aside from the celebrated Violin Concerto No. 1, is his most frequently performed composition.

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ERICH WOLFGANG KORNGOLD (1897–1957) *Marietta's Song* (from *Die Tote Stadt*)

Korngold's opera *Die Tote Stadt* (1920) ranks among his finest achievements. After Puccini heard it, for example, he described Korngold as 'the strongest hope for German music' – and this despite Richard Strauss. The story is a psychological drama in which the hero Paul is haunted by the memory of his deceased wife, Marie, until he encounters the beautiful Marietta, who is her very image. The famous aria known as *Marietta's Song* is exquisite in its beauty of line, and has achieved independence as a recital item.

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RICHARD PEASLEE (1930–2016) *Arrows of Time*

The American composer Richard Peaslee worked in many fields, including, for example, chorus, orchestra, dance, theatre, film and television. *Arrows of Time* is a three-movement work for trombone and piano, written in 1993. The approach benefits from the influence of jazz, particularly the work of Stan Kenton, while the title derives from Stephen Hawking's *A Brief History of Time*, which Peaslee confessed he had been reading while composing the music.

© Terry Barfoot

Michael Buchanan

Corn Exchange Newbury Monday 8th May 12.30pm

Mon 8th

Michael Buchanan

© John Cooper



At just 24 year's old, trombonist Michael Buchanan is widely regarded as an emerging artist of great interpretative intelligence and technical ability.

Michael attended Wells Cathedral School between 2005 and 2011, taught by the trombone pedagogue Alan Hutt, and received his

degree studying academic music at the University of Cambridge, from where he graduated in June 2014 with First Class Honours. In 2016 he completed his studies on a 'Masters of Specialised Performance' programme at the Hochschule der Künste in Bern, Switzerland as a student of Ian Bousfield.

He is the recipient of both the First Prize and Audience Prize at the ARD International Music Competition 2015, as well as First Prizes at the Ian Bousfield International Trombone Competition 2015 and the Royal Overseas League Competition. In 2015 he received the 'Player of the Year' award from the British Trombone Society.

Engagements as a soloist include concerto appearances with the Deutsches Symphonie Orchester Berlin, Stuttgart Radio Symphony Orchestra SWR, Symphonie-Orchester des Bayerisches Rundfunk and the Berner Symphonie-Orchester, as well as recital appearances at the Lucerne Festival, Beethovenfest Bonn, Schwarzwald Musikfestival, Mecklenburg Vorpommern Festival and Wigmore Hall. In June 2016 he was featured in a documentary recorded for the French-German TV station Arte, titled *The Stars of Tomorrow, with Rolando Villazón*.

As an orchestral musician, Michael is currently a contract member of the Vienna Philharmonic and Vienna State Opera. A Getzen Artist, he plays a Getzen 4147 trombone.

Katarzyna Wieczorek



Polish-born pianist Katarzyna Wieczorek has established herself as a world-class chamber musician and soloist. Constantly in demand as an accompanist, she is known for her magical sense of musicianship, remarkable versatility and tremendously supportive attitude.

Kasia's reputation has taken her to countless festivals across the globe. She has collaborated with many of the world's most renowned musicians and recorded for WDR Radio Cologne, Swiss Radio, German NDR Television and for the exclusive BBC Radio series *New Generation Artists*.

She has won numerous competitions across Europe, in 2006 winning the prestigious Karl Bergemann Sight Reading Competition as well being the recipient of the Rotary Club International Scholarship, The Edelhof Stiftung, The Yehudi Menuhin's 'Live Music Now' concert scholarship programme and The Eva and Marc Stern foundation from Mannes College, New York.

Kasia possesses a remarkable ability to awaken the hidden talents of the younger generation and since 2011 she has been a member of Rhapsody in School, founded by Lars Vogt. As well as giving masterclasses throughout Europe, Asia and USA, Kasia is currently based in Germany with teaching and accompanist positions at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main and the Folkwang Hochschule Essen.

In addition Kasia is a member of Limes Trio, a chamber music ensemble based in Frankfurt am Main, who are keen on performing classical, jazz and many other genres, bringing new energy into the world of typically classical music.

The Highclere Concert

Highclere Castle Newbury Monday 8th May 7.30pm

Mark Simpson and the Sacconi Quartet

Mark Simpson	clarinet
<i>Sacconi Quartet:</i>	
Ben Hancox	violin
Hannah Dawson	violin
Robin Ashwell	viola
Cara Berridge	cello
Haydn	String Quartet in D major, Op. 76 No. 5
Mozart	Clarinet Quintet in A major, K581

Interval

Simpson	<i>Darkness Moves</i>
Schubert	String Quartet in D minor, D810 'Death and the Maiden'

This evening's Highclere Concert will be performed in the presence of Newbury Spring Festival Patron, HRH The Duke of Kent.

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JOSEPH HAYDN (1732–1809) String Quartet in D major, Opus 76 No. 5

Allegretto

Largo ma non troppo, cantabile e mesto

Menuetto: Allegro

Finale: Presto

The six quartets of Haydn's Opus 76 were commissioned by Count Joseph Erdödy during 1796 and were first performed that year at his palace in Vienna. This was the year after Haydn had returned to Vienna following his second and final visit to London. It is significant that he should have chosen to create his most sophisticated music in string quartets, and to some extent the reasons lie in the nature of the medium. The quartet, with its four increasingly equal parts, offered a greater variety of texture than did the classical orchestra, where the relative roles of the instrumental departments were more firmly fixed.

The opening *Allegretto* of Opus 76 No. 5 is one of Haydn's most interesting quartet movements. The music sets out at a relaxed tempo, but this proves a decoy, not least because the music soon moves into the minor key with all its attendant tensions. What is more, the seemingly innocuous tune starts to develop immediately, as when the violin takes up a related counterpoint above the cello. And when in due course the major key does return, Haydn pauses for breath before dancing away at tempo *Allegro*, amid a texture that is now increasingly active, being full of close imitations.

The slow movement has different priorities. To begin with, it is cast in the remote key of F sharp major, and has a

very particular description: *Largo cantabile e mesto* (slow, song-like and sad). However, there are subtle links with both the preceding movement and the next. These derive particularly from an insistent two-note accompaniment figure which now becomes more prominent. (In the central trio of the third movement, it will be of considerable importance in the upper parts.) As for this slow movement's own characteristics, the music unfolds in beautiful curves of sound, and develops with subtle counterpoints before coming to rest.

Haydn's ingenuity is experienced to the full when the first four notes of the *Menuetto* prove to be identical to the first four of the *Largo*, but played in 3/4 time instead of 4/4. As the music proceeds, so the misplaced accents and short motifs assert a stronger personality, whereas the central trio, which opens with a distinctive cello theme, moves the music once more to the minor key.

The two-note motif at the opening of the finale encourages a style which alludes to a peasant dance, as the first violin, then the cello, play the infectious principal theme. Yet despite its high spirits, the music always relates to a tightly controlled intellectual argument. Such is the nature of Haydn's genius.

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The Highclere Concert

Highclere Castle Newbury Monday 8th May 7.30pm

WOLFGANG AMADEUS MOZART (1756–91) Clarinet Quintet in A major, K581

Allegro

Larghetto

Menuetto

Allegro con variazioni

Mozart probably did not encounter the clarinet until he heard the famous Mannheim orchestra when he was en route from Salzburg to Paris in 1778. The effect upon him was as considerable as it was enduring, and throughout his Vienna decade of the 1780s he used the instrument with a wonderful and penetrating understanding. This was particularly true in his operas, where the clarinet's uniquely mellow tone allowed him to express a depth of feeling hitherto unknown in music for the stage.

The beautiful Clarinet Quintet was completed at the end of September 1789, written specifically for Mozart's friend Anton Stadler, for whom two years later the Clarinet Concerto would be composed. Mozart knew Stadler well, and no doubt his prowess as a performer was one of the factors which encouraged the composer to leave aside his work on the opera *Così fan tutte* in order to find time to complete the Quintet. Stadler was certainly the leading clarinettist in Vienna, and his skill emphasised the fact that the instrument has the warmest and most sensitively expressive qualities, from the brightness and clarity of its upper range, through the smoothness of the middle, to the dark richness of the lower register, sometimes known as the chalumeau. All these aspects of the clarinet's potential are to be found in the Quintet.

In the *Allegro* the opening theme is somewhat terse in manner but the second subject is much more extended, featuring some beautifully contrasted textures. The string writing in this movement, moreover, constitutes one of the work's supreme achievements. The relationship between clarinet and strings is even more intimate and subtle than in Mozart's Viennese piano concertos. Sometimes they blend in tone, sometimes they converse in the manner of an opera buffa ensemble, and sometimes there is the concertante element of rivalry.

The *Larghetto* is an arioso of heart-rending beauty, in which the special quality of the chalumeau register makes its romantic effect. The strings are muted, and the inwardness gains a new expressiveness in the dialogue between clarinet and first violin. After this, the *Menuetto* makes a strong impression because of its buoyant and outgoing mood, and of course the stringed instruments are now unmuted. Even so, the clarinet tends to lead the way, particularly in the second of the two trios, which takes the form of another dialogue with the first violin. Perhaps the most remarkable music in this movement, however, is the first trio section, a melancholy canon for viola and violin, in which the clarinet remains silent.

The finale is among Mozart's finest sets of variations. The theme is ideal for such treatment, since its folk-like character gives it a clear outline and personality, easily recognisable, yet immensely flexible for the purposes of development. There are six variations in all, and these prove to be diverse in both style and mood, and Mozart never resorts to the easy option of allowing the clarinet to dominate the ensemble in the manner of a bravura concerto movement. In this sense the closing stages admirably confirm the spirit behind the whole work, with a restrained and reflective *Adagio* which gives way to a dancing and joyful coda.

© Terry Barfoot

MARK SIMPSON (b.1988) *Darkness Moves*

The poetry of Henri Michaux is a truly visceral, oftentimes frightening, even euphoric experience. Bodies are contorted, dismembered, writhing; and thoughts of dark, nightmarish images invite you to the furthest extremities of the human imagination. I wanted to try and capture the essence of this musically.

The work falls into two large sections. The first is other-worldly, slow, undulating, slimy and dirty. It uses fractured melodies and glissandos that don't seem to quite ever take shape and are distorted by outbursts leading to wild, nightmarish, hyperactive wails and screams.

The second part is fleeting, hurried and blurred. It ends in a brutal but ultimately euphoric climax that gradually and quite suddenly decays into the ether, almost as if the whole experience itself were some kind of dream or hallucination.

© Mark Simpson

FRANZ SCHUBERT (1797–1828) String Quartet in D minor, D810 'Death and the Maiden'

Allegro

Andante con moto

Scherzo: Molto allegro

Finale: Presto

Schubert composed his String Quartet in D minor in 1824–5, a few years before his tragically early death at the age of 31. It is known to the world by the title *Death and the Maiden*, from the song he used as the basis of the second movement variations. The music's outlook, as the name might suggest, is anything but lightweight, for the moods tend to be tragic and sombre.

The rhythmic drive of the first movement is apparent from the outset, as the challenging principal theme asserts its presence. Soon there is a more refined approach to both texture and dynamics, but these strong contrasts serve

The Highclere Concert

Highclere Castle Newbury Monday 8th May 7.30pm

only to intensify the effect. Triplet rhythms drive the music onward with a headlong momentum, persisting even when the music becomes calmer, while when the formal development section begins, the textures become even more complex, the expression more agitated.

The second movement, beginning at *Andante con moto*, consists of five variations on Schubert's own song *Der Tod und das Mädchen* (*Death and the Maiden*), written in 1817 to words by the popular poet Mathias Claudius. The mood of the music, in both song and quartet, is strongly linked to the imagery of the verse, since the poem takes the form of a dialogue between a young girl and Death. She says: 'Pass me by, pass me by, go away, wild man of bones! I am still young – go Death, do not take me.' Death answers: 'Take my hand, you lovely and tender creature; I am a friend and do not come to punish. Be comforted, I am not wild. You will sleep peacefully in my arms.'

The *Scherzo* takes as its reference-point the agitated rhythmic activity of its opening bars. The music achieves a powerful intensity that anticipates the Dvořák *Slavonic Dances*, sweeping onward with an urgent momentum. By contrast the central trio is graceful and tranquil, tending towards the major key, and therefore emphasising the irresistible force of the *Scherzo* material in the outer sections.

The final is a restless *Presto*, a rondo in tarantella rhythm. The headlong momentum, however, is briefly halted by a passage that assumes the nature of chorale. However, the dance rhythm soon reasserts itself, even appearing as an accompaniment figure. As if to emphasise the point, in the coda the music becomes even quicker, at a daring tempo *Prestissimo*, and the new intensity this generates serves to reinforce that unity of vision that is the most striking feature of this wonderful work.

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Mark Simpson



© Kaupo Kikkas

At the age of 17, Liverpool-born composer and clarinettist Mark Simpson became the first-ever winner of both the BBC Young Musician of the Year and BBC Proms/Guardian Young Composer of the Year competitions in 2006. He went on to read Music at St Catherine's College, Oxford, and studied composition with Julian

Anderson at the Guildhall School of Music & Drama before being selected for representation by the Young Classical Artists Trust. He was a BBC New Generation

Artist 2012–14, received a Borletti-Butoni Trust Fellowship in 2014 and the Royal Philharmonic Society Composition Award in 2010, and is a Visiting Fellow of Lady Margaret Hall, Oxford. In 2015 he was appointed Composer in Association of the BBC Philharmonic for a period of four years.

Mark Simpson's 2015 work *The Immortal*, an oratorio for baritone, chorus and symphony orchestra, was premiered by the BBC Philharmonic and Juanjo Mena at the Manchester International Festival to immediate critical acclaim. In July 2016 *The Immortal* won the South Bank Sky Arts Award for Classical Music. Other orchestral works include *Israfel* (2014), premiered by the BBC Scottish Symphony Orchestra and Andrew Litton, *sparks* (2012), commissioned for the Last Night of the Proms, and *A mirror-fragment ...* (2008), written for the Royal Liverpool Philharmonic Orchestra.

Mark performs widely as a soloist and chamber musician and is hugely committed to the performance of new music. He performed Magnus Lindberg's Clarinet Concerto with the BBC Philharmonic and H.K. Gruber in February 2016 and was invited to play the concerto again in Salzburg in November of that year. In summer 2016 he made his debut at the Edinburgh and Salzburg Festivals in a trio programme of Schumann and Kurtág with Pierre-Laurent Aimard and Antoine Tamestit.

Mark's first disc on NMC, *Prism*, featured him as performer; the second disc for NMC released in 2016 features Mark's own chamber and ensemble works.

Sacconi Quartet



The award-winning Sacconi Quartet is recognised for its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Performing with style and commitment, the Quartet is known throughout the world for its creativity and integrity of interpretation. Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Quartet

The Highclere Concert

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Mon 8th

has enjoyed a highly successful international career, performing regularly throughout Europe, at London's major venues, in recordings and on radio broadcasts.

The Sacconi is Quartet in Association at the Royal College of Music and Associate Artist at the Bristol Old Vic.

To date, the Quartet has given 21 world premieres and four British premieres. The 2015/16 season saw them focusing on the works of Jonathan Dove, Graham Fitkin and John McCabe, culminating in CD recordings of all three composers.

In summer 2015 the quartet launched HEARTFELT, a radical re-interpretation of Beethoven's iconic String Quartet in A minor Opus 132, which pushed the boundaries of chamber music through combining sound, light and touch, for a truly unique performance in which audience members connected with each performer's heartbeat through holding robotic 'hearts'.

Now in its tenth year, the Sacconi Chamber Music Festival in Folkestone, Kent is an established event in the cultural calendar and is expanding year on year with challenging programming and exciting collaborations.

The Quartet's recording of Beethoven Opus 132 and Mendelssohn Opus 13, the first commercial pairing of these closely related works, was recently released on Sacconi Records, and received a 5-star review in *Classical Music*. The previous release, a disc of Czech quartets, was received with widespread critical acclaim and is regularly broadcast on BBC Radio 3 and Classic FM.

The name Sacconi Quartet comes from the outstanding 20th-century Italian luthier and restorer Simone Sacconi, whose book *The Secrets of Stradivari* is considered an indispensable reference for violin makers. Ben Hancox plays a 1932 Sacconi violin and Robin Ashwell a 1934 Sacconi viola, both made in New York. Hannah Dawson plays a 1927 Sacconi violin made in Rome, and Cara Berridge plays a Nicolaus Gagliano cello from 1781.

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John Lewis Partnership
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Waitrose Thatcham
Waitrose Newbury

Sir Thomas Allen talks to Edward Seckerson

The Chapel Sydmonton Court Ecchinswell Tuesday 9th May 11.30am

Sir Thomas Allen talks to Edward Seckerson

Operatic baritone, actor and director Sir Thomas Allen is an established star of the great opera houses of the world. During this special lunchtime event at the private home of Andrew Lloyd Webber, Edward Seckerson, famed for interviewing the most prominent artists in operatic and musical theatre, is in conversation with Sir Thomas about his life and career.

By kind permission of Lord and Lady Lloyd Webber

Sir Thomas Allen



Sir Thomas Allen is an established star of the great opera houses of the world. He has sung over 50 roles at the Royal Opera House, Covent Garden, where in 2011 he celebrated the 40th anniversary of his debut with the company. That same year he also celebrated the 30th anniversary of his debut at

the Metropolitan Opera, New York.

Opera appearances this season include *Music Master (Ariadne auf Naxos)* at Glyndebourne Festival Opera and *Roc* in *The Exterminating Angel* (Thomas Adés' critically acclaimed new opera) at the Royal Opera House.

Equally renowned on the concert platform, he appears in recital in the UK, throughout Europe, in Australia and America, and has performed with the world's great orchestras and conductors. The greatest part of his repertoire has been extensively recorded with such distinguished names as Solti, Levine, Marriner, Haitink, Rattle, Sawallisch and Muti.

Sir Thomas made a triumphant directing debut in 2003 with *Albert Herring* at the Royal College of Music, and has recently directed tremendously successful productions of *Don Giovanni* and *Così fan tutte* for Samling Opera at The Sage, Gateshead. He made an equally acclaimed US directing debut with *Le nozze di Figaro* for Arizona Opera in 2006. He is a regular guest at Scottish Opera where his productions include *The Barber of Seville*, *The Marriage of Figaro*, *The Magic Flute* and, most recently, *Don Giovanni*.

He is Chancellor of Durham University and amongst many other honours was made a Knight Bachelor in the 1999 Queen's Birthday Honours. Amongst his proudest achievements is having a Channel Tunnel locomotive named after him and being awarded the Queen's Medal for Music 2013.

His first book, *Foreign Parts – A Singer's Journal*, was published in 1993. Film credits include *Mrs Henderson Presents* and *The Real Don Giovanni*.

Edward Seckerson



Writer, broadcaster, presenter, podcaster and musical theatre obsessive Edward Seckerson wrote and presented the long-running BBC Radio 3 series *Stage & Screen*, in which he interviewed many of the most prominent writers and stars of musical theatre. He also regularly produces podcasts of interviews with notable

musical and theatrical artists, and makes regular appearances on BBC Radio 2 *Arts Show*, BBC Radio 3 and Radio 4, where he presented the 2007 series of the music quiz *Counterpoint*. On television, he has commented at the *Cardiff Singer of the World* competition on a number of occasions. He has published books on Gustav Mahler and the conductor Michael Tilson Thomas, and has been one of *Gramophone Magazine's* review panel for many years.

More recently he has conducted live interviews on stage with musical theatre stars in his *Singular Sensations* series at Charing Cross Theatre, with celebrated actors at the St James Theatre and eminent classical musicians at the Barbican, Milton Court and Ivy House among others. In these shows, Edward's objective is to trace the artists' careers, uncovering insights into their working process through a mix of conversation, recordings and live performances. He also hosts a live show devoted to Richard Rodgers entitled *Rodgers Revealed*, featuring Tony-nominated arranger, composer and musical director Jason Carr and Olivier Award nominee Anna Francolini. In 2016 he and Jason launched a second show, *Bernstein Revealed*, exploring the life and work of legendary composer, conductor and educator Leonard Bernstein, with whom Edward conducted one of the last in-depth interviews.

Tue 9th

Worbey and Farrell's Rhapsody

Corn Exchange Newbury Tuesday 9th May 7.30pm

Worbey and Farrell's Rhapsody

Steven Worbey piano
Kevin Farrell piano

Worbey and Farrell return to Newbury with their brand-new show following Edinburgh sell-outs in 2014, 2015 and 2016.

Sponsored by Mr and Mrs Peter Davidson, and Mr and Mrs David Dinkeldein

Worbey and Farrell

Steven Worbey and Kevin Farrell are internationally acclaimed concert pianists and Steinway artists with a wicked sense of humour. They've entertained all over the globe with their barnstorming blend of sparky comedy and utterly sensational piano playing.

Both Worbey and Farrell are graduates of the Royal College of Music. They are regulars on BBC Radio 3 and television appearances include ITV's *This Morning* and *The Culture Show*. They have received millions of hits on YouTube, have performed in over 140 countries, and enjoyed sell-outs and 5-star reviews across the board at the Edinburgh Festival for three years running.

Experience their magnificent new show which brings the duo's unique touch to the world's greatest music – from Liszt to Jools Holland, from exhilarating rhapsodies to beguiling boogie-woogies – and features their award-winning interpretation of Gershwin's *Rhapsody in Blue* and Queen's *Bohemian Rhapsody*.

Their exuberant show is a delight for every age and all musical tastes. Prepare to be moved, excited and amazed – but above all prepare to laugh with joy at the sheer ingenuity and style of these two masters of musical mayhem. You've never seen four hands on one piano do this before!



Kinsky Trio Prague

Long Gallery Englefield House Theale Tuesday 9th May 7.30pm

Kinsky Trio Prague

Lucie Sedláková Hulová violin
Martin Sedlák cello
Veronika Böhmová piano

Haydn Piano Trio in F sharp minor, Hob. XV No. 40
Shostakovich Piano Trio No. 1 in C minor, Op. 8
Dvořák Piano Trio No. 3 in F minor, Op. 65

Sponsored by Sir Mark and Lady Waller

JOSEPH HAYDN (1732–1809)

Piano Trio in F sharp minor, Hob. XV No. 40

Allegro

Andante cantabile

Tempo di menuetto

Haydn composed piano trios at every stage of his creative life, beginning during his years with Count Morzin in the 1750s when both the piano and the composer were in their early stages of development. The Piano Trio in F sharp minor dates from around 1795, the time of his second visit to London, when he composed his final symphonies. It is therefore the work of a highly experienced composer; yet when it was published it was described not as a trio but rather as a 'Sonata for the pianoforte with an accompaniment for the violin and the violoncello'.

In common with its fellow London Trios, this is a distinctly individual composition, full of personality. The opening sonata form *Allegro* is crisply rhythmic, while deploying clear contrasts between minor and major keys. The shadings of dynamic are particularly effective, and the keyboard reveals that the dedicatee, Rebecca Schoeter, must have been an accomplished pianist.

The central *Andante* finds Haydn at his most inspired, and the role of the violin is eloquence itself: delicate, florid and expressive. This music in fact reworks material from the *Adagio* second movement of Symphony No. 102.

To conclude a three-movement composition with a movement entitled *Tempo di Menuetto* was not at all unusual, and Haydn had done so many times previously. There is a central trio section in the major key trio in F sharp major that has the lilt of a folk dance, until an intensification releases the return of the minuet, moving through to a resolute conclusion.

© Terry Barfoot

DMITRI SHOSTAKOVICH (1906–75)

Piano Trio No. 1 in C minor, Opus 8

By the time of the October Revolution in 1917, when Lenin's Bolsheviks overthrew the Kerensky government in Petrograd, the 11-year-old Shostakovich was already composing. He had been born in 1906, when the city was Tsarist St Petersburg, and for the majority of his life he would know it as Leningrad. By the spring of 1923, when the city was still Petrograd and he was beginning work on the First Symphony that would announce him to the world as a major talent, he already had an impressive list of compositions to his name. Among these was the Piano Trio No. 1.

At this time life was not easy for the 17-year-old composer and his family. He was a composition pupil of Alexander Glazunov at the Conservatoire, and he had to supplement a meagre income by accompanying the silent films on the piano at the Bright Reel cinema. In this role he developed a notable talent, and in the Trio it undoubtedly shows since the music has a flexibility of line and spontaneity of manner that makes colourful use of the instruments. There is an engaging personality on display and the music is easy on the ear throughout its single-movement span of 15 minutes.

© Terry Barfoot

ANTONÍN DVOŘÁK (1841–1904)

Piano Trio No. 3 in F minor, Opus 65

Allegro ma non troppo

Allegro grazioso

Poco adagio

Allegro con brio

Of all the 19th-century composers after Beethoven and Schubert, only Brahms matched Dvořák's commitment and achievement in chamber music. And in this field only the string quartet exceeds the piano trio (violin, cello and piano) in terms of richness of repertoire and enduring artistic significance.

Dvořák composed his Piano Trio in F minor during the early months of 1883. The music's intensely emotional



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Kinsky Trio Prague

Long Gallery Englefield House Theale Tuesday 9th May 7.30pm

expression surely reflects the anguish he felt following the death of his mother, to whom he had been particularly close. He referred to the period of its composition as one of 'doubt, defiance, silent grief and resignation'.

Dvořák was at the very height of his powers at this time, and very much under the influence of his musical hero Johannes Brahms. The first movement is dramatic and stirring in its intense emotions, so compellingly communicated as the result of the strong musical organisation. The themes and their treatment have a genuinely symphonic character, closely worked and full of dark, brooding emotion.

In order to balance the potent experience of the first movement, the second is a lighter intermezzo rather than an angular rhythmic scherzo or a deeply expressive *Adagio*. A staccato triplet accompaniment informs the rhythmic subtlety that underlies the principal theme, which has a whimsical tone. The central section is dreamy and thoughtful, a song-like cantilena above in a sinuous accompaniment, though with occasional intensifications of mood.

Above grave piano chords the cello opens the *Adagio* third movement with the eloquent principal theme. The second subject is no less inspired, introduced in dialogue by the strings before continuing with increasing fervour to reach a climax when the first theme returns. At the centre of the movement there is a minor-key outburst, featuring a new theme of uncompromising rhythmic intensity, until in the later stages the music finds consolation in sorrow.

The finale resumes the stirring drama of the opening movement, most of the development relating to the first theme and its dance-like rhythm contrasting duple and triple time. The music does not deflect therefore from the essential priority of this composition, with its element of conflict and the dark workings of fate. In the final phase Dvořák resolves the trio towards a mood of acceptance and reconciliation.

© Terry Barfoot

Kinsky Trio Prague

Founded in 1998, the Kinsky Trio Prague is one of the outstanding Czech chamber ensembles. Since 2004 the trio has had the honour of bearing the name 'Kinsky', by kind permission of the aristocratic Czech family from Kostelec nad Orlicí. The trio studied at the Academy of Music in Prague under Václav Bernášek, cellist of the Kocian Quartet, and has taken part in several masterclasses (including with the Guarneri Trio and the Florestan Trio). The Kinsky's international career has taken them all over Europe (Austria, Germany, Switzerland, Italy, Spain, Belgium, England, France, Lichtenstein), to the US, Canada, Mexico and the Seychelles. They regularly record for Czech Radio, and

their concerts have also been broadcast in Mexico and the US. In 2007–09 the Kinsky Trio Prague organised its own series of chamber concerts at the Stone Bell House, an historic inn on the Old Town Square in their home city of Prague.

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



Kinsky Trio Prague

Long Gallery Englefield House Theale Tuesday 9th May 7.30pm

Tue 9th

Lucie Sedláková Hůlová

Violinist Lucie Sedláková Hůlová has recently become one of the most sought-after chamber musicians in the Czech Republic. Born in Prague, she graduated from the Prague Conservatory under Dana Vlachová (violinist of the Czech Trio) in 1997 and from the Prague Academy of Music under Jiří Tomášek in 2002 with a Masters degree. She has to her credit an impressive list of solo appearances with Czech orchestras as well as with partners in various chamber music combinations. In 2004 she featured as a soloist in the Dvořák Violin Concerto with the Pilsen Philharmonic Orchestra under Jiří Malát on their highly successful tour of the USA. The critics admired particularly the beauty of her tone and the warmth of her musical expression.

As well as being part of the Kinsky Trio Prague, Lucie regularly plays with her husband, cellist Martin Sedlák, as the Czech String Duo. She also frequently plays with her father, Pavel Hůla (former first violinist of the Kocian and later also Pražák Quartet), and she is a member and soloist of the Praga Camerata chamber orchestra.

While still studying, Lucie received several awards in various competitions and attended several masterclasses staged in Semmering, Austria and Verbier, Switzerland. In the summer of 1997 she was a member of the European Union Youth Orchestra, conducted by Bernard Haitink. In 2000–06 she was a member of the UBS Verbier Festival Orchestra where she worked with the world's most famous and respected conductors and soloists, including Levine, Mehta, Gergiev, Järvi, Temirkanov, Masur and Dohnanyi.

Lucie has made a number of recordings for Czech Radio as well as several CDs and has appeared in numerous concert broadcasts. As a soloist and member of various ensembles, she has given hundreds of concerts all over the world. She plays an 18th-century Italian violin.

Martin Sedlák

Cellist Martin Sedlák graduated from the Prague Conservatory and the Prague Academy of Performing Arts, where he studied with Professor Josef Chuchro. He took part in masterclasses by M. Mlejnik, E. Arizcuren, T. Kühne, M. Perényi and M. Rostropovich, who said of Martin: 'He is an excellent cellist who has perfect mastery of his instrument.' He is a winner of the international cello competitions in Liezen (Austria) and Prague (Czech Republic) and won a special prize for the best interpretation of Martinů's work. In 1998 he was inscribed, as a soloist, on the prestigious list of young artists issued by the Czech Music Fund.

He is a member and soloist of the Praga Camerata chamber orchestra. He was also a member of the UBS Verbier Festival Orchestra and later the Verbier Festival Chamber Orchestra, where he worked with the world's most famous and respected conductors and soloists. He has made more than 20 recordings as soloist for Czech Radio as well as a number of CDs. In 2005 and 2006 he collaborated with violinist Maxim Vengerov. He performs on a F. A. Homolka cello of 1859 and O. F. Špidlen 1927.

Veronika Böhmová

Pianist Veronika Böhmová has garnered accolades at dozens of Czech and international competitions. She studied with Professor Arkadi Zenziper at the Hochschule des Carl Maria von Weber in Dresden, and with Professor Ivan Klánský at the Academy of Performing Arts in Prague. She has performed for audiences in the Czech Republic (Prague spring and autumn festivals), Belgium, Germany, Austria, Poland, Slovakia, Slovenia, Lithuania, France, Spain, Italy, Mexico, USA, China and Japan, and under the direction of conductors Jiří Bělohlávek, Jakub Hrůša and Paul Goodwin.

Veronika's accomplishments include First Prize at the 2012 Rotary Club Nuremburg International Competition, Second Prize at the 2012 Anton G. Rubinstein Wettbeverb, and Second Prize at the 2007 Maria Canals Competition in Barcelona. In spring 2014, the Czech label Supraphon released her debut album, *Stravinsky: Le Chant Du Rossignol / Prokofiev: Sonata No. 8*.

Young Artists Lunchtime Recital 2

Alena Lugovkina flute
Pavel Timofeyevsky piano

Bach Flute Sonata in E flat major, BWV 1031
Revell Trois Pensées
Chopin Variations on a Theme of Rossini for Flute and Piano in E major (5)
Schulhoff Sonata for Flute and Pianoforte
Vitali Chaconne (arr. Alena Lugovkina)

The Young Artists Lunchtime Recital Series is sponsored by The Headley Trust, with this performance also supported by the Worshipful Company of Musicians

JOHANN SEBASTIAN BACH (1685–1750)

Flute Sonata in E flat major, BWV 1031

Johann Sebastian Bach probably needs no introduction. He was one of the most celebrated influential composers not just of the Baroque era, but who ever lived. He is certainly one of my favourite composers.

Very sadly, a composer's works are not always accepted at the time they are composed. Even though Bach was celebrated for his unique style of composition, technical mastery, artistic beauty and intellectual profundity during his lifetime, it was not until the 19th century that he was considered a great composer.

Full of life, elegance and light, Flute Sonata in E flat major was written around 1730 but not published for another 130 years, in 1860. This is one Bach's most often played sonatas on flute and is one of my most-loved sonatas written by Bach for flute. While shorter than many of his other sonatas, it comprises some of the most beautiful melodies, runs, canons and duets between flute and basso continuo. The second movement, *Siciliano*, has a beautiful character – both sad and hopeful at the same time.

© Alena Lugovkina

ROLAND REVELL (d.1937)

Trois Pensées

Je me demande! (I wonder!)

Je crois – J'en doute! (I believe – I doubt it!)

Enfin! (Finally!)

Roland Revell was a British pianist and composer, whose date of birth is unknown. He often worked with flautist Edith Penville; an active and successful soloist and recording artist, she was one of the most important female British flautists of the 20th century who made numerous broadcasts from London and Birmingham studios with Revell as an accompanist. Revell arranged and dedicated a number of works to her, and composed *Trois Pensées* for her; she also premiered the work.

© Alena Lugovkina

FREDERIC CHOPIN (1810–49)

Variations on a Theme of Rossini for Flute and Piano in E major (5)

Chopin was probably no older than 14 when he started working on a set of variations for piano and flute. Already in love with opera, he chose the happy-ending aria 'Non più mesta' (No longer sad) from Rossini's opera *Cinderella*. As the curtain comes down, Cinderella warbles gleefully, 'No longer sad beside the fire shall I sit alone, singing; my long years of heartache were but a streak of lightning, a dream, a game.'

It is not clear what moved Chopin to select this for his unique combination of flute and piano, but it was most likely written for his father who was a capable amateur flute player. We are indeed fortunate that this early piece of Chopin has survived, as Jozef Nowakowski, one of the composer's friends, kept the single manuscript copy as a memory. The work did not appear in print until 1953.

This charming and fluent set of variations presents the theme and four decorated versions of the original tune. Stylistically, there is not much in this composition to suggest Chopin's hand. You certainly won't hear Chopin's fingerprint in the piano part, as all the interesting sections are given to the flute.

© Alena Lugovkina

ERWIN SCHULHOFF (1894–1942)

Sonata for Flute and Pianoforte

Allegro moderato

Scherzo

Aria

Rondo-Finale

First up is Schulhoff's wonderful little sonata written in 1927 when the composer was at the height of his powers. That Schulhoff was a child prodigy is evidenced by his entry to the Prague Conservatory's piano section at the tender age of just 10. This was on the personal recommendation of Dvorák himself.

Alena Lugovkina

Corn Exchange Newbury Wednesday 10th May 12.30pm

The sonata is clever, witty and full of effervescent energy which fizzles and bubbles its merry way throughout its brief 11 minutes over four movements. Schulhoff had a particular skill for incorporating folk elements and jazz rhythms along with experiments in polytonality without any of them clashing. He secures a satisfying fusion of all three, clearly demonstrated in this sonata.

Schulhoff's Sonata for Flute and Piano was dedicated to the French flutist René Le Roy whom Schulhoff met in Paris, and the friendship between the musicians led to the composition of two works: this sonata and the 'Double concerto pour flûte et piano'. René Le Roy studied with Phillipe Gaubert at the Paris Conservatoire and won the Premier Prix in his second year of study. From 1918–28, Le Roy was head of the Paris Society of Wind Instruments, and in 1922 he founded what was to become the renowned Le Quintette Instrumental de Paris. Schulhoff collaborated and toured in Europe with the quintet as a pianist. On 10 April 1927, Le Roy premiered Sonata for Flute and Pianoforte at Maison Gaveau in Paris, with Schulhoff at the keyboard.

Although it is not yet a known work in many countries, I do hope it will become more so, as there is everything there: jazz rhythms, folk influences, oriental harmonies, the ironic, the comical and moments of profound sadness, perhaps a premonition of the devastating times that were around the corner.

© Alena Lugovkina

TOMASO ANTONIO VITALI (1663–1745) Chaconne (arr. Alena Lugovkina)

Vitali was an 18th-century Italian composer and violinist, who was most famous for his Chaconne for violin and basso continuo.

Passionate. Deep. Personal. Moving. This is one of the most heartfelt works that I have ever experienced and I could not help but arrange it for flute, so that flute players would also be able to experience playing this incredible piece. My transcription is based on Leopold Charlier's arrangement of the piece, which is much more romantic in style than the original but the one that is now most played. Charlier's romantic arrangement certainly adds to the emotional feeling of Vitali's work.

It is a beautiful and moving example of the chaconne form – a set of variations over a repeating chord progression; it catches attention with the first note, takes one on an emotional journey, moving the listener's heart.

© Alena Lugovkina

Alena Lugovkina



Alena Lugovkina, former student of William Bennett OBE, is a concert flautist active in solo, chamber, orchestral and contemporary repertoire. She is an Associate of the Royal Academy of Music, Yeoman of the Worshipful Company of Musicians and Artist of Altus Flutes.

Alena is a recipient of numerous prizes such as the First Prizes at the British Flute Society's Competitions, International Flute Competition 'Friedrich Kuhlau' (Germany) and Royal Academy of Music flute competition. She has also won several prestigious awards including the Worshipful Company of Musicians Award, the Hattori Foundation Award, The Leverhulme Trust Award, The Philharmonia MMSF Award, 'Wolfson Foundation Award', NEVA Foundation (Switzerland) and many others.

Alena Lugovkina has performed duets with such illustrious figures in the flute world as Emmanuel Pahud, Lorna McGhee, William Bennett and Denis Bouriakov. She has performed recitals in Canada, Japan, Taiwan, Singapore, UK, USA, Russia, Germany, Austria, Spain and at the most prestigious UK venues including the Royal Festival Hall, Buckingham Palace, Wigmore Hall, Barbican Hall, King's Place and at the BBC Proms at the Royal Albert Hall with the BBC Scottish Symphony Orchestra.

In summer 2014 Alena was invited to be a coach at the International Music Festival in Switzerland at the Verbier Festival Chamber Week, gave masterclasses at Conservatoire of Music and Theatre in Porto (Portugal) followed by series of solo concerts, and was flute professor on the Ponte Cultura music course in Corsica (France) in 2015. That same year she was appointed to be a flute teacher at the City University London. She performed and was interviewed on BBC Radio 3 playing solo and ensemble works with The Riot Ensemble, and in 2016 toured the United States, Singapore and Taiwan.

As an orchestral player, Alena has appeared as a Guest Principal with the Philharmonia Orchestra, MusicAeterna, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales and Royal Northern Sinfonia.

Alena Lugovkina

Corn Exchange Newbury Wednesday 10th May 12.30pm

Pavel Timofeyevsky



Pianist and composer Pavel Timofeyevsky, winner of the prestigious BBC/Guardian Young Composer of the Year Award, is quickly gaining a reputation as one of the most exciting and compelling artists of his generation. Pavel gives recitals and appears as a soloist with orchestras at major concert venues

worldwide such as Wigmore Hall, the Royal Festival Hall, Queen Elizabeth Hall, Shanghai Oriental Centre for Arts, Guangzhou Opera House, Mumbai National Centre for Performing Arts and Merkin Concert Hall, New York.

An eloquent speaker, Pavel gives regular lecture-concerts for the Kensington Music Society in London. A devoted

supporter of connecting with new audiences, he has performed extensively for *Live Music Now* in community venues all over the UK, and has recorded with violist Katya Lazareva and British composer Ian Stewart.

Pavel is a sought-after composer who recently conducted a world premiere of his new work for orchestra, *Questors Suite*, at London's Cadogan Hall. He has composed music for several films including the critically acclaimed *Le fin de la belle époque* documentary for Russian television and a soundtrack for Russia's oldest animated film studio, Soyuzmultfilm. Pavel has also recorded the soundtrack and starred in the US documentary *Tchaikovsky*.

Highlights in 2016 included a five-concert tour of Nairobi, Kenya, performing with Alena Lugovkina at Wigmore Hall and launching his first summer masterclasses in Oxford.

Tours in 2017 include a return to China and a first visit to Canada.

Wed 10th

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Sense and Sensibility *film*

Corn Exchange Newbury Wednesday 10th May 7.30pm

Sense and Sensibility

This screening of the 1996 film *Sense and Sensibility*, based on the novel of the same title, marks the bicentennial of the death of Jane Austen, one of England's best-loved authors.

This multi-award-winning film version of Jane Austen's classic 1811 novel is full of humour, excitement and romantic intrigue, and represents an endearing adaptation that shows how women in upper-class Georgian England had relatively few choices in life.

With a stellar cast, this much-praised period drama tells the tale of the Dashwood sisters, sensible Elinor (played by Emma Thompson) and passionate Marianne (Kate Winslet). Their chances of marriage seem doomed by their family's sudden loss of fortune following the death of their father who bequeathed the Dashwood estate to his son by his former wife.

While sorting out the family affairs, the self-sacrificing Elinor secretly falls for her step-brother-in-law Edward Ferrars (Hugh Grant), a sensitive, well-educated bachelor who cannot court her because of his foolhardy youthful engagement to the spiteful Lucy Steele (Imogen Stubbs).

The Dashwoods are offered a modest country home by family friends; once relocated, the spirited Marianne falls for dashing womaniser John Willoughby (Greg Wise), who nevertheless appears to share her affections. Neighbour Colonel Brandon (Alan Rickman) also falls in love with Marianne, but she is oblivious to the older man's affections.

Sense and Sensibility was the recipient of seven Academy Award nominations and was named Best Motion Picture (Drama) at the Golden Globes Awards.

Amongst other awards, Emma Thompson won an Oscar for her screenplay adaptation of the novel, as well as a BAFTA for Best Actress in a Leading Role. Kate Winslet also won a BAFTA for Best Actress in a Supporting Role.

The film was directed by Ang Lee who along with other accolades for *Sense and Sensibility* was presented with the BAFTA award for best film.

The music for the film is by classically trained composer Patrick Doyle, who has over 45 internationally renowned feature film scores to his credit. For *Sense and Sensibility* he received his first Oscar nomination for Best Film Music and a Golden Globe nomination for Best Original Score.

This film continues to be recognised as one of the best adaptations of Jane Austen's work.

Wed 10th



© Park Circus Films

VOCES8 with Jonathan Dove

St Martin's Church East Woodhay Wednesday 10th May 7.30pm

The Passing of the Year

The eternal cycle of nature and the soul explored through a rich tapestry of choral music

Andrea Haines	soprano	<i>Interval</i>	
Emily Dickens	soprano	Jonathan Dove	Vadam et Circuibo
Chris Wardle	countertenor		Civitatem (after Victoria)
Barnaby Smith	countertenor	Sheppard	Libera Nos I
Blake Morgan	tenor	Fauré (arr. Barnaby Smith)	Pie Jesu
Sam Dressel	tenor	Sheppard	Libera Nos II
Rob Clark	baritone	Arr. Guy Turner	O Waly (Folk)
Jonathan Pacey	bass	Arr. Thomas Hewitt Jones	Shenandoah (Folk)
<i>With special guest:</i>		Van Morrison	
Jonathan Dove	piano	(arr. Alexander L'Estrange)	Moondance
Chant (arr. VOCES8)	Angelus Ad Virginem	Ben Folds (arr. Jim Clements)	The Luckiest
Palestrina	Magnificat Primi Toni	Irving Berlin (arr. Jim Clements)	Cheek to Cheek
Britten	A Hymn to the Virgin	George Gershwin	Slap that Bass
Victoria	Vadam et Circuibo Civitatem	(arr. Jim Clements)	
Jonathan Dove	The Passing of the Year		

The artists will introduce the programme from the stage. A formal note for The Passing of Year is given below.

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

JONATHAN DOVE (b.1959)

The Passing of the Year

Invocation

The narrow bud opens her beauties to the sun

Answer July

Hot sun, cool fire

Ah, Sun-flower!

Adieu! Farewell earth's bliss!

Ring out, wild bells

Jonathan Dove's song cycle for double chorus and piano, *The Passing of the Year*, is one of the most substantial choral works from perhaps our greatest living vocal composer. The term 'cycle' seems particularly appropriate here, given that its subject matter is the changing of the seasons, charting the course of one year and its closing as a new one begins.

The cycle begins with a hushed, insistent cry, growing in intensity: 'O Earth, O Earth, return!' – a fragment from Blake's *Songs of Experience*, serving as a short prologue for the rest of the cycle's texts.

In *The narrow bud*, accompanying voices bubble away beneath optimistic soprano and tenor melodies, before the arrival of summer is announced. *Answer July* is a busy and vivacious setting, with Dickinson's schizophrenic poetry captured through antiphonal choral writing and the perpetual motion of the piano. Summer heat reaches a sultry zenith in *Hot sun, cool fire*. The upper voices

dominate this movement, whose knowingly seductive text was originally sung on stage by a bathing beauty to a concealed admirer.

The cycle now turns towards autumn and the year's decline. Blake's *Ah, Sun-flower!* talks about longing for rest – but ambiguously suggests this may only be found in death, an uncertainty hinted at by Dove's shifting major/minor harmonies. *Adieu! farewell earth's bliss!* is the darkest song in the cycle. The words of the *Kyrie* are chanted as an ostinato, while each choir in turn laments man's inevitable mortality. The work concludes as one year dies and the next begins. Tennyson's wild bells vividly ring out in the pianist's left hand, and the choir ends on a happy note of unison, calling for a thousand years of peace.

© Sam Dressel

VOCES8

The British vocal ensemble VOCES8 is now established as one of the world's most versatile and best-loved singing groups. Touring extensively throughout Europe, North America and Asia, the ensemble performs a repertory from Renaissance polyphony to contemporary commissions and arrangements.

In recent seasons VOCES8 has performed at venues such as Wigmore Hall, Royal Festival Hall, Royal Albert Hall, Bridgewater Hall Manchester, Cité de la Musique Paris, Vienna Konzerthaus, Tokyo Opera City, National

VOCES8 with Jonathan Dove

St Martin's Church East Woodhay Wednesday 10th May 7.30pm

Concert Hall Taipei, National Centre for the Performing Arts Beijing, the Shanghai Concert Hall, Tel Aviv Opera House and Mariinsky Theatre Concert Hall. Artistic collaborations have included the Philharmonia Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, period ensembles Florilegium, L'Arpeggiata and Les Inventiones, violinist Hugo Ticciati, cellist Matthew Sharp, and pianist/composers Jonathan Dove and Ola Gjeilo. VOCES8 has premiered commissions from Roxanna Panufnik, Alexander Levine, Alec Roth, Ben Parry, Ola Gjeilo, Philip Stopford and Thomas Hewitt Jones. The group also performs bespoke arrangements written by Arranger in Residence Jim Clements.

Highlights of the 2016/17 season include European performances at the Mito Festival Italy, Thüringer Bachwochen Germany, at the Paris Philharmonie and Brussels Bozar. They will also sing with L'Arpeggiata and Christina Pluhar in performances of Monteverdi's Orfeo. They tour the USA twice, with concerts and residencies, and perform for the first time in Boston, with the major Christmas tour to China and Japan. VOCES8 maintains its popularity with UK audiences and will be appearing in London at Kings Place with Hugo Ticciati and Kian Soltani, at St John's Smith Square and at its home, the Gresham Centre.

With an on-going programme of recordings and live broadcasts, VOCES8 is heard regularly on international television and radio, including MPR, the BBC and Classic FM. VOCES8 is a Decca Classics Artist with whom two albums, *Eventide* and *Lux*, have been at the top of the

Classical Charts on their release. In 2016 Decca Classics release of the music of Ola Gjeilo, which featured for many weeks in the USA Billboard Charts, included performances from the group.

VOCES8 is an Ambassador for Edition Peters with whom it publishes arrangements and educational material, including the 'VOCES8 Songbook' and the 'VOCES8 Method'.

As the flagship ensemble of the charitable music foundation Voces Cantabiles Music (VCM), VOCES8 has an enviable reputation for its education work. The ensemble leads an innovative series of music education workshops reaching 20,000 people annually around the world, with the aim of inspiring creativity and excellence through music. The innovative education work of VCM has received praise from UNESCO and since 2005 has raised £1 million towards music education in the UK. In 2013 VCM established the Gresham Centre, a vocal Centre for Excellence at Sir Christopher Wren's beautiful St Anne & St Agnes Church in the City of London, in partnership with the Diocese of London. This season VOCES8 continues as resident ensemble at Bedford School, Ardingly College, Bradfield College and The Grey Coat Hospital. It also leads the Milton Abbey Summer School.

VOCES8 receives support from Arts Council England, the Merchant Taylors' Company, the Worshipful Company of Plaisterers and Holman Fenwick Willan. The group is also grateful for the support of its official sponsor, T.M. Lewin.

Wed 10th

© Emma Saunders



VOCES8 with Jonathan Dove

St Martin's Church East Woodhay Wednesday 10th May 7.30pm

Jonathan Dove

© Andrew Palmer



Jonathan Dove's music has filled opera houses with delighted audiences of all ages on five continents. Few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich lives.

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.

Starting with his breakthrough opera *Flight*, commissioned by Glyndebourne in 1998, Dove has gone on to write over 20 operatic works. *Flight*, a rare example of a successful modern comic opera, has been produced and broadcast many times, in Europe, the USA and Australia. More recently, *The Adventures of Pinocchio*, premiered by Opera North at Christmas 2007, achieves another rare feat in contemporary opera, being a successful full-length symphonically-conceived entertainment for a family audience. It too has been produced worldwide.

Dove's innate understanding of the individual voice is exemplified in his large and varied choral and song output. His carol *The Three Kings* was commissioned for the famous Nine Lessons and Carols service at King's College, Cambridge. Dove's confident optimism has made him the natural choice as the composer for big occasions. In 2010 *A Song of Joys* for chorus and orchestra opened the festivities at the Last Night of the Proms. Works such as his *Missa Brevis*, *Wells Canticles* and *The Passing of the Year* are in the repertoires of choirs around the world.

A sure sense of dramatic narrative also informs Dove's orchestral and instrumental music. *Stargazer*, a concerto for trombone and orchestra commissioned by the London Symphony Orchestra and premiered by them with Ian Bousfield and Michael Tilson Thomas, has been described by Dove as an opera for the solo instrument. In *The Magic Flute Dances*, a flute concerto, Dove imagines the life of Mozart's eponymous instrument once the opera has ended.

Throughout his career Dove has made a serious commitment to community development through innovative musical projects. *Tobias and the Angel*, a 75-minute opera written in 1999, brings together children, community choirs, and professional singers and musicians in a vivid and moving retelling of the *Book of Tobit*. His 2012 opera *Life is a Dream*, written for Birmingham Opera Company, was performed by professionals and community choruses in a disused Birmingham warehouse; *The Walk From The Garden*, a church opera involving community singers, was premiered at Salisbury Cathedral as part of the 2012 Salisbury International Arts Festival.

2015 brought the world premiere of *The Monster in the Maze*, a new community opera commissioned by the London Symphony Orchestra, Berliner Philharmoniker and Festival d'Aix-en-Provence, performed under the baton of Sir Simon Rattle in three separate productions.



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Dan Cruickshank

Long Gallery Englefield House Theale Thursday 11th May 3.00pm

The Life and Death of Buildings

Historian and author Dan Cruickshank is a leading expert on architecture and historic buildings, and has travelled and written extensively on the history of art and architecture. As a regular presenter on the BBC, his documentaries delve into the rich and fascinating history of the world's architectural and cultural treasures, with one of his best-loved television series being *Around the World in 80 Treasures*.

Sponsored by Mr and Mrs Robin Aird

Dan Cruickshank

Through his extensive travels, Dan Cruickshank has written a number of books on the history of art and architecture, including *Adventures In Architecture* and *Bridges: Heroic Designs That Changed The World*. His most recent book, *Spitalfields: Two Thousand Years Of British History In One Neighbourhood*, was published in October last year.

As a BBC presenter, Dan's documentaries focus on architectural and cultural treasures of the world, and include *The Fairy Tale Castles Of King Ludwig II* and

Britain's Lost Treasures Returned: How Houghton Got Its Art Back.

He is an Honorary Fellow of RIBA with a BA in Art, Design and Architecture. For three years he was also a visiting professor in the Department of Architecture at the University of Sheffield. As a leading expert on architecture and historic buildings, he is a frequent contributor to *The Architects' Journal* and *The Architectural Review*.

Dan is an active member of the Georgian Group and a member of the Architectural Panel of the National Trust.

Thu 11th



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Kakatsitsi: Master Drummers of Ghana

Corn Exchange Newbury Thursday 11th May 7.30pm

Kakatsitsi: Master Drummers of Ghana with the !Gubi! Family and Bwiti

Sponsored by Mr and Mrs David Male

Kakatsitsi

Following their sold out show at Newbury in 2013, Kakatsitsi, Master Drummers of Ghana make a welcome return to the Corn Exchange. In 2017 they are joined on tour by musicians and dancers from two other African spiritual music and dance cultures: !Gubi! Family and Bwiti.

The groups are managed by arts education charity Indigenous People which specialise in the management of tours and projects by traditional world music and dance groups. The organisation has been working with Indigenous Acts primarily from West Africa for over 16 years.

Their flagship group is the Kakatsitsi Master Drummers whose music takes traditional rhythms and chants from their own Ga tradition and other West African cultures, rearranging them in a modern and accessible way.

The !Gubi! Family is a group of San traditional musicians and dancers from the Kalahari Desert in Namibia, keepers of the ancient musical traditions of their culture and among the last thousand speakers of their language. The San are one of the originators of trance dance and their music is specifically designed to evoke an altered state of consciousness through the rhythms and beats, enabling the musician to enter into trance, commune with their

ancestors and with the spirits of the animals with whom they share their desert home, and perform healing on both individuals and the tribe.

Kakatsitsi also bring some Bwiti musicians and dancers from Gabon in equatorial West Africa, led by Mervie-Me-Ndone, also known as Mbilou. Mbilou is a Bwiti Nganga (healer/ dancer/ musician/ shaman). Bwiti is an ancient shamanic tradition, originally practised solely by the forest peoples of the Central African rainforest. Central to this tradition is the use of a psychoactive plant called Iboga – a visionary plant that has been used by humans for thousands of years. The music, as with most shamanic traditions, helps ceremony participants on their spiritual journeys. It is original, authentic trance music, played all night long during ceremonies and initiations.

As well as offering performances of indigenous spiritual music, Indigenous People also provide educational performances and workshops for schools in the community, and Newbury is no exception. The groups are visiting several primary schools in the run up to the performance at the Corn Exchange to teach drumming, singing and dance to the children. This vital part of the role of the Indigenous People is to spread knowledge of these wonderful musical traditions to young people, teaching new skills in the process.



Thu 11th

Brodsky Quartet

St Mary's Church Shaw Thursday 11th May 7.30pm

Brodsky Quartet

Daniel Rowland violin
Ian Belton violin
Paul Cassidy viola
Jacqueline Thomas cello

Bach *The Art of Fugue*, BWV1080, Nos. 1 and 6
Mendelssohn *Fugue in E flat major*, Op. 81, No. 4

Interval

Shostakovich *String Quartet No. 8 in C minor*, Op. 110
Beethoven *String Quartet in B flat major*, Op. 130

Sponsored by Fairhurst Estates



JOHANN SEBASTIAN BACH (1685–1750) *The Art of Fugue*, BWV1080

Contrapunctus 1
Contrapunctus 6

Such is the nature of *The Art of Fugue* that alongside the *Mass in B minor* it is appropriate to speak of it as representing the summit of Bach's art, a veritable 'opus summus' composed for its own sake. The title was not Bach's own, and it might not have gained his approval, since he preferred to use the simpler term 'contrapunctus' (counterpoint).

The date of composition remains unclear. The first published edition was issued in 1751, the year after Bach's death, by his sons, Wilhelm Friedemann and Carl Philipp Emanuel, but even they could not be sure of their father's intentions. There is no doubt that he did not manage to finish the project, although much of it had been completed as early as 1742. Each part, or 'voice', was written on a separate staff, according to the earlier conventions of both keyboard and string music.

The music is well suited to performance on string quartet because many of the movements have four parts, combining variation and contrapuntal developments with an astonishing intellectual command, while maintaining an emotional expression also. *Fugue No. 1* is relatively uncomplicated, featuring a single form of the subject, which is then developed in a four-part texture, while *No. 6* is a stretto fugue, intensifying the activity particularly through diminution, the shortening of the note-values.

© Terry Barfoot

FELIX MENDELSSOHN (1809–47) *Fugue in E flat major*, Opus 81, No. 4

None of Mendelssohn's contemporaries achieved or sought so natural a blend between classical poise and

that intensity of feeling so essential to the spirit of romanticism. From his earliest creative period as a child prodigy in the 1820s, he displayed a prodigious awareness of the developing potential of the great traditions which he inherited.

In 1847, the year of Mendelssohn's tragically early death at the age of just 38, he gathered together four pieces for string quartet, and in due course these were published posthumously as his Opus 81. However, the last of these four movements, a *Fugue in E flat major*, had originally been written some 20 years previously. It is a wonderfully relaxed and spontaneous treatment of one of the great baroque forms, revealing a deep insight into such procedures that would soon reach towards a new dimension in Bach scholarship. Above all this was revealed in Mendelssohn's 'rediscovery' and performance with the Berlin Singakademie of the *St Matthew Passion* in 1829 – and at the age of just 20.

© Terry Barfoot

DMITRI SHOSTAKOVICH (1906–75) *String Quartet No. 8 in C minor*, Opus 110

Largo
Allegro molto
Allegretto
Largo
Largo

The *String Quartet No. 8* was completed in 1960, and was closely connected with a visit to Dresden which rekindled in Shostakovich many vivid memories of the war. At this time he was working on the score of a film to be directed by his friend Lev Arnstam, a Russian-East German collaboration entitled *Five Days and Five Nights*, concerned with how Russian soldiers saved many priceless paintings from the city's art gallery during the intense allied bombing raids in 1945, which caused more civilian deaths than the atomic bomb at Hiroshima.

Brotsky Quartet

St Mary's Church Shaw Thursday 11th May 7.30pm

The imagery of *Dresden in Ruins* (Shostakovich's own title for the film music) was transferred in more personal terms to the music of the Quartet, which can thus be regarded as an instrumental war requiem. For this is an intensely private and emotionally committed composition, containing several quotations from earlier works, as well as the repeated use of the composer's musical motto D-S-C-H (D-E flat-C-B, in German notation).

There are five clearly defined movements, which are played in a single sweep, without pauses. The Quartet opens with the motto theme passed in imitation around the parts, before the opening of the Symphony No. 1 is quoted. The second violin hints at the work's next phase, which is soon released as a menacing moto perpetuo at *Allegro molto* tempo. The climax takes the form of another quotation, this time the quasi-Jewish dance theme from the wartime Piano Trio.

Next comes an *Allegretto* in the manner of a waltz-like danse macabre, based upon the Cello Concerto No. 1 recently written for Mstislav Rostropovich. In the brief transition the first violin quietly intones the Dies Irae plainchant, but the final note becomes extended as a drone, simulating the sound of aircraft in flight. At tempo *Largo* this music is savagely attacked by dissonant chords, surely depicting the fierceness of the bombing raids, until consolation is sought by means of another quotation, this time from the final act of the opera *Lady Macbeth of Mtsensk*, when the heroine calls plaintively for the lover who has deserted her.

The concluding section, again at tempo *Largo*, resumes the material heard at the opening, this time with fugal textures surrounding the motto, and with a new and highly distinctive counter-subject.

© Terry Barfoot

LUDWIG VAN BEETHOVEN (1770–1827) String Quartet in B flat major, Opus 130

Adagio ma non troppo – Allegro

Presto

Andante con moto, ma non troppo

Alla danza tedesca: Allegro assai

Cavatina: Adagio molto espressivo

Finale: Allegro

Beethoven held the string quartet medium as the appropriate vehicle for his most challenging musical thoughts. Alone among his contemporaries, he was prepared and able to take the string quartet to the next phase of its evolution, and in the works of what is popularly known as his 'final period' he achieved a range, depth and power that was hitherto unknown.

For it was here he came fully to terms with the expressive potential of the classical style: in counterpoint, polyphony,

fugue, canon and part-writing, as well as in the invention and the organisation of the musical ideas themselves.

The Quartet in B flat major, Opus 130, was commissioned by Prince Galitzin in 1823 and completed two years later. The music typifies Beethoven's achievement in these works. The content is balanced and integrated, while at the same time particularly varied, thereby allowing the music to project a most distinctive personality. For this is a work of genius which extends beyond the conventions of classical quartet procedures.

The first movement sets out with a slow introduction, which in due course becomes thoroughly integrated into the main body of the movement. For example, suggestions of this material occur in the *Allegro*; while the *Adagio* itself, or rather fragments from it, return seven times as the music proceeds. The theme of the *Allegro* consists of a striking motif of repeated notes, followed by the interval of a fourth, against a background of florid runs among the other instruments. But it is only after a reappearance of the *Adagio* that the *Allegro* theme really builds to its essential dimensions, until the music subsides gradually to the calm of the second subject in the mellow key of G flat major. This is introduced by the cello with a phrase reminiscent of the runs heard earlier, and then continued in longer notes by the violin. The exposition closes with another theme, energetic in character.

The development begins by opposing some of the fast and slow passages, creating a restless mood. When the second subject returns in recapitulation it is lengthened in order to confirm the home key, while in the coda the opposition of the different identities is heard once again.

The second movement is much less turbulent. The opening section consists of repeated 8-bar phrases built from a short motif, whereas the trio is in two repeated parts, the second of which is the longer. At its close, an eerie descending passage on the first violin serves as transition back to the scherzo.

The third movement offers a serious introductory gesture before settling into a fluent theme with a graceful accompaniment. This is typical of the whole movement, which has occasional intensifications which generate a bitter-sweet ambiguity.

The fourth movement, *Danza alla tedesca*, is a refined version of a popular dance. The first part consists of two repeated halves, the second of a more complex development, and the third brings a varied recapitulation in which the first theme is spun into semiquavers by the first violin. In the coda, fragments of the tune are tossed among the instruments until the music stops abruptly, almost in mid-phrase.

Brodsky Quartet

St Mary's Church Shaw Thursday 11th May 7.30pm

Beethoven wrote of the *Cavatina*: 'Never have I written a melody that affected me so much.' There is a deep emotion at play, which becomes deeper still on closer acquaintance. It is a ternary structure, and in the contrasting central section the unusual direction 'beklemmt' ('oppressed') indicates the intensity of expression.

The celebrated *Grosse Fuge* was originally intended as the finale to this quartet, but Beethoven had second thoughts, wondering whether a lighter finale would make a more appropriate conclusion to what is already a large-scale work. He wrote his alternative finale during the autumn of 1826, and as such it became the last full-scale movement that he completed. It proves an extremely effective conclusion, entirely in keeping with the character of the entire quartet.

© Terry Barfoot

Brodsky Quartet



Since forming in 1972, the Brodsky Quartet has performed over 3,000 concerts on the major stages of the world and released more than 60 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.

Throughout a career spanning more than 40 years, the Brodsky Quartet has enjoyed a busy international performing schedule, extensively touring the major festivals and venues throughout Australasia, North and South America, Asia, South Africa and Europe, as well as in the UK, where the quartet is based. The quartet also

regularly records for radio and their performances are broadcast worldwide.

Over the years, the Brodsky Quartet has 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 cycle resulted in their taking the prestigious title Artistic Associate at London's Kings Place and, in October 2016, Chandos released their second recording of the cycle, this time live from the Muziekgebouw, Amsterdam.

The Brodsky Quartet has always had a busy recording career and currently enjoys an exclusive and fruitful relationship with Chandos Records. Releases on the label include *Petits Fours*, a celebratory album of 'Encore' pieces arranged exclusively by the quartet for its 40th anniversary; a Debussy compilation including the quartet's long-awaited recording of the great Debussy Quartet; *In the South*, featuring works by Verdi, Paganini, Wolf and Puccini; *New World Quartets*, comprising works by Dvorak, Copland, Gershwin and Brubeck; the quartets of Zemlinsky, including the world premiere recording of his unpublished early quartet; and two Brahms discs, which includes the iconic Clarinet Quintet with collaborating partner Michael Collins, and the piano quintet with Natacha Kudritskaya.

2016 saw the quartet tour a new programme of original songs set to texts by poet Judith Wright, sung by renowned Australian singer Katie Noonan. The CD *With Love and Fury* was released to great critical acclaim in Australia. Awards for recordings include the Diapason D'Or and the CHOC du Monde de la Musique for their recordings of string quartets by Britten, Beethoven and Janacek; for their outstanding contribution to innovation in programming, the Brodsky Quartet has also received a Royal Philharmonic Society Award.

The Brodsky Quartet has taught at many international chamber music courses and held residencies in several music institutes including, at the start of their career, the first such post at the University of Cambridge and, more recently, at the Royal Conservatoire of Scotland, where they are visiting International Fellows in Chamber Music.

The quartet took its name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky's violin concerto and a passionate chamber musician. Daniel Rowland plays a violin made by Lorenzo Storioni of Cremona in 1793; Ian Belton's violin is by Giovanni Paolo Maggini, c.1615, and Paul Cassidy plays on La Delfina viola, c.1720, courtesy of Sra. Delfina Entrecanales. Jacqueline Thomas plays a cello made by Thomas Perry in 1785.

Benjamin Cunningham

St George's Church Wash Common Friday 12th May 12.30pm

Young Artists Lunchtime Recital 3

Benjamin Cunningham	organ
Bach	Prelude and Fugue in B minor BWV544
Byrd	A Voluntarie, 'For my ladye nevell'
Mendelssohn Bartholdy	Sonata No. 2 in C minor, Op. 65
Bach	<i>Vor deinen Thron tret ich</i> BWV668a
Howells	Psalm Prelude Set 1, No. 3 – 'Yea though I walk through the valley of the shadow of death, I will fear no evil'
Byrd	A Fancie (in C)
Buxtehude	Praeludium in C BuxWV137

The Young Artists Lunchtime Recital Series is sponsored by The Headley Trust

JOHANN SEBASTIAN BACH (1685–1750)

Prelude and Fugue in B minor BWV544

Johann Sebastian Bach's Prelude and Fugue in B minor (BWV544) is one of his most poignant, melancholic, yet grand works written for the organ. It was possibly composed for the funeral of the Electress of Saxony in 1727, for which the Trauerode (BWV198) was also written, and the two pieces share several similar musical features. The Prelude is in an advanced and highly decorated Italian Rococo style and combines both grace and grandeur, while the frequent and plaintive dissonances tell a story of real lament. Bach also makes more than mere allusion to the falling melodic line which famously accompanies the words 'Es ist vollbracht' in the St John Passion at all the main structural cadences of this prelude. The Fugue is a remarkable work with dense counterpoint, the subject being characterised by its meandering lines. There is an incredible sense of inevitability, driving onto the final cadence with unstoppable force.

© Benjamin Cunningham

WILLIAM BYRD (1543–1623)

A Voluntarie, 'For my ladye nevell'

The two pieces written by 16th-century English composer William Byrd being performed today are both taken from *My Lady Nevells Booke*, a manuscript of some of Byrd's keyboard music compiled by John Baldwin, completed in September 1591. (The 'Lady' in question has never been successfully identified!) The first, A Voluntarie, 'For my ladye nevell', starts with a sombre, grand eight-bar introduction before a second section which becomes gradually lighter and more energetic as it develops, characterised by strong syncopations and snappy dance rhythms.

© Benjamin Cunningham

JAKOB LUDWIG FELIX MENDELSSOHN

BARTHOLDY (1809–47)

Sonata No. 2 in C minor, Opus 65

Felix Mendelssohn's second Organ Sonata in C minor is a sonata of two halves. The first starts with a solemn march which opens out into an elegant, lament-like *Adagio*, with a *cantabile* tune running through the movement. A triumphant march opens the second half of this Sonata, which now turns to the major mode. A dramatic and driven fugue follows which, as with the Bach fugue, works towards an inevitable climax where the fugue subject is presented as a quasi-chorale melody.

© Benjamin Cunningham

JOHANN SEBASTIAN BACH (1685–1750)

Vor deinen Thron tret ich BWV668a

The chorale prelude *Vor deinen Thron tret ich* (BWV668a), or Bach's 'death-bed chorale', is so-called because Bach is supposed to have dictated it to his son, Carl Phillip Emmanuel, on his deathbed. It was originally included as an ending to *The Art of Fugue* (BWV1080), which abruptly stops in the middle of an astonishing fugue at the point where, as C.P.E. Bach notes in the autograph, 'the name B-A-C-H appears as a counter-subject'. It is a chorale prelude of beautiful simplicity, with the melody presented unadorned at the top of the texture.

© Benjamin Cunningham

HERBERT HOWELLS (1892–1983)

Psalm Prelude Set 1, No. 3 – 'Yea though I walk through the valley of the shadow of death, I will fear no evil'

Herbert Howells' meditation on the fourth verse of Psalm 23, 'Yea, though I walk through the valley of death I will fear no evil: for Thou art with me, Thy rod and Thy staff will comfort me', is built around one of the composer's favourite structural devices: it builds from nothing to an enormous climax which gradually dissipates back into

Benjamin Cunningham

St George's Church Wash Common Friday 12th May 12.30pm

nothing. A repeated-note ostinato, which is perhaps symbolic of footsteps, pervades the piece, creating an ominous, foreboding atmosphere at the start but which Howells masterfully transforms into a great sense of optimism and almost joy at the climax.

© Benjamin Cunningham

WILLIAM BYRD (1543–1623)

A Fancie (in C)

As with the Byrd piece performed earlier, the C major Fancie similarly starts with an introductory section, but here it is much lighter in tone. The Fancie follows the trajectory that was common in keyboard music of the time in getting more and more complex as the piece unravels. In a moment of tongue-in-cheek bathos, the piece concludes with a bar of remarkable simplicity which comically jars with the rhythmic and technical complexity of the piece before.

© Benjamin Cunningham

DIETRICH BUXTEHUDE (1637–1707)

Praeludium in C BuxWV137

The final piece in the programme is Dietrich Buxtehude's famous C major Praeludium BuxWV137. An incredibly joyous and uplifting piece, it begins with a pedal solo punctuated by chords and rapid scales in the manuals. There follows a 'fughetta' which is not sustained for long, instead reverting to the style of the opening before a fully-fledged fugue takes over, based on a melodic idea from the second bar of the pedal solo at the beginning. The final section of the piece is the most jolly of all, based on a folk-song-esque dance melody, played in the pedals.

© Benjamin Cunningham

Benjamin began his musical education as a chorister at Guildford Cathedral, before moving to Winchester College at the age of 13 with a Music Scholarship. During his gap year, Benjamin was Organ Scholar at Chichester Cathedral before going up to Oxford in October 2013.

Benjamin is an active recitalist, and has given concerts most notably at Westminster Abbey, St Paul's, Chichester and Bristol Cathedrals, St Michael's Cornhill, London, Reading Town Hall and at Merton, The Queen's, Exeter, and Keble Colleges in Oxford. He has also played in concerts at Rennes Cathedral, France and during the 2013 Southern Cathedrals' Festival. In 2012, Benjamin played the organ part in Mahler's Second Symphony in Winchester Cathedral as part of the Winchester Festival with the Hampshire County Youth Orchestra. He is a prize-winning Associate of the Royal College of Organists and is currently being taught by William Whitehead, having previously been taught by Malcolm Archer and Sarah Baldock.

Benjamin is also a founder member and director of Sansara, a dynamic and innovative chamber choir founded in 2013. Sansara has received high praise from audiences and reviewers alike, especially for its engaging and inventive programming. In September 2015, they won First Prize and Audience Prize in the 2015 London International A Cappella Choir Competition (LIACCC), hosted by St John's Smith Square in association with The Tallis Scholars. Last year the choir was asked to record the premiere performance of *BBC Music Magazine's* 2015 Christmas Carol, composed by Cheryl Frances-Hoad. In the summer of 2016, the choir recorded its debut disc, released in January 2017. Future engagements include a performance at the opening concert of the 2017 LIACCC at St John's Smith Square, celebrating the music of Arvo Pärt.

Benjamin Cunningham



© Rob Judges

Benjamin Cunningham is Organ Scholar at Westminster Abbey where he regularly plays the organ for services and assists the other organists in the running of the Abbey Choir. Prior to this, he held the Organ Scholarship at Worcester College, Oxford whilst reading for a degree in Music, in which he attained a First. At

Worcester, he accompanied and directed the two choirs and, alongside the Director of Music, was responsible for the training of the boy choristers and probationers. He also accompanied the choirs on their regular tours to Europe and CD recordings, one of which was named as *BBC Music Magazine's* 'Christmas Choice' for 2014.

The Sheepdrove Recital

Sheepdrove Eco Centre Friday 12th May 6.30pm Supper 8.00pm Recital

Mikhail Kazakevich *piano*

Clementi Sonata in F sharp minor, Op. 25 No. 5
Beethoven Sonata in A flat major, Op. 26

Interval

Mendelssohn Prelude and Fugue in E minor, Op. 35 No. 1
Songs Without Words, Op. 67, No. 4 in C major, No. 5 in B minor
Schumann *Bunte Blätter* (selection), Op. 99: Nos. 1, 3, 4, 5, 7, 8, 9, 12, 13

Presented by The Sheepdrove Trust



MUZIO CLEMENTI (1752–1832)

Sonata in F sharp minor, Opus 25 No. 5

Più tosto allegro con espressione
Lento e patetico
Presto

Clementi's Sonata in F sharp minor was published in 1790 by Dale of London as the fifth of 'Six Sonatas for the Piano Forte; dedicated to Mrs Meyrick'. A contemporary observer wrote that 'both heart and soul were involved in the music'. The nature of the first movement combines sensitive expressiveness with capricious dexterity, dramatic sforzando accents with subtle articulation and tonal surprises.

The central slow movement is poignant and song-like, as its very particular title suggests. The range of the keyboard is deployed, and there are dramatic contrasts of dynamic as well as of major and minor keys. The brief *Presto* finale is an imaginative fusion of quicksilver brilliance and dramatic gestures.

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LUDWIG VAN BEETHOVEN (1770–1827)

Sonata in A flat major, Opus 26

Andante con variazioni
Scherzo: Allegro molto
Marche funebre sulla morte d'un eroe
Allegro

It was as a pianist that the young Beethoven took Viennese society by storm, and the nature of his playing, including his reputedly remarkable powers of improvisation, can be recognised in the context of this sonata. The Sonata in A flat major was published along with the two Sonatas Opus 27 (No. 2 being the famous *Moonlight Sonata*) in March 1802.

The A flat major Sonata opens, unusually, with a theme and variations movement. The tone is warm and expressive, and Beethoven's associate Carl Czerny commented on its 'noble and almost religious character'.

The tempo remains moderate and the music never strays far from the theme in any of the five variations.

Having started in this way, Beethoven chose to deploy a lively scherzo as his second movement: 'quick, bright, and smartly marked'. The scherzo is offset by a lyrical D flat major trio.

It is said that Chopin loved this particular sonata more than any other and played it frequently. Beethoven's example probably inspired him to write his own celebrated *Funeral March* in his Second Sonata. However, there the similarities end, since Beethoven's *Marche* is more objective and almost impersonal; and to quote Donald Tovey, 'the middle section represents salutes fired over the grave'. Beethoven gave it the very particular title *Marcia funebre sulla morte d'un eroe*, but without specifying the identity of the hero.

The finale is lighter, adopting a quite strict rondo form, but with episodes that maintain the sense of *moto perpetuo*, while characteristically adding accents and sforzandos to achieve extra intensity. Just when it seems the music is heading towards a brilliant conclusion, however, it simply evaporates into thin air.

© Terry Barfoot

FELIX MENDELSSOHN (1809–47)

Prelude and Fugue in E minor, Opus 35 No. 1 Songs Without Words, Opus 67, No. 4 in C major, No. 5 in B minor

Mendelssohn was a fine pianist and he became particularly interested in shorter compositions, with particular stylistic characteristics. His Opus 35 (1837) was a set of six preludes and fugues, forming another homage to his beloved Bach. The Prelude is *Allegro con fuoco*, whereas the Fugue is *Andante espressivo*. However, the type of piano composition to which he returned again and again, in a series of nearly 50 pieces, were those he called Songs Without Words. It is a simple title but an effective one, summarising not only the nature of the music but its intimate scale. Each of these delightful

The Sheepdrove Recital

Sheepdrove Eco Centre Friday 12th May 6.30pm Supper 8.00pm Recital

miniatures has its own characteristics and rewards. He did not intend the Eight Books containing six items each to be performed in sequence, but rather that each performer should make his or her selection according to taste and circumstance.

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ROBERT SCHUMANN (1810–56) *Bunte Blätter* (selection), Opus 99

No composer better exemplifies the romantic spirit than Schumann. His passion for literature, and his own expressive yearnings, found release during the years 1834–39 in an abandoned novel and no fewer than eight major piano compositions. Many of these – including, for example, *Carnaval*, the *Symphonic Studies*, *Kreisleriana* and *Kinderszenen* – have become absolutely central to the piano repertory.

Bunte Blätter (*Coloured Leaves*) is a mixed collection of piano pieces, assembled for publication only as late as 1852 but composed many years previously during Schumann's 'piano phase'. These 14 miniatures typically generate a unity of conception, and as such any grouping of them becomes more than the sum of its parts. Although *Bunte Blätter* is more an anthology of short pieces than a carefully constructed grouping, such as *Carnaval*, it was well enough received on publication for Schumann to decide to assemble another such compilation, his *Albumblätter*.

© Terry Barfoot

Mikhail Kazakevich

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

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



Charles Mackerras), Berg, Chopin, Mahler (Kazakevich's own arrangements), Rachmaninov, Schubert and Schumann.

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

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

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

Betty Blue Eyes

Corn Exchange Newbury Friday 12th May 7.30pm

Betty Blue Eyes

University of Chichester Musical Theatre Festival Company

Sarah Redmond director
Stuart Hutchinson musical director
Cristian Valle choreographer
Ryan Laight designer
George Stiles music
Anthony Drewe lyrics
Ron Cowen and Daniel Lipman book

Based on the film *A Private Function* by Alan Bennett, directed by Malcolm Mowbray

The Cast

Bethany Amps	Joyce Chilvers	Bethany Morrison	Mrs Metcalf
Matt Parsons	Gilbert Chilvers	Glen Newham	Cunliffe, Prince Phillip,
Emily-Rose Clarkson	Mother Dearest		Barraclough, Metcalf,
Zoe Harbour	Inspector Wormold		Farmer Sutcliffe
Emma-Lisa Trott,		Jim Crawley	Overture Crooner, Reg
Bronté Cheshire,			Bowen, Sergeant Noble
Hannah Louise Coles	Girl Vocal Trio	Lizzie Hill-Jones	Mrs Lester
Matt Fisher	Henry Allardyce	Rosie Knox	Mrs Turnbull, Nuttall
Hannah Louise Coles	Mrs Allardyce	Emma-Lisa Trott	Mrs Roach, Mrs Lockwood
Josh Paget	Dr James Swaby	Elliott Bevan	Lockwood
Bronté Cheshire	Veronica Allardyce	Heather Arnold	Kit, Princess Elizabeth

The Musical Theatre Festival Company of final year student actors from the University of Chichester, with the support of a team of professional musicians, directors and choreographers, presents a new production of *Betty Blue Eyes*, based on Alan Bennett's award-winning 1984 comic film *A Private Function*.

A recent West End hit, the stage musical takes us back to 1947: the UK is on rations, unemployment is high and it

has been the coldest winter in decades. During these times of austerity, and with the forthcoming national celebrations for the wedding of Princess Elizabeth and Prince Philip, a pig called Betty is being reared illegally in a small town in Yorkshire, so that the local dignitaries can enjoy a lavish banquet.

There are laughs aplenty as the town's inhabitants are eccentric, strange and not all they seem to be!

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Betty Blue Eyes

Corn Exchange Newbury Friday 12th May 7.30pm

University of Chichester Musical Theatre Programme

The University of Chichester launched its Musical Theatre foundation degree in 2008 with 35 students from the 50 that auditioned. By 2010 it was developed into a three-year single honours degree programme offering a regional tour, festival and new commission experiences in its third year. The course has gained a nationally recognised programme for excellence and is the regional option to the London conservatoires. This year 850 auditioned for its 60 places.

The student as a collaborator, innovator and ensemble member sits at the top of the course's values, with the tutor/practitioner harnessing the individual ability and ambition of the student through the delivery of a high standard of teaching, mentoring and performance.

The mission has been to provide the student with skills that will enable them to navigate the complexities of the musical theatre industry through the offer of a professional standard of training within a well-structured and ambitious timetable with considerable contact time with tutors. The tutors are professional practitioners, demonstrating leadership in the industry, offering peer support to colleagues and are generous with their knowledge and expertise. With seven shows a year, including a graduate showcase in a London theatre for

agents, students receive a comprehensive, exciting and enticing programme of study relevant to the industry.

In the third year of study, students engage in one of three companies: Musical Theatre Tour, Musical Theatre Commission and Musical Theatre Festival. The Musical Theatre Festival, appearing at the Corn Exchange in *Betty Blue Eyes*, is the youngest of the companies. The festival company is designed to enable students to gain a comprehensive understanding of the complexities and challenges of the festival circuit. This expansive world of multidisciplinary performance and eclecticism offers the student the opportunity to explore the festival concept while performing a fully staged piece of musical theatre from the contemporary repertoire. Alumni have secured recording contracts and have formed a graduate company taking a production to the Edinburgh Fringe.

Some of the cast of *Betty Blue Eyes* are seen below left on a photoshoot.

Fri 12th



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The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

The Choral Pilgrimage 2017

The Olive Branch

The Sixteen

Harry Christophers conductor

Poulenc Salve Regina

Palestrina Surge amica mea

Palestrina Parce mihi, Domine

Palestrina Surgam et circuibo civitatem

Poulenc Quatre motets pour un temps de pénitence

Palestrina Peccantem me quotidie

15th-Century L'Homme L'Armé

Palestrina Kyrie and Gloria from *Missa L'Homme Armé*

Poulenc Un Soir de neige

Palestrina Credo from *Missa L'Homme Armé*

Poulenc Agnus Dei from *Mass in G*

Palestrina Salve Regina

Interval

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

A Meeting of Minds

Harry Christophers' inspired idea of pairing Poulenc with Palestrina unites two composers, centuries apart, who wrote in distinctive styles, each deeply committed to the Catholic Church. Both suffered sad family losses; and both lived through turbulent times. While Palestrina loyally served the Church, including Rome's Papal Chapel, Poulenc embraced sacred music late, in response to a mid-life trauma, and believed it would prove his most enduring output. His works display melting purity and beauty, products of his profound rediscovered faith.

Francis Poulenc was born in 1899 and died in 1963. He thus lived through two World Wars, and the tense periods surrounding them. He received strong encouragement from piano lessons with his mother, who came from a cultured Parisian family, and from the Catalan Ricardo Viñes. As a composer he received guidance from Florent Schmitt and Charles Koechlin. One of his passions was Debussy. In his teens Poulenc suffered a twin tragedy: the deaths of his mother and father. His father, a devout Catholic, made his son a keen churchgoer, but after his death (and army service) Francis abandoned this, joining the group 'Les Six', which included Auric and Milhaud. The cheeky impropriety of his compositions (inspired by the frolicsome Eric Satie) earned him fame, as did a ballet, *Les Biches*, commissioned by Diaghilev, preceded by *Le Bestiaire*, racy settings of the Surrealist Apollinaire. Poulenc soon encountered the poet Paul Éluard, and their friendship rapidly grew close. Éluard's poem *Liberté* rallied the French Resistance. Later Francis met Pierre Bernac, the baritone for whom he wrote many sumptuous songs, performed together. Apart from his opera *Dialogues des Carmélites*, songs and sacred music were his most cherished output from 1936 onwards.

The appalling death in a gory accident of his dear friend Pierre-Octave Ferroud changed Poulenc's life. Ferroud, a

year younger than Poulenc, was a budding composer of many notable works. Utterly devastated, Poulenc persuaded Bernac to drive him down to Rocamadour, southern France's famous centre of pilgrimage, 'a place of extraordinary peace'. High above a deep gorge, on the pilgrim route to Santiago de Compostela, its shrine contains a statue of the Virgin, a Black Madonna, carved by its founder, Saint Amator (or Zacchaeus). Deeply moved, Poulenc felt drawn back to religion. 'Rocamadour led me back to the faith of my childhood,' he said later. 'I am religious by deepest instinct and heredity: being a Catholic is my greatest freedom.'

So in 1936 he began to write choral music, deeply spiritual and exquisite, beginning with his *Litanies à la Vierge Noire*, started that very night and expressing, he suggested, a kind of 'peasant devotion', followed by the enchanting *Mass in G*, whose hauntingly atmospheric high solo in the 'Agnus Dei' symbolises, he said, 'the Christian soul, confident of life after death'; and a little later, in 1938–39, tinged with dramatic mood-shifts and chromaticism, his achingly beautiful *Quatre Motets pour un temps de pénitence*.

Penitence is a term that weighed heavily with Poulenc. He was openly, brazenly gay, yet felt some shame and guilt regarding it. He will have known that 'penitential' characterised many motets of the Renaissance period. Penitence helped him relieve, even purify, himself of these dark feelings.

Following the masterly, multi-part *Figure humaine* (1943), also to texts by Éluard, and *Salve Regina*, another calm, pleading and penitent setting, *Un soir de neige*, a six-voice chamber cantata based on Éluard, with wondrous word-painting, was written over Christmas 1944. Outwardly invoking nature's beauty, it also implies religious undertones and echoes (the threatening wolf) of

The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

the German occupation, concluded that August. They all reveal that mesmerising 'haze of sound' which characterises his choral music.

Giovanni Pierluigi da Palestrina was born in 1525 in the hilltop town of that name, or possibly in Rome, and died in 1594. He was a boy chorister at Santa Maria Maggiore, where he encountered 15th- and early 16th-century Franco-Flemish polyphonic repertoire, the major influence on his own contrapuntal music. From 1544 to 1551 he was organist at the cathedral in Palestrina, Roman Praeneste, on an offshoot of the central Apennines. There he married.

His main working life was spent (from 1571) at the Cappella Giulia, a preparatory ensemble to ready young singers for the Papal choir; at the Papal church of St John Lateran; and at Santa Maria Maggiore. His brief membership of the Cappella Sistina was terminated because he was married. Tragically two of his sons died in 1571–72. The third, Iginio, features in the opera Palestrina by Hans Pfitzner. Palestrina lost his wife in 1580, but soon remarried.

Because of his role in getting polyphonic music (described by some as a 'scandalous noise') accepted for the liturgy – as opposed to plainchant – by the reforming Council of Trent, Palestrina has been called 'the saviour of church music', and though others, including his good

friend Victoria, contributed to this important effort, this was perhaps largely true. As with Poulenc, it would be right to term some of his numerous Masses and motets, such as the bleak, sustained *Parce mihi, Domine* (from the Book of Job) and *Peccantem me quotidie*, from his second book of motets (1572), with its urgent forward momentum, expressive Phrygian mode, harmonic contrasts and fear of death, penitential. Palestrina treats us to a wonderful range of moods, while his music marvellously encapsulates the meaning of the words. This is nowhere more true than in his exquisite, exuberant yet soothing five-part settings from the *Song of Songs* (1584), exquisite jewels combining madrigal with motet, rapt, expressive miniatures: outwardly profane love songs that are a celebration of divine love.

L'Homme Armé (The Armed Man) is a popular song dating from around the 1460s. It has a jaunty, militaristic feel, and it generated numerous 'parody' masses (based on a pre-existent – often secular – melody, which becomes the *cantus firmus*). Numerous composers used it, from Dufay, Pierre de la Rue and Josquin to Cristobál de Morales, the last two both key influences on Palestrina. One striking device Palestrina uses in this superb five- and six-part version (from the third volume of Masses, of 1570) is to set the song melody in triple time against the other voices' duple time. But he also expands and alters it (e.g. by augmentation) to thrilling great effect.

© Roderic Dunnett

Salve Regina

*Salve Regina, mater misericordiae.
Vita, dulcedo et spes nostra, salve.
Ad te clamamus,
exsules filii Evae.
Ad te suspiramus,
gementes et flentes,
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos
ad nos converte, et Jesum,
benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, o pia, o dulcis Virgo Maria.*

Surge amica mea

*Surge, amica mea,
speciosa mea, et veni;
columba mea, in foraminibus petrae,
in cavernae maceriae,
ostende mihi faciem tuam,
sonet vox tua in auribus meis;
vox enim tua dulcis,
et facies tua decora.*

Hail Queen, mother of mercy.
Our life, our sweetness and our hope, hail.
To you we cry,
banished children of Eve.
To you we send up our sighs,
mourning and weeping,
in this our vale of tears.
Ah, therefore, our advocate,
turn your merciful eyes
towards us, and show us Jesus,
the blessed fruit of your womb,
after our exile here.
O gentle, O loving, O sweet Virgin Mary.
(Antiphon to the Virgin Mary from Trinity until Advent)

Arise, my love,
my beauteous one, and come;
my dove, in the clefts of the rock,
in the hollow of the cliff,
show me thy face;
let thy voice sound in my ears:
for sweet is thy voice,
and thy face is comely.

The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

Parce mihi, Domine

*Parce mihi, Domine:
nihil enim sunt dies mei.
Quid est homo, quia magnificas eum,
aut quid apponis erga eum cor tuum?
Visitas eum diluculo,
et subito probas illum.
Usquequo non parcis mihi,
nec dimittis me ut glutiam salivam meam?
Peccavi; quid faciam tibi,
O custos hominum?
Quare posuisti me contrarium tibi,
et factus sum mihi metipsi gravis?
Cur non tollis peccatum meum
et quare non auferis
iniquitatem meam?
Ecce nunc in pulvere dormiam,
et si mane me quaesieris,
non subsistam.*

Surgam et circuibo civitatem

*Surgam et circuibo civitatem,
per vicos et plateas
quaeram quem diligit anima mea:
quaesivi illum, et non inveni.*

Quatre motets pour un temps de pénitence

Timor et tremor

*Timor et tremor venerunt super me,
et caligo cecidit super me:
Miserere mei, Domine,
quoniam in te confidit anima mea.
Exaudi, Deus, deprecationem meam,
quia refugium meum es tu
et adiutor fortis.
Domine, invocavi te:
non confundar.*

Vinea mea electa

*Vinea mea electa, ego te plantavi:
quomodo conversa es in amaritudinem?
Ut me crucifigeres
et Barrabam dimitteres.
Sepivi te
et lapides elegi ex te
et aedificavi turrim.*

Tenebrae factae sunt

*Tenebrae factae sunt
dum crucifixissent Jesum Judaei:
et circa horam nonam
exclamavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite emisit spiritum.
Exclamans Jesus voce magna ait:
Pater, in manus tuas
commendo spiritum meum.*

Spare me, O Lord,
for my days are nothing.
What is man, that Thou magnifiest him:
or why settest Thou Thy heart toward him?
Thou dost visit him early in the morning,
and suddenly Thou provest him.
How long dost Thou not spare me,
nor suffer me, that I swallow my spittle?
I have sinned; what shall I do to Thee,
O keeper of men?
Why hast Thou set me contrary to Thee,
and I am become burdensome to myself?
Why dost Thou not take away my sin,
and why dost Thou not take away
mine iniquity?
Behold now I shall sleep in the dust,
and if Thou seek me in the morning,
I shall not be.

I will arise and go about the city,
through the streets and broad ways
I will seek him whom my soul doth love;
I sought him and I found him not.

Fear and trembling have come upon me,
and darkness has fallen upon me:
have mercy on me, Lord,
for my soul has trusted in You.
Hear, O Lord, my prayer,
for it is You who are my refuge
and my strong helper.
Lord, I have called upon You;
let me not be confounded.

O my chosen vine, it is I who have planted you;
how then have you become so bitter
that you would crucify me
and set Barabbas free?
I guarded you with a hedge,
I removed the stones from around you,
I built a tower to watch over you.

Darkness fell
when the Jews had crucified Jesus;
and at about the ninth hour
Jesus cried out with a loud voice:
'O my God, why have you forsaken me?'
and, bowing his head, he gave up his spirit.
Jesus cried out with a loud voice:
'Father, into your hands
I commend my spirit.'

The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

Tristis est anima mea

*Tristis est anima mea usque ad mortem:
sustinete hic et vigilate mecum.
Nunc videbitis turbam, quae circumdabit me:
vos fugam capietis,
et ego vadam immolari pro vobis.
Ecce, appropinquat hora,
et Filius hominis tradetur
in manus peccatorum.*

My soul is sorrowful even to death:
stay here and watch with me.
Now you will see a great crowd surround me:
you will take flight,
and I will go to be sacrificed for you.
Behold the hour draws near,
and the Son of Man will be delivered
into the hands of sinners.

Peccantem me quotidie

*Peccantem me quotidie,
et non me paenitentem.
Timor mortis conturbat me:
quia in inferno nulla est redemptio,
miserere mei Deus, et salva me.*

I sin daily
and have no remorse.
The fear of death disturbs me,
for there is no redemption in Hell.
Have mercy on me, Lord, and save me.

L'Homme Armé

*L'homme, l'homme, l'homme armé, l'homme armé,
l'homme armé doit on doubter.
On a fait par tout crier
que chascun se viegne armer d'un haubregon de fer.
L'homme, l'homme, l'homme armé, l'homme armé,
l'homme armé doit on doubter.*

The armed man should be feared.
Everywhere it has been proclaimed
that each man shall arm himself
with a coat of iron mail.
The armed man should be feared.

Kyrie from Missa L'Homme Armé

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Gloria from Missa L'Homme Armé

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

Glory be to God on high.
And on earth peace to men of good will.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

Un Soir de neige

De grandes cuillers de neige

*De grandes cuillers de neige
Ramassent nos pieds glacés
Et d'une dure parole
Nous heurtons l'hiver tête
Chaque arbre a sa place en l'air
Chaque roc son poids sur terre
Chaque ruisseau son eau vive
Nous nous n'avons pas de feu.*

La bonne neige

*La bonne neige le ciel noir
Les branches mortes la détresse
De la forêt pleine de pièges
Honte à la bête pourchassée
La fuite en flèche dans le coeur
Les traces d'une proie atroce
Hardi au loup et c'est toujours
Le plus beau loup et c'est toujours
Le dernier vivant que menace
La masse absolue de la mort.*

Bois meurtri

*Bois meurtri bois perdu
d'un voyage en hiver
Navire où la neige prend pied*

*Bois d'asile bois mort
où sans espoir je rêve
De la mer aux miroirs crevés*

*Un grand moment d'eau froide
a saisi les noyés
La foule de mon corps en souffre
je m'affaiblis je me disperse
J'avoue ma vie j'avoue ma mort
j'avoue autrui*

*Bois meurtri bois perdu
Bois d'asile bois mort.*

La nuit le froid la solitude

*La nuit le froid la solitude
On m'enferma soigneusement
Mais les branches
cherchaient leur voie dans la prison
Autour de moi l'herbe trouva le ciel
On verrouilla le ciel
ma prison s'écroula
Le froid vivant le froid brûlant
m'eut bien en main.*

Our frozen feet
collect great scoops of snow,
and with a harsh word
we rebuff the stubborn winter.
Every tree has its proper place in the air,
every stone its weight on the ground,
every stream its living water,
but we, we have no fire.

The deep snow, the black sky,
the dead branches, the distress
of a forest full of snares:
it shames the hunted beast,
this headlong flight within the heart.
The tracks of a savage prey
throw down a challenge to the wolf,
and it is always the most beautiful wolf;
and it is always the last creature alive
that is menaced by the final obstacle of death.

Wood bruised, lost wood
on a winter voyage,
a ship where the snow takes hold.

Wood of refuge, dead wood
where without hope I dream
of a sea like broken mirrors.

A great surge of icy water
has seized the drowning,
my whole body feels the pain of it:
I lose my strength, I am dissolved.
I affirm my life, I affirm my death,
I affirm my fellow man.

Wood bruised, lost wood,
wood of refuge, dead wood.

The night, the cold, the solitude:
they enclosed me slowly but surely.
But the branches were looking
for a way out in the prison,
around me the grass found its way to the sky –
the sky was locked up –
my prison crumbled away.
The living cold, the burning cold
had me tight in its grasp.

The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

Fri 12th

Credo from Missa L'Homme Armé

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

I believe in God
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
the only begotten Son of God,
begotten of His Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary and was made man.
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sitteth at the right hand of the Father.
And He shall come again with glory
to judge both the quick and the dead;
whose kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who spake by the prophets.
And I believe in one holy, catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.

Agnus Dei from Mass in G

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God,
who takes away the sins of the world,
have mercy on us.

Lamb of God,
who takes away the sins of the world,
grant us peace.

Salve Regina

See page 62 for text and translation

The Sixteen

Douai Abbey Upper Woolhampton Friday 12th May 7.30pm

Harry Christophers

© Marco Borggreve



Harry Christophers is known internationally as founder and conductor of The Sixteen as well as for being a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen throughout Europe, America and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque and 21st-century music.

He has made a significant contribution to the recording catalogue (already comprising 142 titles) for which he has won numerous awards including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009 The Sixteen also received the coveted Gramophone Artist of the Year award as well as Best Baroque Vocal for Handel's *Coronation Anthems*. Harry featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale.

Harry Christophers is the Artistic Director of Boston's Handel and Haydn Society (H+H). Since his appointment in 2008, Christophers has led the chorus and period ensemble through a series of ambitious projects in the build-up to the organisation's 2015 bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, and the release of a series of recordings on the CORO label. At present he is in the middle of a cycle of Haydn Symphonies, focusing on the 'Paris' Symphonies, with the Handel and Haydn Society. He is also Principal Guest Conductor of the Granada Symphony Orchestra.

As well as performing on the concert stage, Harry Christophers continues to lend his artistic direction to

opera. In 2006 he conducted Mozart's *Mitridate* for the Granada Festival and after his outstanding success at Buxton Opera in past seasons he returned in 2012 to conduct Handel's *Jephtha*. Previous opera productions include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *The Coronation of Poppea*, Handel's *Ariodante* and Gluck's *Orfeo* for English National Opera, and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Harry Christophers received a CBE in the Queen's 2012 Birthday Honours List. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has Honorary Doctorates from the Universities of Canterbury Christ Church and Leicester.

The Sixteen

The Sixteen is recognised as one of the world's greatest ensembles. Comprising both choir and period-instrument orchestra, The Sixteen's total commitment to the music it performs is its greatest distinction. A special reputation for performing early English polyphony and masterpieces of the Renaissance, bringing fresh insights into Baroque and early Classical music and a diversity of 20th- and 21st-century music, is drawn from the passions of founder and conductor Harry Christophers.

At home in the UK The Sixteen are 'The Voices of Classic FM', Associate Artists of The Bridgewater Hall, Artistic Associates of Kings Place, and had a 2015/16 Artist Residency at Wigmore Hall. The group promotes the Choral Pilgrimage, an annual tour of the UK's finest cathedrals, which aims to bring music back to the buildings for which it was written.

The Sixteen tours throughout Europe, Asia, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican (London), Bridgewater Hall (Manchester), Cité de la musique (Paris), Concertgebouw (Amsterdam) and Sydney Opera House. Festival appearances include the BBC Proms, Hong Kong, Wellington, Granada, Lucerne, Edinburgh, Istanbul, Prague, Bremen, La Chaise-Dieu and Salzburg.

The Sixteen's period-instrument orchestra has taken part in acclaimed semi-staged performances of Purcell's *The Fairy Queen* in Tel Aviv and London, a fully-staged production of Purcell's *King Arthur* in Lisbon's Belém Centre, and new productions of Monteverdi's *Il ritorno d'Ulisse* at Lisbon Opera House and *The Coronation of Poppea* at English National Opera.

Over 140 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 years, winning many awards. Since 2001 The Sixteen has been building

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its own record label, CORO, which has released 147 titles to date. Recent releases include *Song of the Nativity* featuring traditional and modern carols alongside modern classics from the likes of John Rutter and Morten Lauridsen; a recording dedicated to the music of Edmund Rubbra and Durante's *Requiem*, the result of a collaboration between Christ Church Choir, Oxford Baroque and soloists from The Sixteen.

In 2011 the group launched Genesis Sixteen, a new training programme for young singers. Aimed at 18–23 year olds, this is the UK's first fully funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.



© Arnaud Stephenson

Fri 12th



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Dr Dee's Daughter and the Philosopher's Stone

Corn Exchange Newbury Saturday 13th May 11.30am

Palisander and Rust & Stardust

Palisander recorder consort:

Lydia Gosnell	recorder / project manager
Hannah Fisher	recorder
Miriam Nerval	recorder / music director
Caoimhe de Paor	recorder

Miriam Nerval (arr.)	Overture
Brade	Almande
Holborne	<i>Katherine's Theme: The Night Watch</i>
Kircher (Trad. recorded by)	<i>Dr Dee's Theme: Antidotum</i>
Merula	<i>Raphael's Theme: Canzon 'La Luginuola'</i>
Dowland	The Earl of Essex's Galliard
De Murcia (Trad. recorded by)	<i>Madimi's Theme</i> (arr. Miriam Nerval)
Vivaldi	The Nightmare Concerto, vi. Allegro (arr. Miriam Nerval)
Nicholas Marshall	<i>Ludovico's Theme: The Serpent</i> (arr. Miriam Nerval)
Holborne	The Choise (arr. Miriam Nerval)

Rust & Stardust:

Eleanor Conlon	writer / costume maker
Katie Sommers	puppet maker / set designer

Vaughan Williams	Suite for Pipes, i. Intrada
Cid (Trad. recorded by)	Tarantella Italiana (arr. Miriam Nerval)
Adson	Courtly Masquing Ayrs 21 and 19
Ravenscroft	Three Ravens (arr. Miriam Nerval)
Vivaldi	The Nightmare Concerto, iv. Allegro (arr. Miriam Nerval)
Holborne	As it Fell on a Holie Eve
Holborne	The Image of Melancholly (arr. Miriam Nerval)
Dowland	Sir John Souch's Galliard
Trad. English	Master William Kempe's Jigg (arr. Miriam Nerval)

Magic, music and mischief! This new family-friendly show has an exciting blend of live music, puppetry and storytelling with themes of history, magic and science, brought to life by outstanding recorder consort Palisander along with Rust & Stardust, famed for their handmade puppets and passion for storytelling.

In 1595, Dr John Dee, alchemist, astronomer and magician, relocates to draughty Manchester College, where the Queen has made him warden. While he is immersed in work and trying to convince the dons he isn't talking to the Devil, his young daughter Katherine is left on her own.

Looking through her father's old diaries, Katherine reads about his abandoned quest to discover the Philosopher's Stone – the Elixir of Life. She experiments and manages to summon a playful spirit, Madimi. With Madimi's aid, Katherine starts her own search for the Philosopher's Stone. But using Dee's magic crystal has opened a pathway and not all those who use it are as friendly as Madimi

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Palisander

Palisander prides itself on presenting imaginative, historical programmes with a wide range of repertoire, often performing on recorders up to 6-feet tall.

The quartet is delighted to have been selected for the prestigious St John's Smith Square Young Artists' scheme 2016-17. Last year, the group was selected for Brighton Early Music Festival's 'Early Music Live!' scheme – 'the leading training and apprenticeship scheme for young early music ensembles'. Winners of the June Emerson Launchpad Prize for chamber groups, the group has performed at the Royal Greenwich International Early Music Festival, Handel and Hendrix in London, as well as



© Esteban Lalinde

Dr Dee's Daughter and the Philosopher's Stone

Corn Exchange Newbury Saturday 13th May 11.30am

Newbury Spring Festival. Palisander's international performances include the Open Recorder Days festival, Amsterdam and the Tel Aviv International Early Music Seminar. The quartet has performed at contemporary music venues, on occasions with dancers and actors, and at the Wallace Collection for London Fashion Week. Palisander has also been featured on radio, including BBC Radio 3. The group gives regular workshops for children, including working for the prestigious charity Live Music Now and previously with Wigmore Hall.

Their first production, *The Wild Man of Orford*, was shortlisted for the 2015 Fringe Sustainable Practice Award. Recent productions include *The Wild Man of Orford*, *Turning Leaves*, *Three Ribbons*, *A Winter Journey* and *Seeing Stars*.

Rust & Stardust

Rust & Stardust is a Sussex-based theatre and production company. Their work focuses on new writing, puppetry, animation and music. They are passionate about stories and storytelling, folklore and mythology, and all things home-grown and handmade.

Rust & Stardust are committed to engaging with sustainability in theatre and taking responsibility for their environmental impact. They aim to use recycled and repurposed materials in the creation of puppets, sets and costumes where possible.



© Robert Piwko

Sat 13th

Black Dyke Band

Corn Exchange Newbury Saturday 13th May 7.30pm

Black Dyke Band

Professor Nicholas Childs music director
David Childs guest conductor
Richard Marshall principal cornet

Kaye Queensbury
Gregson Cornet Concerto (*cornet soloist*
Richard Marshall)

Jenkins Suite Stabat Mater
Graham On the Shoulders of Giants

Interval

Lovatt-Cooper Enter the Galaxies
Lovatt-Cooper Untold Story (*tenor horn cornet*
soloist Siobhan Bates)

Mendelssohn Spinning Song (*xylophone soloist*
Paula O'Malley)

Jenkins Troika, Tidy! from Euphonium
Concerto (*euphonium soloist*
Dan Thomas)

Jenkins For the Fallen
Arr. Sandy Smith Song of the Volga Boatmen
(*Black Dyke Big Band Suite*)

Arr. Alan Fernie What a Wonderful World (*Black*
Dyke Big Band Suite)

Arr. Dan Price Sing Sing Sing (*Black Dyke Big*
Band Suite)

Lovatt-Cooper Fire in the Blood

JAMES KAYE (1916–c.60s)

Queensbury

Black Dyke's signature march, Queensbury, was written in 1937 by euphonium player James Kaye to celebrate the village where the band has had its headquarters for 162 years.

EDWARD GREGSON (b.1945)

Cornet Concerto

Sonata

Intermezzo (... 'Of More Distant Memories')

Rondo

The first movement presents four main ideas: Cadenzas (which recur throughout the movement, and indeed appear at the end of the work); a fast and rhythmically energetic motive; bugle calls (echoing the ancestor of the cornet); and a lyrical and expressive melody, full of yearning. These four ideas are juxtaposed within the broad shape of a Sonata form structure, although here the word 'Sonata' is used in its original meaning of 'sounding together'.

The second movement is really music in search of a theme, which eventually comes at the end of the movement, in full lyrical and melodic mode. In the middle section I have used brief quotations (mostly hidden) from three cornet solos by the Swedish/American composer Erik Leidzen, written for the Salvation Army in the 1940s and 50s; these are solos I loved as a teenager, and my use of them is by way of tribute, not imitation – a sort of memory bank, just as the eventual main theme of the movement uses a varied form of the main theme from my earlier Tone Poem 'Of Distant Memories' (2013).

The final Rondo, the shortest of the three movements, is a lively and fleet-of-foot Scherzo, its main theme full of cascading arpeggios, but with a contrasting lyrical

second theme intertwined in the structure. There is much interplay between soloist and band in the development of the music, but eventually a brief reprise of the opening cadenzas leads to an exciting and climactic coda.

KARL JENKINS (b.1944)

Suite Stabat Mater

Sancta Mater

Cantus Lacrimosus

Paradisi Gloria

Karl Jenkins is one of the world's most recognised composers. He was voted by Europe's leading radio station, Classic FM, as 'the most popular living composer'.

Here are three movements: *Sancta Mater*, followed by *Cantus Lacrimosus* which features a beautiful brass quartet before leading into the triumphant *Paradisi Gloria*.

PETER GRAHAM (b.1958)

On the Shoulders of Giants

'If I have seen further it is by standing on the shoulders of Giant.' (Letter from Isaac Newton to Robert Hooke, 5 February 1676)

The art of brass playing embraces a range of diverse approaches and styles. Nowhere is this more apparent than in the musical melting pot of the USA. On the Shoulders of Giants pays tribute to this diversity and to the great American brass virtuosi whose legacy has provided the foundation for countless brass giants of today.

The opening movement, Fanfares, reflects on the legendary Chicago Symphony Orchestra brass section. It has been suggested that the much-admired and distinctive style of the CSO Brass was initially driven by the Germanic repertoire favoured by the early music

Black Dyke Band

Corn Exchange Newbury Saturday 13th May 7.30pm

directors. Here the opening bars from the finale of Bruckner's 8th symphony provide the departure point for the musical journey.

The work continues (attacca), through style modulation, with an Elegy. America's role as the birthplace of jazz and two of her leading brass lights are remembered here – Miles Davis (through the sound world created for him by Gil Evans) – and the father of lyrical trombone-playing Tommy Dorsey. In acknowledgement that jazz owes its origins to Negro spirituals, the gospel song *Steal Away* underpins the movement.

The finale, a *Fantasie Brillante*, pays homage to the turn-of-the-century brass virtuosi of Sousa Band fame. The centrepiece of the movement finds Herbert L. Clarke, Arthur Pryor and Simone Mantia stepping from the mists of time to deliver snippets from their greatest solos (together with passing references to Sousa's highest-paid soloist, drummer August Helmecke). Moments of individual virtuosity lead to a series of ensemble power chords – giant footsteps in musical imagery. Finally, an allusion to the 'chess-like' nature of brass band contesting brings the work to a dramatic conclusion.

PAUL LOVATT-COOPER (b.1976)

Enter the Galaxies

Untold Story

Two works composed by ever-popular Paul Lovatt-Cooper, a past composer in residence at Black Dyke. *Enter the Galaxies* features antiphonal cornet choirs; the evocative *Untold Story* is performed by tenor horn cornet soloist Siobhan Bates.

Soloists Showcase gives the opportunity for Black Dyke to display some of the world's finest soloists, and Siobhan is the first of three at this evening's performance.

FELIX MENDELSSOHN (1809–47)

Spinning Song (arr. Snell)

The second of Black Dyke's Soloists Showcase tonight, Paula O'Malley performs Mendelsohn's virtuoso *Spinning Song* on xylophone.

KARL JENKINS (b.1944)

Troika, Tidy! from Euphonium Concerto

The third and final of Black Dyke's Soloists Showcase this evening is euphonium soloist Dan Thomas, Radio 2's Young Brass Soloist 2016, who shows his dexterity in Karl Jenkins' *Troika, Tidy!* from his *Euphonium Concerto*, commissioned by David Childs.

KARL JENKINS (b.1944)

For the Fallen

For the Fallen is a setting of Laurence Binyon's famous ode honouring the war dead, familiar from Remembrance Day services, and including the lines 'At the going down of the sun and in the morning, We will remember them'.

In its original form for soprano voice, choir and orchestra the work received its premiere in the Royal Albert Hall on 13 November 2010 at The Festival of Remembrance, performed by Hayley Westenra, Choirs of Langham and Wimbledon Choral Society, and the orchestra of the Coldstream Guards conducted by Lt Col Graham Jones.

In this setting for brass band, part of the poem is allotted to narrator, and *The Last Post* is incorporated into the score, initially featuring antiphonal solo cornets. The work is dedicated to the composer's uncle, Alfryn Jenkins, who lost his life as captain of a Lancaster bomber over Berlin in 1944.

BLACK DYKE BIG BAND SUITE

Song of the Volga Boatmen (arr. Sandy Smith)

What a Wonderful World (arr. Alan Fernie)

Sing Sing Sing (arr. Dan Price)

Black Dyke has always been renowned for performing different genres of music, from original, symphonic classics to music from the Big Band era. Dan Price, Alan Fernie and Sandy Smith provide perfect arrangements to show off the percussion in *Sing Sing Sing*, after Louis Armstrong's classic *What a Wonderful World*, and, of course, *Song of the Volga Boatmen*.

PAUL LOVATT-COOPER (b.1976)

Fire in the Blood

This piece was commissioned to celebrate the 120th anniversary of the International Staff Band of the Salvation Army and premiered at the Royal Albert Hall in 2011.

Opening with Richard Phillips' *Sing for Joy*, the music then moves into a more reflective section that includes Howard Davies' *Lord, you know that we love you* before the final flourish from Psalm 95: *Come let us sing joy to the Lord!*

All programme notes © Professor Nicholas Childs

Black Dyke Band

Corn Exchange Newbury Saturday 13th May 7.30pm

Professor Nicholas Childs



Heralded as a leading figure in the worldwide brass community, Professor Nicholas Childs has rightfully achieved the highest international reputation as a performer, teacher-clinician, conductor, interpreter and advocate of new music, and producer of pacesetting recordings.

Initial success came as a euphonium soloist and partner with his talented brother, Dr Robert Childs, who together have literally toured the world as The Childs Brothers, performing in many of the world's most famous concert halls with the most prestigious bands and orchestras.

Taking up the baton as a brass band conductor, Nicholas has had phenomenal success with many brass bands, including highly acclaimed regional and national championships. His current tenure as Principal Conductor and Music Director of the famous Black Dyke Band has been marked with significant contest success, as well as a series of innovative concerts, world premieres, and recordings of major works for brass band with a variety of soloists and musical combinations. He continues his advocacy of new music within the outstanding catalogue of brass and wind band recordings he has recorded and produced in his award-winning firm, *Doyen Recordings*. Not content with these activities, Professor Childs is in great demand as a teacher, clinician and consultant throughout the academic community.

David Childs



King Edward III once said: 'If you want to train a longbowman, start with his grandfather.' This adage holds just as true for British euphonium soloist David Childs, born in 1981 to a family whose name had been synonymous with brass for the last two generations. His grandfather, John, was a well-respected euphonium

player from the Welsh Valleys who inspired his sons, Robert and Nicholas, to take up euphonium. Robert began teaching his son David from an early age and in recent years David has emerged as one of the finest brass soloists of his generation.

In 2016, together with Bryn Terfel, Elin Manahan Thomas and Catrin Finch, David was a featured soloist in the televised world premiere of Karl Jenkins' *Cantata Memoria*, and performed in the US premiere at Carnegie Hall earlier this year.

David tours extensively around the world as a soloist with the most distinguished orchestras, as well as giving solo recitals and Concerto performances at major venues. He also records as a solo artist for radio, television and commercial disc. A keen advocate of new music, he has premiered 12 concerti for euphonium. In July he will give the world premiere of Paul Mealor's *Concerto for Euphonium and Orchestra* at the Last Night of the Welsh Proms.

David is an Associate of the Royal College of Music London; a Professor at the Royal Welsh College of Music & Drama; an Artist for Besson musical instruments; and Director of Prima Vista Musikk publishing house. He is also a former principal euphonium of the Cory Band, founder member of the highly successful brass quartet Eminence Brass, and Principal Conductor of Wales' premiere wind orchestra, Cardiff Symphonic Winds.

Richard Marshall



One of the finest cornet players of his generation, Richard began playing the cornet at the age of nine. Throughout his early playing years he became a recipient of numerous awards, including becoming British Open Junior Solo Champion in successive years.

In 1996, at the age of 19, Richard became principal cornet of the Grimethorpe Colliery band, a position he held for ten years. During this time he gained a BA (Hons) in Band Studies and an LRSM in Bandmastership. He was also awarded the Soloist prize at the Brass in Concert Championship on no less than three occasions.

His debut solo CD recording, *The Debutante*, was released in 1999; his second recording, *Blaze*, released in 2005, received worldwide acclaim and was awarded Solo CD of the Year by the British Bandsman and 4Barsrest. His first solo CD recorded with the Black Dyke Band, *Eminence*, was released in October 2007 and was also awarded Solo CD of the Year by the British Bandsman, 4Barsrest and Brass Band World. A more recent release is *Cornet Heritage Collection, Volume 1*.

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As a performer Richard travels the world and has performed solos in the finest concert venues. He is also a regular tutor with the National Youth Brass Band of Great Britain and the National Youth Band of Wales.

Richard became principal cornet of Black Dyke Band at the beginning of 2006, a position that is regarded as the 'highest prized seat in banding', and looks forward to many more successful years with the band.

Black Dyke Band

In 1816 Peter Wharton founded a brass and reed band in the Yorkshire village of Queenshead – later to become Queensbury. John Foster, apart from being the founder of Black Dyke Mills, played French horn in this band. It has been said on many occasions that Black Dyke was formed from it; however this is not strictly true, as 'Peter Wharton's band went out of existence through loss of members'. In 1833 a new band was formed named 'Queenshead Band', which may well have contained players from the former band. It is reported that this band reached its Zenith from 1838 to 1843, at which time it consisted of 18 musicians.

Black Dyke Band is the most recorded band in the world with over 350 recordings and growing every year. It is also the most successful contesting band in the world having won the European Championships 13 times, most recently in 2015, the British Open no fewer than 30 times (most recently in 2014) and the National Championships of Great Britain 23 times (most recently in 2014).

In 2009, and again in 2011, 2012 and 2013, the band was named Champion Band at the English National Championships and English National Champions in 2014 by virtue of having won the National Brass Band Championships in October 2014.



The band logo of a stag's head and Latin quotation are taken from the armorial bearings granted in 1857 to John Foster, founder of the band.

The quotation translates as: 'Act justly and fear nothing.'

Sat 13th



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Royal Philharmonic Orchestra

St Nicolas Church Newbury Saturday 13th May 7.30pm

Royal Philharmonic Orchestra

Christian Kluxen conductor
Tasmin Little violin

Beethoven *Coriolan Overture*, Op. 62
Bruch Violin Concerto No. 1 in G Minor, Op. 26

Interval

Sibelius Suite: *Rakastava*, Op. 14
Sibelius Symphony No. 5 in E flat major, Op. 82

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LUDWIG VAN BEETHOVEN (1770–1827)

Coriolan Overture, Opus 62

Of the dozen orchestral overtures by Beethoven that have survived, only two were originally intended for concert hall performance: the little known *Name's-Day* (completed in 1815) and the searingly dramatic *Coriolan* of 1807, composed shortly after the three trailblazing 'Razumovsky' String Quartets and the Fourth Piano Concerto.

There is no firm evidence that the *Coriolan Overture* was ever actually intended for the theatre, although Heinrich Joseph von Collin's eponymous tragedy had been performed in Vienna as early as 1802, and a new production had in fact been planned for 1807. There also seems to have been no connection with Shakespeare's *Coriolanus*. The most likely explanation is that Beethoven assumed most people in the audience would have at least been familiar with the main outline of the story.

The overture is cast in C minor, Beethoven's most emotionally volatile key. Two main ideas represent respectively the banished Coriolanus, who wishes to avenge himself by attacking his home city of Rome, and his mother Volumnia, who attempts to appease him. After a series of stormy episodes he relents, having accepted the fact that to attack would mean certain execution. His sense of frustration and anger is still audible at the end, although the sting has clearly gone out of his tail.

© Julian Haylock

MAX BRUCH (1838–1920)

Violin Concerto No. 1 in G Minor, Opus 26

Allegro moderato

Adagio

Allegro energico

Max Bruch began working in earnest on his Violin Concerto No. 1 in 1864, completing it in October 1867. The first performance was given at Bremen on 7 January 1868, with the dedicatee, Joseph Joachim, as soloist.

Bruch's reputation rests so firmly on this celebrated concerto that it is tempting to regard it as his only significant achievement. However, nothing could be further from the truth. He was one of the outstanding teachers of his generation and for many years was Director of Composition at the Berlin Hochschule, where his pupils included Ralph Vaughan Williams. He was also a fine conductor, who frequently worked in England, and from 1880 to 1883 he was based at Liverpool. But it is as a composer that Bruch remains most important; and it is certainly a cause for regret that relatively few of his works remain in the concert repertory today. All three of his concertos for violin and orchestra contain first-rate music, for instance, as do his *Scottish Fantasia* and his symphonies, while there is also a good deal of choral music that is well worth investigating.

The G minor Concerto is a relatively early work in Bruch's life. It was written for the great violinist Joseph Joachim, and Bruch began its composition in 1857, although he did not complete it until a decade later. The structure is somewhat unconventional, for the first movement has the nature of a romantic prelude, adopting an expressive recitative style instead of the normal sonata design. There can be no doubt as to the music's eloquence, nor to the range and quality of its material. The music develops with particular cogency, and the attention to balance is particularly successful, so that the relationship between the solo violin and the orchestra never becomes strained.

A stirring orchestral tutti leads into the central *Adagio*, which follows without pause. Now there is a full development, the music evolving from the deeply felt theme which is initially stated by the soloist. The contribution of the orchestra is beautifully judged, adding to the sensitive eloquence of this wonderful movement. Nowhere is this more apparent than in the closing stages, so ingeniously linked to the main material.

The finale makes a very direct impression by virtue of its lively Hungarian style, which was probably conceived as a

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tribute to Joachim, as was the equivalent movement in the concerto by Brahms. The rhythmic vitality immediately makes its effect, for this is the characteristic which dominates the movement, despite the presence of a noble and broader second subject that ranks among Bruch's most distinguished melodies. As in all the great violin concertos, there is the combination of virtuosity and organic musical development, while the closing phase confirms the strong vein of passion that has been present throughout.

© Terry Barfoot

JEAN SIBELIUS (1865–1957)

Suite: *Rakastava*, Opus 14

Rakastava: Andante con moto

The Way of the Lover

Finale: Goodnight beloved, farewell

Rakastava underwent three transformations before Sibelius arrived at its final form. This is music of real tenderness and intimacy, three movements scored for strings, with optional timpani in the outer sections and discreet triangle pointing of the rhythm towards the close of the central movement. Despite the early opus number the completed version came in 1911 during the same period as the Symphony No. 4, a work of great darkness and desolation.

The listing of the music as Opus 14 goes back to its second version, published in 1895 for men's chorus with string accompaniment. Two years previously, Sibelius had set a text for chorus from Elias Lönnrot's 1840 collection of folk verse, entitled *Kanteletar*. After the 1895 revision, he made a third one in 1898 for mixed-chorus a cappella. Thirteen years passed before the brief suite for strings and percussion was completed.

The first movement has a lyrical principal theme of elegiac character, and the idiomatic string writing certainly belies the music's choral origin. Perhaps the jewel in the crown is the central movement, *The Way of the Lover*, with its highly effective combination of pulsating triplets and restrained dynamics. The finale has a remarkable sweetness that recalls the music of the opening section, although now it is tinged with the sweet sorrow of parting.

© Terry Barfoot

JEAN SIBELIUS (1865–1957)

Symphony No. 5 in E flat major, Opus 82

Tempo molto moderato – Largamente – Allegro moderato – Presto

Andante mosso, quasi allegretto

Allegro molto – Misterioso – Un pochettino largamente – Largamente assai

Sibelius completed his Symphony No. 5 in 1915, in time for its premiere as the centrepiece in the celebrations surrounding his own 50th birthday. The work had been commissioned for the occasion by the Finnish Government, which was declared a National Holiday, since by this time Sibelius was very much 'Public Citizen Number One'. It may be, therefore, that he had to hurry the project's completion; but at any rate the music was received with much enthusiasm.

Since at the time of the first performance there were four movements, the symphony heard at that 1915 occasion was decidedly not the one that today holds a firm position at the heart of the repertory. Dissatisfied with what he had heard, Sibelius produced a revised version the following year. Now there were just three movements, the first two having been combined. But this version too was withdrawn, and the music eventually reached its final and definitive form only in 1919. Thus the Symphony No. 5 caused Sibelius more problems than any other of his compositions, though it undoubtedly represents the central thrust of his symphonic thought, the combination of 'severity of style with profound inner logic'.

The first movement fuses together what had been two separate movements, by means of a typically Sibelian compression. While there are two contrasted sections, they are linked by a masterly transition. The germ cell out of which the music develops is presented at the outset on the horns, and its potential is then explored by various woodwind groupings. The delayed entry of the strings is therefore all the more effective, and a sonorous climax is built. From this point the music becomes increasingly restless, leading to a lament on the bassoon and a powerful development in the strings. At the richly scored climax, the trumpets cut through the texture with the first theme.

It is this climax which releases the second half of the movement. This is notable for its quicker rhythmic pulse, although the initial horn theme maintains a presence too. The trumpet introduces a striking new theme which is developed at some length, leading on to the powerful coda, with its thrilling orchestral sound.

The second movement comprises variations on a simple theme, whose rhythmic contour is the strongest characteristic. Generally the manner is relaxed, though in the later stages a progression in the bass generates a

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sonorous climax which anticipates the music of the finale. The coda, begun by pizzicato violins and violas, sets a flowing oboe solo against atmospheric strings, while the woodwinds provide the short concluding statement.

The finale is at once noble and exhilarating. Divided strings set the pulse and the violas present the first theme, a typically Sibelian *moto perpetuo* beginning with a long-held note. The woodwinds and basses join the ensemble, and it is the latter that introduce the bell-like motif which henceforth will dominate the movement. This memorable theme grows in prominence, as it is taken up by the horns and violins against an augmented (extended) version in the bass. It is now that the theme's alternative image can be felt: that of the huge northern bird, the crane, entering flight. Sibelius said: 'The call of the crane is the leitmotif of my life.' The development returns to transformations of the *moto perpetuo* first subject, whereas the reappearance of the bell (crane) theme heralds the recapitulation. In the closing stages the music becomes yet more sonorous as its outline is broadened, contrasting strongly against the six powerful chords which bring the symphony to a remarkable and emphatic close.

The first version of the Symphony No. 5 received its first performance at Helsinki on Sibelius's 50th birthday, 8 December 1915. Although it enjoyed an immediate critical and popular success, the composer remained dissatisfied, and it was not until 1919 that he completed the revised score.

© Terry Barfoot

Christian Kluxen



© Trond Husebø

Christian Kluxen is Music Director Designate of the Victoria Symphony in Canada, a position he takes up in the 2017/18 season. With a joyful, charismatic energy that he brings to both the concert and operatic stage, Christian's success is built on his fine conducting talent, artistic integrity and intelligent approach to music-making.

Since completing his three-year Assistant Conductorship at the Royal Scottish National Orchestra in 2013, Christian has conducted many significant orchestras including the Gothenburg Symphony, Trondheim Symphony and RTÉ National Symphony Dublin, as well as Kremerata Baltica at the prestigious Kronberg Academy Festival 2013.

© B. Ealovega

During the 2014/15 season, he held the post of Dudamel Fellow at the Los Angeles Philharmonic Orchestra. In the same season he made his Amsterdam Concertgebouw debut with the Netherlands Philharmonic and returned to the Philharmonia Orchestra for engagements in two of the orchestra's regional series. The following season, he made successful debuts with the London Philharmonic and Royal Northern Sinfonia, returned to the Strasbourg Philharmonic and conducted an extensive and critically acclaimed tour of *Madama Butterfly* with Danish National Opera.

The current season sees further important debuts, including the Royal Philharmonic and Turku Philharmonic orchestras, and a Berlin performance debut with *The Magic Flute* at Komische Oper. Christian Kluxen also makes a Norwegian debut, conducting *Ariadne auf Naxos* with the Arctic Opera and Philharmonic. Return engagements include the Victoria Symphony in Canada, the Helsingborg Symphony, two visits to the Norrköping Symphony and seven performances of *Die Fledermaus* with the Aarhus Symphony in Denmark.

Christian's connections with his home country maintain a meaningful place in his career; he has worked extensively throughout Denmark, making his Danish National Symphony debut in 2013, and he maintains regular relationships with the Copenhagen Philharmonic, South Denmark Philharmonic and Odense Symphony.

Born in 1981 in Copenhagen to Danish-German parents, Christian Kluxen has three times been presented with the Arne Hammelboe Scholarship by the Danish Conductors Association. In 2007 he was awarded the Jacob Gade Grand Prize to fund one year's conducting studies in New York City, and in 2011 the Danish Richard Wagner Society awarded him the Bayreuth Bursary to visit the legendary summer festival. From 2010–13 he was a member of the 'Dirigentenforum' of the German Music Council, and in 2013 he was awarded the Gladsaxe Music Prize.

Tasmin Little



Tasmin Little OBE, FGSM, Hon RAM, ARCM (Hons) has firmly established herself as one of today's leading international violinists. She has performed on every continent in some of the most prestigious venues of the world, and her concerto appearances include those with many of the most distinguished orchestras in the world.

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Her multi-award-winning and varied career encompasses international concerto and recital performances, masterclasses, workshops and community outreach work. Tasmin's discography and performance schedule reflect her wide-ranging repertoire and she has given numerous world premiere performances. A newly commissioned work, *Four World Seasons* by Roxanna Panufnik, was premiered as a live broadcast by the BBC, leading up to the London 2012 Olympic Games.

She remains one of the few violinists to perform Ligeti's challenging Violin Concerto and has performed this work at the Berlin Philharmonie, New York Carnegie Hall, Salzburg Festival, BBC Proms, Amsterdam Concertgebouw and Philadelphia Kimmel Center.

Tasmin is an exclusive recording artist for Chandos Records. Her recording of the Elgar Violin Concerto with Sir Andrew Davis and the Royal National Scottish Orchestra garnered outstanding critical acclaim and was awarded the Critic's Choice Award in the 2011 Classic BRIT Awards. Her recording of the Britten Concerto with Edward Gardner and the BBC Philharmonic, released in 2013, also received lavish critical praise. In February 2016, Tasmin released a highly-acclaimed triple CD of the complete Beethoven sonatas with Martin Roscoe, which was launched following a concert at London's Wigmore Hall. *The Sunday Times* chose this recording as its Album of the Week: 'Neither artist has done anything finer on disc.' Further awards include a Gramophone Award for Audience Innovation for her ground-breaking musical outreach programme, *The Naked Violin*, a Diapason d'Or for her disc of Delius Violin Sonatas with Piers Lane, and a Gold Badge Award for Services to Music.

During the 2016/17 season, Tasmin returns to Australia, performing concerti with the Adelaide Symphony and Tasmanian Symphony orchestras. In January 2017 at the Barbican Centre she performed Szymanowski's 2nd violin concerto with the BBC Symphony Orchestra and Edward Gardner. Also in 2017, she returns to orchestras of the City of Birmingham symphony, the Royal Philharmonic, the BBC Philharmonic and the European Union Chamber, and abroad she will perform in Wroclaw and Hong Kong.

Tasmin has received Honorary Degrees from the Universities of Bradford, Leicester, Hertfordshire and City of London. Amongst many other honours, in 2012 she was appointed an Officer of the Order of the British Empire (OBE) in the Queen's Diamond Jubilee Birthday Honours List, for Services to Music; and in 2016 she was awarded Honorary Membership of the Royal Academy of Music (Hon RAM) by the Academy and the University of London.

Tasmin Little plays a 1757 Giovanni Battista Guadagnini violin.

Royal Philharmonic Orchestra

In 2017 the Royal Philharmonic Orchestra (RPO) continues to celebrate its 70th anniversary season at the forefront of music-making in the UK.

Its home base since 2004 at London's Cadogan Hall serves as a springboard for 14 residencies across the country, often in areas where access to live orchestral music is very limited. With a wider reach than any other UK large ensemble, the RPO has truly become Britain's national orchestra.

The regional programme, plus regular performances at Cadogan Hall, Southbank Centre's Royal Festival Hall and a hugely popular series at the Royal Albert Hall are conducted by a distinguished roster of musicians: Charles Dutoit, appointed Artistic Director and Principal Conductor in 2009 after a decades-long association with the RPO; Pinchas Zukerman, the inspirational Principal Guest Conductor; Alexander Shelley, the dynamic young Principal Associate Conductor since January 2015, and the esteemed Permanent Associate Conductor Grzegorz Nowak.

International touring is vital to the Orchestra's work, taking it to many prestigious destinations worldwide. Recent engagements include concerts at the festivals of Montreux and Granada, an extensive tour of the USA, and visits to central Europe and the Far East, including South Korea and China.

For more than 20 years RPO Resound, the Orchestra's community and education programme, has taken music into the heart of the regions that the Orchestra serves. From Azerbaijan to Jamaica and from Shanghai to Scunthorpe, the team – comprising the majority of the Orchestra – has worked with young people, the homeless, recovering stroke patients (in the STROKESTRA project in Hull) and in settings ranging from the Sea Life London Aquarium to hospitals, orphanages and children's hospices.

In 1986 the RPO became the first UK orchestra to launch its own record label. Continuing its tradition of entrepreneurial innovation, in 2015 the RPO started an online radio station, The Sound of the Royal Philharmonic Orchestra, which broadcasts via its website, and RPO TV, an online video channel streaming fly-on-the-wall shorts written, directed and filmed by the musicians.

The Orchestra has become increasingly active on social media platforms, inviting audiences to engage informally on Facebook and Twitter and to enjoy behind-the-scenes insights on the RPO blog, YouTube and Instagram. Although the RPO embraces 21st-century opportunities, including appearances with pop stars and on video game, film and television soundtracks, its artistic priority

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remains paramount: the making of great music at the highest level for the widest possible audience. This would have been lauded by its founder and first conductor Sir Thomas Beecham who set up the RPO in 1946, leading a vital revival in the UK's orchestral life after the Second World War.

Since then, the Orchestra's principal conductors have included Rudolf Kempe, Antal Doráti, Walter Weller, André Previn, Vladimir Ashkenazy, Yuri Temirkanov and Daniele Gatti. Its repertoire has encompassed every strand of music from the core classical repertoire to music of the 20th and 21st centuries, and works by leading composers of recent years, including Sir Peter Maxwell Davies and Sir John Tavener.

As the RPO's 70th anniversary season continues to unfold, its versatility and high standards mark it out as one of today's most open-minded, forward-thinking symphony orchestras. Now it proudly looks forward to the next 70 years.

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Sat 13th



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Morrison Orpheus Choir

Corn Exchange Newbury Sunday 14th May 3.00pm

Morrison Orpheus Choir

Joy Amman Davies	musical director and conductor
Robert Garland	baritone soloist
Ieuan Jones	accompanist
Liŷr Simon	accompanist
Arr. Mansel Thomas	Harlech
Robat Arwyn	Benedictus
Caradog Roberts (arr. Alwyn Humphreys)	Rachie
<i>Solo – Robert Garland:</i> Handel	The Trumpet Shall Sound (Messiah)
Verdi	Si Ridesti Il Leon Di Castiglia (Ernani)
Verdi	Speed Your Journey (Nabucco)
G.H. Jones (arr. Mansel Thomas)	Deus Salutis/Llef
<i>Solo – Robert Garland:</i> Donizetti	Belcore's Aria (L'elisir d'amore)
Schubert	Du bist die Ruh
Middlebrooks/Belland (arr. Alwyn Humphreys)	What Would I Do Without My Music
J. D. Coates (arr. Alwyn Humphreys)	Where Could I Go But To The Lord
Parry (arr. Alwyn Humphreys)	Aberystwyth
<i>Interval</i>	
Robbins (arr. Joy Amman Davies)	A White Sport Coat and a Pink Carnation
Arr. Alwyn Humphreys	Tribute to Matt Monro
<i>Solo – Robert Garland:</i> Ireland	Sea Fever
Vaughan-Williams	Silent Noon
Ennio Morricone (arr. Joy Amman Davies)	Nella Fantasia
Leigh/Darion (arr. Alwyn Humphreys)	The Impossible Dream
Arr. Alwyn Humphreys	I'm Gonna Walk
Lowry (arr. John Tudor Davies)	Mae D'eisiau Di Bob Awr/Tui Egeo
<i>Solo – Robert Garland:</i> Sondheim	Being Alive
Rodgers/Hammerstein	Some Enchanted Evening
Parry	Myfanwy
Novello (arr. Alwyn Humphreys)	Keep The Home Fires Burning
<i>The Choir and Robert Garland:</i> John Hughes	Cwm Rhondda
Rodgers/Hammerstein (arr. Alwyn Humphreys)	You'll Never Walk Alone
	Mae Hen Wlad Fy Nhadau

Sponsored by Greenham Common Trust



Morrison Orpheus Choir

Corn Exchange Newbury Sunday 14th May 3.00pm

Joy Anman Davies



Joy Amman Davies was born in Glanamman, Dyfed. Whilst still at school she won a scholarship to have piano tuition at the Welsh College of Music and Drama, Cardiff, before entering the University of Wales, Bangor, where she studied with the Czech pianist Jana Frenklova.

Joy is in constant demand as accompanist for soloists, vocal and instrumental, and has been guest accompanist with the Ardwyn and Polyphonic choirs in Cardiff. She has accompanied many famous Welsh singers, including Bryn Terfel, Rebecca Evans, Katherine Jenkins, Gwyn Hughes Jones, Rhys Meirion and Rhydian Roberts of *X Factor*. She has been one of the official accompanists at the Urdd National Eisteddfod and has performed as a concerto soloist with the Chamber Orchestra of Wales, performing Mozart's famous 'Elvira Madigan' in the very popular candlelight concerts. She has also appeared several times on S4C's *Dechrau Canu*, *Dechrau Canmol* series accompanying Elin Manahan Thomas, Leah Marian Jones and Adriano Graziani.

She was appointed accompanist to Morrison Orpheus Choir in 1991 and her expertise in that role has been widely recognised. Beyond the United Kingdom, she has accompanied the choir and its guest soloists in Australia, Canada, Eire, New Zealand, Oman, Poland, Spain, Taiwan, United Arab Emirates and the USA, including performances at the Sydney Opera House and Carnegie Hall, New York. For three years, Joy was in charge of choral activities at Elm Tree House School, Cardiff, during which time she conducted them to victory at the Bath and Mid-Somerset Music Festival on several occasions.

In 2004 Joy was made a Life Member of Morrison Orpheus Choir in recognition of her outstanding contribution and commitment. After 16 years as accompanist, she was appointed Musical Director in June 2007.

Robert Garland



Baritone Robert Garland is studying on the Opera Course at the Royal Academy of Music with Mark Wildman and Audrey Hyland. He is a graduate of the Royal Welsh College of Music and Drama where he studied with Janet Price. He was named MOCSA Young Welsh Singer of the Year 2016.

His operatic roles include Bartolo in the Royal Academy of Music's production of Mozart's *Le Nozze di Figaro*, Schaunard in Puccini's *La Bohème*, Talbot in Donizetti's *Maria Stuarda*, Figaro in Rossini's *Il barbiere di Siviglia*, Guglielmo in Mozart's *Così fan tutte*, Papageno in Mozart's *Die Zauberflöte* and Belcore in Donizetti's *L'elisir d'amore*. He has also performed the roles of Demetrius from Britten's *A Midsummer Night's Dream* and Nardo from Mozart's *La Finta Giardiniera* for the Royal Academy of Music's Postgraduate Opera Scenes.

Robert has worked in the chorus with Opera Holland Park, Grange Park Opera, Neville Holt Opera and Northern Ireland Opera. He has sung in numerous oratorio performances most notably including: Brahms's *Requiem*, Gounod's *St Cecilia Mass*, Rossini's *Petite Messe Solennelle* and Vaughan-Williams's *Five Mystical Songs*.

Ieuan Jones



Originally from Anglesey, Ieuan moved to Cardiff to study music at the University of Cardiff, where he received an honours BMus degree. During his studies, he became an organ scholar at Dewi Sant church and is now Musical Director and choirmaster there.

He was offered an opportunity to be the accompanist of Côr Aelwyd y Waun Ddyfal; during his seven years with the choir they won several First Prizes at the Urdd Eisteddfod, the National Eisteddfod and have also been named the Best Youth Choir in Wales by winning their category in the Choir of Wales competition.

Ieuan has recently returned from New York where he accompanied Côrdydd, one of Wales' best choirs, in Carnegie Hall.

Morrison Orpheus Choir

Corn Exchange Newbury Sunday 14th May 3.00pm

Llŷr Simon



Llŷr hails from Llanelli, Carmarthenshire. He graduated from a four-year undergraduate BMus course at The Royal Welsh College of Music & Drama focusing on classical piano under the tutelage of Fazliddin Husanov. He performed as a soloist numerous times – his crowning achievement being a finalist in the

College's Concerto Competition where he performed Prokofiev's virtuosic Third Piano Concerto.

In the 2008 National Eisteddfod of Wales he won First Prize in the 16–25 piano competition. He was also invited to perform a recital at St Martin-in-the-Fields, Trafalgar Square, due to his achievements at the North London Piano School summer course which he attended every year. Here he received intensive coaching from renowned international piano teachers and concert pianists, including Boris Berman and Stephen Hough.

Currently, Llŷr is a piano teacher and freelance pianist specialising in vocal/operatic and choral accompaniment. He works extensively for Welsh National Opera, the BBC National Orchestra and Choir of Wales, and performs regularly with solo singers. He has had the privilege of working with singers such as Bryn Terfel, Shân Cothi, Nuccia Focile, Dennis O'Neill, Connie Fisher and Peter Karrie. He is the accompanist for Cardiff County and Vale of Glamorgan Youth Choir and was appointed co-accompanist to the Morrison Orpheus Choir in August 2014.

Llŷr has recently completed his post-graduate studies at Dennis O'Neill's Wales International Academy of Voice in Cardiff.

Morrison Orpheus Choir

Morrison Orpheus Choir is a large male voice choir from Swansea which has had a continuous history of excellence since its formation in 1935 under the baton of Ivor Sims. It was then a local choir, practicing and performing in the Tabernacl Chapel in Morrison, a small industrial town just outside Swansea. It soon developed into a large choir that would travel further afield and compete in eisteddfodau.

The choir's reputation has spread and now extends around the world, helped by the numerous tours and performances in illustrious concert venues such as Carnegie Hall and the Sydney Opera House. In 2015 the choir toured the First World War battlefields of northern France and Belgium, and sang in cemeteries and at memorials. By chance the Minister for Culture was present at the Menin Gate (Ypres) where the choir took part in the Last Post ceremony. He was so taken with the performance that he came the next day to listen to the choir again at Thiepval (the Memorial to the Missing of the Somme). The sensitivity of the choir's renditions convinced the minister that Morrison Orpheus Choir must be the choir to perform at the Commemoration of the Centenary of the Battle of the Somme in July 2016. The audience of 10,000 (plus millions watching on TV) included members of the Royal Family and the French President along with politicians and military representatives from around the world. The BBC Symphony Orchestra, the Band of The Welsh Guards and the Chœur de l'Armée Française (French Army Choir) also performed.

Morrison Orpheus Choir sings in all sorts of venues and to all sizes of audience from local weddings to large concert halls. Recent major performances include Lincoln Cathedral and Birmingham Symphony Hall (with the Birmingham Symphony Orchestra). Having recorded extensively, there are 33 CD albums featuring the choir available currently. *Un Ydym Ni/We Are One*, released in 2015, features a good selection of the choir's repertoire.



Sun 14th



newburyspringfestival

Two weeks of world-class music

Newbury Spring Festival is a glorious fortnight of world class music in Newbury and its beautiful neighbouring villages, with over 45 events in 20 venues.

The Festival does not receive any public funding. In order to not only provide the highest quality music at affordable prices, but especially to sustain our wide-ranging and popular education programme, we rely heavily on the generous support of our sponsors. We are immensely grateful to all our major sponsors from the corporate and charitable trusts, as well as to the many private sponsors. Our education programme consists of school visits by the artistes, lunch-time concerts and masterclasses and every year we give away over 1500 free tickets to children from in and around Newbury.

If you are interested in supporting the Festival, please contact Ashley Morris, General Manager on 01635 32421 or ashley@newburyspringfestival.org.uk

www.newburyspringfestival.org.uk



The Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Lambourn Sunday 14th May 3.00pm

The Sheepdrove Piano Competition Final

Now in its ninth year, this notable competition, under the patronage of Sir Roger Norrington and funded by the Sheepdrove Trust, is open to candidates aged 26 and under from the eight major UK music colleges, and attracts young pianists of the highest standard from around the world.

The competition final, which this year has an emphasis on the works of Beethoven, features the four shortlisted finalists and takes place in the tranquil setting of Sheepdrove Eco Conference Centre on the Lambourn Downs.

The competition winner performs a solo recital in the Corn Exchange, Newbury on the following day, as part of the Festival's Young Artists Lunchtime Recital Series.

Presented by The Sheepdrove Trust



Jury

Françoise Clerc	Director of Classical and Jazz, Bureau Export, Paris
Mark Eynon	Director, Newbury Spring Festival
Mikhail Kazakevich	Russian pianist and Professor of Piano, Trinity Laban Conservatoire of Music & Dance
John Lill	International concert pianist
Lucy Parham	British pianist and Professor of Piano, Guildhall School of Music & Drama, London
David Whelton	Former Managing Director, Philharmonia Orchestra

Prizes

Four prizes are decided by the jury, and the audience votes for its favourite artist and awards the Audience Prize.

1st Prize	The Kindersley Prize of £2,000 plus an invitation to play a recital the next day at the Corn Exchange for a fee of £500 provided by the Festival
2nd Prize	£1,000 donated by Greenham Common Trust
3rd Prize	£500 donated by the Friends of NSF
4th Prize	£250 donated by an anonymous donor
Audience Prize	£250 donated by an anonymous donor

Françoise Clerc



Françoise Clerc has 25 years' experience as producer, artist manager and tour manager and has been involved with major theatres and festivals in France such as Théâtre du Châtelet (Paris), Festival International d'Art Lyrique d'Aix-en-Provence, IMG Artists and Théâtre National de l'Odéon (Paris).

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

From 2005 to 2009 she was administrator of the acclaimed Festival de Valloires, launched by former BBC Radio 3 Live editor Adam Gatehouse. This prestigious festival attracted some of the most celebrated names in classical music such as Dame Felicity Lott, Imogen Cooper, Angela Hewitt, Paul Lewis, Mark Padmore, and the Takacs, Belcea and Ebène Quartets among many others.

Appointed head of classical and contemporary music for the French Embassy in London in 2010, she has led several programmes to strengthen the musical dialogues between cultures.

In 2013 Françoise Clerc launched All About Piano!, a festival hosted at Institut français, London, and building partnerships with major international organisations. This yearly event of the highest international calibre gathers some of the most prominent pianists over a three-day marathon. In just four years over 100 pianists have given live performances and close to 130 events have been offered to music lovers and families, including films,

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workshops, free tuitions and talks to make piano music more accessible to all. Guest pianists come from all countries and all generations and all repertoire include Joanna MacGregor, Imogen Cooper, Anne Queffélec, Cyprien Katsaris, Alexei Lubimov, Jacky Terrasson, Baptiste Trotignon, Lucy Parham, to name but a few.

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

In October 2016, Françoise was invited to move back to Paris to become director classical and jazz for the Bureau Export head office, an organisation promoting the French music industry all over the world.

Mark Eynon

Mark Eynon © Fiona Cuel/Newbury BID



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

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

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

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

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

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

Mikhail Kazakevich



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

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

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

Mikhail has played solo and with orchestras at prestigious venues and festivals in Austria, Germany, France, Russia, Switzerland, Denmark, South Korea and the Middle East. In the UK, he has given numerous recitals at London's Wigmore Hall, St John's Smith Square, the South Bank

The Sheepdrove Piano Competition Final

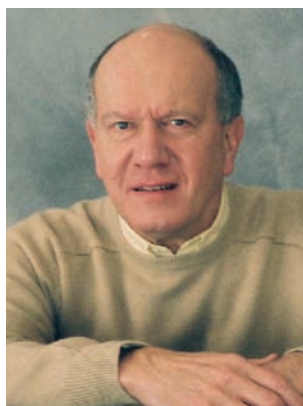
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Centre, and has made many live broadcasts for BBC Radio 3 and BBC 1 television. He regularly performs at the Brighton Festival and the Newbury Spring Festival, including with the St Petersburg Philharmonic Orchestra and the Bournemouth Symphony Orchestra, playing Rachmaninov.

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

As well as an annual recital at Newbury Spring Festival, this season Mikhail also appears at London's St John's Smith Square with the Chamber Orchestra of Europe and performs a solo recital at the Moscow Kremlin on the special invitation by the Presidential Executive Office of the President of Russia.

John Lill



Unanimously described as one of the leading pianists of his generation, John Lill's concert career spans over 60 years, during which time he has given over 4,000 concerts. He gave his first piano recital at the age of nine and when 18 he made his London debut playing Rachmaninov's 3rd Piano Concerto with Sir Adrian

Boult conducting. His many awards include First Prize at the Moscow International Tchaikovsky Competition in 1970.

John Lill's extensive repertoire includes more than 80 concertos, and he is acclaimed in particular as a leading interpreter of Beethoven, whose complete sonata cycle he has performed on several occasions in the UK, USA and Japan.

He regularly gives concerts throughout the Americas, UK and Europe, Russia, the Far East and Australia. In celebration of his 70th Birthday, the 2013/14 season saw John embark on much-acclaimed Beethoven complete sonata cycles in London and Manchester, as well as many appearances worldwide. The 2015/16 season included concerts with the Tchaikovsky Symphony Orchestra, Bournemouth Symphony Orchestras, a UK tour with the Moscow State Symphony Orchestra and extensive solo tours.

John Lill has recorded for Deutsche Grammophon, EMI, ASV, Chandos, Conifer and Nimbus Records, including the complete concertos of Beethoven, Brahms, the complete Sonatas of Beethoven and Prokofiev plus all of the concertos and major solo works of Rachmaninov. Recently, his recordings of works by Brahms, Haydn and Schumann for Signum Classics have won great praise.

John Lill has been awarded many Honorary Doctorates and Fellowships from British Universities, Colleges and Academies. He was awarded the OBE in 1977 and the CBE in 2005 for his services to music.

Lucy Parham



Lucy Parham first came to public attention as the Piano Winner of the 1984 BBC TV *Young Musician of the Year*. Since her Royal Festival Hall concerto debut at the age of 16 she has played throughout the UK as concerto soloist with most of the major British orchestras and is a frequent recitalist at Wigmore Hall.

Lucy has toured the USA with the BBC Concert Orchestra on their 50th anniversary, as well as Mexico and Turkey with the Royal Philharmonic Orchestra with whom she has now given over 60 performances. In addition, she has toured overseas with the Russian State Symphony, Sofia Philharmonic, Bergen Philharmonic, Polish National Radio SO and L'Orchestre National de Lille.

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

Her life-long passion for the music of Schumann inspired the original concept of her words and music evening, *Beloved Clara*. Four further shows followed: *Liszt – An Odyssey of Love* and *Nocturne – The Romantic Life of Frédéric Chopin*, *Rêverie – the Life and Loves of Claude Debussy*, and *Elégie – Rachmaninoff – A Heart in Exile*. All have been performed in Wigmore Hall's London Pianoforte Series. They have now been performed worldwide with internationally acclaimed actors including Juliet Stevenson, Henry Goodman, Harriet Walter, Samuel West, Simon Russell Beale, Alistair McGowan, Patricia Hodge, Edward Fox, Jeremy Irons, Alex Jennings, Robert Glenister, Tim McInnerny, Dominic West and Simon Callow.

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Lucy has made numerous solo and concerto CDs and appears frequently as a presenter and guest on BBC Radio 3 and 4 and BBC television. She was invited to be the Director of the 2006 Schumann Anniversary Festival at Cadogan Hall and the Director of Schumann 200 Festival at King's Place in 2010. This year she presents another Kings Place Coffee Concerts Series.

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

David Whelton



David is former Managing Director of the Philharmonia Orchestra, a role he retired from in 2016 after 29 years, leaving the Orchestra at the end of its 70th anniversary season making him the longest-serving Chief Executive of a symphony orchestra in the UK and Europe.

During his tenure at the Philharmonia, the orchestra established long-term relationships with the world's foremost conductors, including Riccardo Muti, Andris Nelsons, Vladimir Ashkenazy, and the late Sir Charles Mackerras, Lorin Maazel, Wolfgang Sawallisch, Yevgeny Svetlanov and Kurt Sanderling. David also invited Valery Gergiev, James Levine and Christian Thielemann to make their London debut with the Philharmonia. David was responsible for bringing in Christoph von Dohnányi as Principal Conductor in 1996 and Esa-Pekka Salonen as his successor in 2008.

In the course of his role with the Philharmonia Orchestra, David presented over 4,000 concerts, as well as making numerous recordings, many of which went on to receive awards, and under his leadership the Philharmonia enjoyed a unique position at the heart of British and European musical life. He initiated and developed an extensive UK touring programme, taking the world's finest conductors and soloists to the four corners of the Kingdom, and maintained a busy touring programme overseas. His legacy includes the highly successful Théâtre du Châtelet residency in Paris, and the Philharmonia continues to enjoy long-term relationships with the major halls in Europe, North America, China, Korea and Japan. In addition to establishing this touring programme, David also formed a close association with the Three Tenors (Plácido Domingo, José Carreras and Luciano Pavarotti) which led to two world tours and brought the work of the orchestra to large new audiences. This led to an invitation from the Disney Corporation to launch *Fantasia II* with a tour across the world, the highlight of their Millennium celebrations.

In 2014 the Philharmonia Orchestra launched iOrchestra, a programme of installations, events and live concerts designed to attract 'hard to reach' audiences. In its first two years more than 130,000 young people experienced the Philharmonia for the first time in Cornwall. In 2016 the Philharmonia Orchestra announced the first-ever virtual-reality production by a UK symphony orchestra allowing viewers to experience a 360° 3D video and audio performance via headsets of the orchestra performing Sibelius' 5th Symphony conducted by Esa-Pekka Salonen at the Royal Festival Hall.

In order to finance the Philharmonia Orchestra's artistic ambitions, David launched a high-profile fundraising campaign to create an Endowment Fund. In the course of this the Philharmonia Orchestra had the honour of performing in Buckingham Palace for the celebrations marking the 60th and 65th birthdays of its Patron HRH The Prince of Wales. David was awarded the OBE in the Queen's Birthday Honours list 2015.

Songs My Father Taught Me

Combe Manor Barn Sunday 14th May 6.00pm Picnics 7.30pm Performance

Songs My Father Taught Me From The Great American Songbook

Susan Bullock soprano
Richard Sisson piano
Petroc Trelawny compere

Susan Bullock explores the Great American Songbook – Kern, Berlin, Gershwin, Rodgers, Arlen and Sondheim – and has called her programme Songs My Father Taught Me as she has known these glorious standards all her life. During the show Petroc Trelawny talks to Susan about these great classics from the 20th century and what they meant to her growing up in England. At the piano is one of the country's most admired cabaret pianists, Richard Sisson.

The Great American Songbook is a canon of American popular songs composed mostly for the musical theatre in the first half of the 20th century. Often referred to as 'standards' these works, by their quality, have continued to hold a place in the repertoire of different artists long after they first became popular. Comparisons have been made between the New York of Gershwin, Kern and Arlen and the Vienna of Haydn, Mozart and Beethoven. But although the American songbook tradition began in Broadway, many of those who wrote for the musical theatre moved from New York to Hollywood during the Depression of the 1930s and took to writing for the burgeoning film industry.

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Sponsored by Mrs Katalin Landon

JEROME KERN (1885–1945)

Jerome Kern was born in New York City of Jewish immigrant parents. His mother, an accomplished musician, taught him to play the piano and he was able to earn money in Broadway as a rehearsal pianist and in Tin Pan Alley as a 'song-plugger', showing prospective buyers of sheet music what it sounded like. Before long he had the chance to write music for shows both in New York and in London. In a long career Kern wrote more than 700 songs, of which some of the best known are *A Fine Romance*, *Smoke Gets In Your Eyes* and *All The Things You Are*. His best known musical is *Show Boat* (1927), which featured *Bill*, *Can't Help Lovin' Dat Man*, *Ol' Man River* and other numbers that were to become 'standards'. Kern collaborated with many of the best lyricists of his day, including P.G. Wodehouse, Oscar Hammerstein II, Dorothy Fields and Ira Gershwin. Later contributors to the Great American Songbook were lavish in their praise of his pioneering work, enjoyed by so many people world-wide.

IRVING BERLIN (1888–1989)

Irving Berlin was born Israel Baline in Russia but soon came with his family as refugees to America and grew up in poverty in New York. He never learnt to play the piano properly but he had a fine voice and gradually made money as an entertainer. He had an uncanny ability to turn out good tunes and in 1911 made an international hit with *Alexander's Ragtime Band*, selling millions of copies of the sheet music. Berlin became a celebrity as the composer not just of good music but of 'real American music'. 'This,' wrote an enthusiastic George Gershwin to his teacher, 'is the way an American should write. This is the kind of music I want to write.'

Berlin wrote an estimated 1,500 songs in his lifetime, including many more hits, such as *Easter Parade*, *White Christmas*, *Happy Holiday*, *There's No Business Like Show Business* and *God Bless America*.

GEORGE GERSHWIN (1895–1937)

George Gershwin was the second son of Jewish immigrants who had escaped to New York from persecution in the Russian Empire. His parents bought a piano for his older brother Ira to play but it was George who became the pianist and composer, while Ira would write lyrics for him and other composers. George was immersed in popular music as a 'song-plugger' in Tin Pan Alley and his first published song appeared when he was only 17. Soon he was actively involved in writing for Broadway musicals such as *Lady be Good* (1924) and experimented with a one-act jazz opera *Blue Monday*. With his brother Ira as lyricist he wrote many successful songs, including *Someone to Watch Over Me* for the musical *Oh Kay!* (1926) and *'S Wonderful* for the musical *Funny Face* (1927).

Gershwin had formed an early love for classical music and he also aspired to being a classical composer. He famously went to Paris in the mid-1920s to learn from the best but his prospective tutors were worried that a rigorous classical training would spoil his talent as a jazz-influenced composer. Ravel asked him: 'Why become a second-rate Ravel when you are already a first-rate Gershwin?'

Gershwin established himself as one of the outstanding 'cross-over' composers, composing works such as *Rhapsody in Blue* (1924) and *An American in Paris* (1928)

Songs My Father Taught Me

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that were to become part of the classical repertoire. His 'folk opera' *Porgy and Bess* (1935) came to be recognised as one of the most important American contributions to musical theatre in the 20th century. One of its numbers, *Summertime*, is among the finest arias in the opera of that time.

Gershwin moved to Hollywood where in 1936 he was commissioned to write the music for the film *Shall We Dance*, which included one of his best-known songs: *Let's Call the Whole Thing Off*.

RICHARD RODGERS (1902–79)

Richard Rodgers was born in New York into a professional family. His parents encouraged his musical education with piano lessons and by taking him to shows on Broadway. He teamed up as a young man with the lyricist Lorenz Hart and together they struggled for recognition until their song *Manhattan* became the biggest hit of a show. Thereafter they had a steady stream of successes in New York and London until Hart's health began to decline in the early 1940s. Rodgers then began to collaborate with Oscar Hammerstein II and they had an immediate hit with *Oklahoma!* (1942). They went on to create four of the most popular of all musicals, each made into a well-known film: *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951) and *The Sound of Music* (1959).

Rodgers wrote no fewer than 900 songs for 43 Broadway musicals. Many of his songs became standards of the American Songbook. With Hart he wrote many songs, including *My Funny Valentine* (for *Babes in Arms*, 1937). With Hammerstein II he wrote many more, including *If I Loved You* and *What's the Use of Wonderin'* (for *Carousel*), and *Hello, Young Lovers* (for *The King and I*).

HAROLD ARLEN (1905–86)

Harold Arlen was born into a musical Jewish family – his father was a cantor in the local synagogue – in New York State. He grew up as Hymen Arluck but changed his name after moving to New York and securing employment as an accompanist in vaudeville. Working with lyricist Ted Koehler he produced shows for the Cotton Club, a nightclub in Harlem. The songs they produced for these shows include *I've Got The Whole World On A String* (1932) and *Stormy Weather* (1933). Both songs have since become 'standards'.

His best known song – rated by some as 'the 20th-century's No. 1 song' – is *Over The Rainbow*, which featured in the movie *The Wizard of Oz* (1939).

Arlen later worked with the lyricist Johnny Mercer on a number of songs, including *One For My Baby* for the movie musical *The Sky's The Limit* (1943). This song was characterised by one critic as 'musically inevitable',

'rhythmically insistent' and as displaying a mood of 'metropolitan melancholic beauty'.

STEPHEN SONDHEIM (b.1930)

The first half of the 20th century was the 'golden age' of the American Songbook tradition. Some think it largely came to an end in 1950 or not long after. But it is not difficult to find recent songwriters whose work clearly belongs to it and continues the tradition. One of these is Stephen Sondheim who was mentored by the great lyricist Oscar Hammerstein II and who has become the best-known artist in the American musical theatre.

Sondheim was involved in many productions either as composer or lyricist or both. After writing the lyrics for *West Side Story* (1957) and *Gypsy* (1959), he wrote both the lyrics and the music for a number of musicals, including *A Funny Thing Happened On The Way To The Forum* (1967), *Company* (1970), *A Little Night Music* (1973), *Sweeney Todd* (1979), *Sunday In The Park With George* (1984) and *Into The Woods* (1987). The high quality of his work is indicated by the large number of prestigious awards that have been made to him.

Many of the songs with which Sondheim has been involved as lyricist or composer or both have become standards. *Losing My Mind*, written for the musical *Follies* (1971), is one of them, having been sung by many artists over the years, including Liza Minelli in 1989, whose version took it into the top ten in the popular music charts. Sondheim collaborated with many other artists, including Mary Rodgers (1921–2013), a daughter of Richard Rodgers. He wrote the lyrics and she the music of *The Boy From ...*, first performed in an Off-Broadway revue in 1966. This long-running revue, called *The Mad Show*, was an on-going commitment for Mary Rodgers while Sondheim stood in as lyricist for just two songs. *The Boy From ...* was sung by Millicent Martin in a tribute revue, *Side By Side By Sondheim*, in 1976.

All programme notes © Richard Sisson

Susan Bullock



© Christina Raphaelle

Susan Bullock's unique position as one of the world's most sought-after British dramatic sopranos was recognised by the award of a CBE in June 2014.

Of Susan Bullock's most distinctive roles, Wagner's Brünnhilde has garnered outstanding praise, leading her to become the first-ever soprano to sing four consecutive cycles of *Der Ring des Nibelungen* at the Royal Opera House under Antonio

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Pappano as part of the London 2012 Festival. In addition to new productions at Oper Frankfurt, Opera Australia, New National Theatre, Tokyo, and Canadian Opera Company, she has appeared in the role at the Wiener Staatsoper and Deutsche Oper Berlin.

Appearances as Richard Strauss' *Elektra* have brought Susan equal international acclaim and collaborations with some of the world's leading conductors, including Fabio Luisi, Semyon Bychkov, Seiji Ozawa, Sir Mark Elder and Edo de Waart. She received the Royal Philharmonic Society's award in 2009 for her performances of the role at the Royal Opera House.

Last season Susan Bullock added two new roles to her repertoire: Minnie (*La fanciulla del West*) which she debuted in a new production for English National Opera and, in a new departure, Mrs Lovett (*Sweeney Todd*) which she debuted at Houston Grand Opera. Further notable roles include Emilia Marty (*Věc Makropulos*) for Oper Frankfurt, and Britten's *Gloriana* at the Royal Opera House to celebrate the centenary of the composer's birth; the production was also released on DVD.

Her vast and diverse concert work has included the Prelude & Liebestod from *Tristan und Isolde* with Esa-Pekka Salonen and the Philharmonia Orchestra, as well as working with Zubin Mehta and the orchestra of Bayerische Staatsoper. Popular appearances have included the BBC's Last Night of the Proms in 2011 and a special appearance at the London 2012 Olympic closing ceremony.

Susan Bullock's substantial discography includes *Der Ring des Nibelungen* with Oper Frankfurt under Sebastian Weigle on OehmsClassics (also available on DVD), and the title role in *Salome* with the Philharmonia Orchestra under Sir Charles Mackerras for Chandos.

Richard Sisson



Richard Sisson is a composer, arranger and pianist. Alongside a wide-ranging catalogue of some 50 concert works his theatre compositions include scores for *The Magistrate* (National Theatre), *Restoration* (Salisbury Playhouse), *The History Boys* (National Theatre, West End and Broadway), *Cressida*

(Almeida), *The Lady in the Van* (West End) and *Goodnight Children Everywhere* (RSC). His most recent work includes *Pied Beauty*, an anthem for the choir of Merton College Oxford in celebration of their 750th anniversary,

and a setting of words from *Macbeth* commissioned by Novello in honour of the 400th anniversary of Shakespeare's death.

Richard broadcasts regularly on BBC Radio 3; recent programmes have included a live concert from Stratford on Shakespeare's birthday and a special edition of *Saturday Classics* in celebration of the 70th anniversary of the station. In 2015 he supervised and presented the music for the Magna Carta celebrations at Runnymede.

Richard has performed as a cabaret pianist for over 35 years. Lately this has involved musical adventures with Alan Titchmarsh, Janie Dee, Kitty Whately, Rebecca Bottone, Edward Fox, Joanna David, Emilia Fox, Freddy Fox, Jamie Parker and Martin Jarvis, including a Sondheim anniversary concert in 2015 at the BBC Proms.

In 2009 Richard was awarded an Honorary MA by the University of Bedfordshire for his work in music education and in this arena he worked recently at Heathlands School in St Albans as part of the nationwide Sing Up initiative to develop musical material for children with impaired hearing. With colleague Petroc Trelawny he is also a trustee of BZAM, the British friends of the Zimbabwe Academy of Music, supporting free music lessons for the children of Bulawayo.

Petroc Trelawny



Petroc Trelawny was born in Worcester and educated in Cornwall. He began his career in broadcasting with BBC Radio Devon and worked variously as a reporter, newsreader and presenter.

In 1998 Petroc joined BBC Radio 3 full time and has subsequently become, for Radio 3 listeners in

particular and music-lovers generally, a household name. He presented *Breakfast*, and subsequently *In Tune*, and his voice has become familiar through his introductions to events such as the BBC Proms, Cardiff Singer of the World and the Leeds International Piano Competition. He is also a regular television presenter of classical music programmes for BBC 2, BBC 4 and Sky Arts.

The Sheepdrove Piano Competition Winner

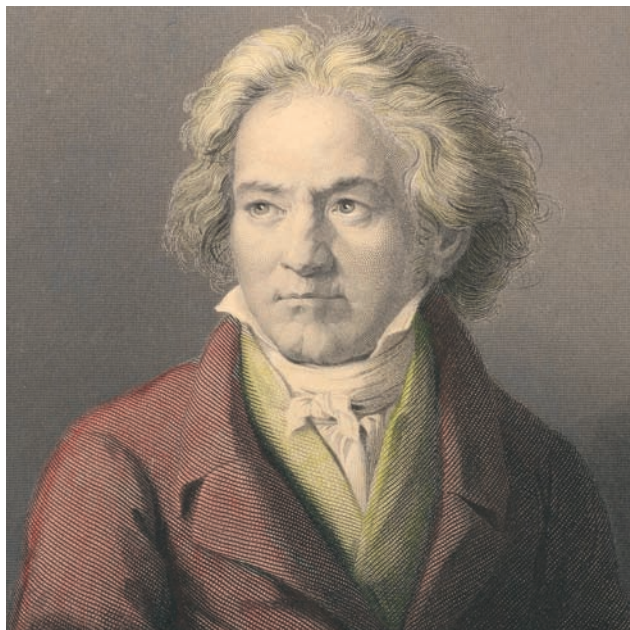
Corn Exchange Newbury Monday 15th May 12.30pm

Young Artists Lunchtime Recital 4

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

The Young Artists Lunchtime Recital Series is sponsored by The Headley Trust

Ludwig van Beethoven c. 1770–1827



The annual Sheepdrove Piano Competition is open to students from all the major UK conservatoires. It was founded in 2009 by the Sheepdrove Trust, under the patronage of Sir Roger Norrington, and is open to candidates aged 26 and under from the eight major UK music colleges, attracting young pianists of the highest standard from around the world. The competition final was held on Sunday 14 May at Sheepdrove Eco Centre in the Lambourn Downs as part of Newbury Spring Festival. An esteemed jury – amongst them internationally acclaimed concert pianists John Lill, Lucy Parham and Mikhail Kazakevich; David Whelton, former Managing Director of the Philharmonia Orchestra; Françoise Clerc, Director of Classical and Jazz at Bureau Export, Paris; and Newbury Spring Festival Director Mark Eynon – selected the winner from four shortlisted finalists.

This solo recital is a marvellous opportunity to hear more of the winning pianist, and includes works by Beethoven whose works were an emphasis of this year's competition.

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Mon 15th

A Taste of Spain

The Vineyard Stockcross Monday 15th May 7.30pm

Morgan Szymanski *guitar*

Sor	Variations on a Theme of Mozart, Op. 9
Tárrega	Capricho Árabe
Tárrega	Recuerdos de la Alhambra
Arr. Llobet	Three Catalan Folk Songs <i>El Testament d'Amelia – Canço del Lladre – El Noy de la Mare</i>
Ponce	Tres Canciones Mexicanas <i>La Pajarera – Por Tí mi Corazón – La Valentina</i>
Albéniz	Mayorca – Granada – Asturias

On this Spanish-themed evening, following a repast of tapas and fine Spanish wines specially selected by The Vineyard's award-winning sommelier Romain Bourger, Morgan Szymanski performs a selection of Spanish guitar music in homage to Andrés Segovia, about whom Morgan writes: 'Thirty years on, Segovia's legacy to the guitar world is unparalleled. His work with composers and endless arrangements confirm his mission to expand the guitar repertoire. He left an invaluable legacy to all music lovers and this small selection is a celebration of his vision.'

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FERNANDO SOR (1778–1839)

Variations on a Theme of Mozart, Opus 9

Sor's Introduction and Variations on a theme from Mozart's *The Magic Flute* is his most celebrated work, but only one of the many works composed by one of the finest guitarist-composers of his generation. The virtuosic variations and bravura ending must have stunned audiences of his time who were hearing guitar playing of this kind for the first time.

The theme is taken from the fifth number before the end of Act 1. Monostatos and his slaves are about to put Pamina and Papageno in chains when Papageno sets his magic bells ringing, entrancing the villains and forcing them to drop the chains.

FRANCISCO TARREGA (1852–1909)

Capricho Árabe

Recuerdos de la Alhambra

Tarrega is known as the father of the classical guitar. His arrangements and compositions are an important part of the instruments repertoire and are representative of the guitars golden era. His Capricho Árabe is popular among guitarists and its haunting melody and virtuosic passages make it a jewel in the guitar repertoire, while Recuerdos de la Alhambra (Memories of the Alhambra) evokes the dripping of the fountains in the Alhambra in Granada.

ARR. MIGUEL LLOBET (1878–1938)

Three Catalan Folk Songs

El Testament d'Amelia – Canço del Lladre – El Noy de la Mare

El Testament d'Amelia (The Story of Amelia) tells the sad story of a girl with a broken heart, who loses her unfaithful husband, not to another girl, but to her mother. This

beautiful but sad theme full of sorrow and despair has been used by composers such as Federico Mompou in his *Canción y Danza No. 8* for piano.

Canço del Lladre (Song of the Thief) tells the story of a young boy from a wealthy family who in older age turns to a life of stealing. He steals the money of a merchant and the love of a young girl. Justice must prevail as he gets caught and will have to pay with his own life.

El Noy de la Mare (The Mother's Son) is a traditional Christmas folk song from Catalonia. This was a favourite encore of Andrés Segovia. It is known that on the day of his passing the sheet music for this piece was left open on his music stand and may have well been the last piece he ever played.

MANUEL M. PONCE (1882–1957)

Tres Canciones Mexicanas

La Pajarera – Por Tí mi Corazón – La Valentina

Born in Fresnillo, Zacatecas, the Mexican composer Manuel M. Ponce is considered by many as the father of Mexican nationalism. His close relationship with the Spanish guitarist Andrés Segovia led to the creation of over 20 works, including his concerto for guitar and orchestra *El Concierto del Sur*. These delightful arrangements of popular Mexican songs were among the first pieces he wrote for guitar as a gift to the Spanish guitarist.

ISAAC ALBÉNIZ (1860–1909)

Mayorca – Granada – Asturias

Inspired by the different regions of Spain, Isaac Albéniz's *Suite Española* resembles the atmosphere and air of his native Spain. This Suite, originally written for piano, was

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A Taste of Spain

The Vineyard Stockcross Monday 15th May 7.30pm

clearly inspired by Spanish musical traditions such as flamenco, and the guitar seems an ideal medium to express the composer's ideas. It was Tarrega who once played his arrangement to Albéniz himself, and the composer expressed his true admiration towards the instrument as a noble vessel for his music. Although *Mayorca* is the only piece which was not written as part of the Suite, it is written in a similar language and is chosen here to complement this musical journey through Spain.

All programme notes © Morgan Szymanski

Morgan Szymanski



Described as 'a player destined for future glories' (*Classical Guitar Magazine*) Morgan Szymanski has been highlighted as 'One to Watch' by both *Gramophone Magazine* and *BBC Music Magazine*. A featured artist on the cover of *Classical Guitar Magazine*, Morgan Szymanski was also selected as a finalist for the Outstanding Young Artist Award by MIDEM Classique/IAMA.

Born in Mexico City in 1979, Morgan Szymanski started playing the guitar at the age of 6. Early studies at the National Music School (Mexico) and the Edinburgh Music School led to a scholarship to study under Carlos Bonell and Gary Ryan at the Royal College of Music (RCM) in London, graduating in 2004 with first class honours. During his studies he won all guitar prizes from the RCM as well as scholarships from the Tillett Trust, Countess of Munster Musical Trust, Leverhulme Trust, Wall Trust, FONCA and a scholarship to study at the Conservatorium

van Amsterdam. He immediately went on to become the first solo guitarist to be selected by the Young Classical Artist Trust and was the first guitarist to be awarded a Junior Fellowship at the RCM, where he completed his Masters with distinction.

A top prize-winner at international competitions, in 2002 Morgan won First Prize at the National Guitar Competition in Mexico. Performances as a soloist and with orchestras have taken him to concert halls and festivals around the world.

Morgan's devotion to chamber music has led to collaborations with artists such as John Williams, Celso Machado and Carlos Bonell (guitar), Mark Padmore (tenor), Alison Balsom (trumpet), Harriet Mackenzie (violin), Marcelo Nisinman (bandoneon), Adam Walker and Alejandro Escuer (flute), the Sacconi, Doric, Amici, Carducci, Cremona, Carlos Chávez and Odeion Quartets.

Regularly broadcast live on TV and radio worldwide, Morgan can often be heard on BBC Radio 3. His many recordings include *Sketches of Mexico*, which *Gramophone Magazine* called 'a gorgeous and original tribute to Szymanski's homeland, its artists and its music'. Morgan has also recorded the works of Alec Roth for the Signum Label with tenor Mark Padmore. His latest recording, *Nuevo Mundo*, is available on Sarabande Records and can be heard on iTunes and Spotify.

Morgan Szymanski plays on a guitar by the Chinese master guitar luthier Yulong Guo. He is a Live Music Now! alumni, the scheme started by Lord Yehudi Menuhin to reach audiences that would otherwise have no access to live music. In 2016 Morgan started PRISMA, an artistic outreach programme aimed at disadvantaged and remote areas in Mexico.

Morgan is much in demand as a teacher and has given masterclasses at top conservatoires worldwide including the Royal College of Music, Royal Welsh College of Music (Cardiff) and Trinity College of Music as well as conservatoires in China and Mexico. In 2013 he was appointed resident artist at Beaminster Festival in Dorset, of which Sir Neville Marriner is Patron.

Numerous composers have dedicated works for Morgan including, Alec Roth, Stephen McNeff, Simon Rowland-Jones, Simone Iannarelli, Paul Coles and Julio César Oliva.

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Jane Austen On Our Doorstep

Shaw House Newbury Tuesday 16th May 3.00pm

Gill Hornby

Jane Austen died in the summer of 1817. To mark this bicentenary, writer and journalist Gill Hornby discusses the short but extraordinarily productive life of one of England's best-loved authors: her work, her family, her Hampshire home – and in particular the people and places of West Berkshire which Jane Austen knew so very well.

Sponsored by The Englefield Charitable Trust



© Gavin Smith, Camera Press



Gill Hornby

Jane Austen was, famously, a daughter of Hampshire. It is less well-known that she had many Berkshire connections, too.

In this lecture, Gill Hornby talks about the Austens' many close friends in this area: the three daughters of the Rectory at Enborne, two of whom married Austens, one of whom was Jane's companion and best friend; the Fowles of the Kintbury Vicarage, who were all taught by Jane's Austen's father, and who grew up closely with the Austen clan; the nephew who was a vicar on the outskirts of Newbury; the niece who lived for a long time in Speen.

Gill also tells the story of the young curate who should have married Jane's sister – and the impact his death had on the young writer's life – and describes the many visits that Jane Austen made here, the people she knew and the inspiration this area had on her work.

Gill Hornby read History at Brasenose College, worked in BBC Current Affairs for ten years and since then has been a freelance journalist for various national newspapers, in particular *The Times*, *The Telegraph* and, currently, the *Daily Mail*.

She is the author of two novels. Her first, *The Hive*, was a *Sunday Times* best-seller and was sold to 14 countries; her second, *All Together Now*, came out in paperback last year. In 2006, she wrote a biography of Jane Austen, *The Girl With the Magic Pen*, for the children's market and has been doing further research into Austen's life ever since. Recently, she has been working on *Pride and Prejudice in Words and Music* with the composer Carl Davis: Gill adapted the novel and Carl his world-famous score; their work is performed at Newbury Spring Festival on 7 May (see page 27). Gill is now writing her third novel which centres around the life of Jane's sister, Cassandra Austen.

Gill Hornby lives in Kintbury (a Berkshire village that the Austen family visited on numerous occasions and which Jane Austen knew very well) with her husband, the writer Robert Harris, and their four children.

Tue 16th

Kathryn Tickell & The Side

Corn Exchange Newbury Tuesday 16th May 7.30pm

Kathryn Tickell & The Side

Kathryn Tickell	Northumbrian pipes, fiddle
Louisa Tuck	cello
Ruth Wall	Scottish harp
Amy Thatcher	accordion, clog dancing

Channelling their diverse musical experiences into a powerful new sound, The Side stays true to the spirit and essence of Kathryn Tickell's own Northumbrian folk tradition whilst unleashing the talent and creativity of each individual musician.

Evocative slow airs that could break your heart move seamlessly into life-affirming jigs and reels; Amy storms into a clog dance; Kathryn's dizzying rapid-fire piping contrasts with the richness of Louisa's cello and Ruth's sparkling harp playing melds it all together. A very special evening is always in store in the company of Kathryn Tickell and The Side.

Sponsored by The Eranda Foundation

As a traditional folk musician Kathryn Tickell does not set her programme in advance, preferring instead to have the flexibility to change the repertoire and order depending on the context of the performance, the acoustics of the venue, the response of the audience and how she feels on the day.

Her solo repertoire is drawn from the traditional tunes of Northumberland and the Borders and also includes contemporary tunes written within the broad confines of a living tradition. When Kathryn performs with The Side there are some pieces which form part of their core repertoire, so expect to hear the following.

New Minuet (Purcell arr. K. Tickell & The Side) Confluence (K. Tickell)

New Minuet in D minor, Z689, was written by English composer Henry Purcell (1659–95) and has been chosen to be paired with a melody taken from one of Kathryn's larger-scale compositions, Confluence, which was commissioned in 2008 for the joint forces of London Sinfonietta, Hungarian group Muzsikás, and the youth folk ensemble of the Sage Gateshead, Folkestra. The title refers to the imaginary junction where the river Rede (Northumberland) meets the Thames and the Danube.

Stonehaugh (K. Tickell)

Originally written by Kathryn to celebrate the opening of the new hall in the tiny little forestry village of Stonehaugh in Northumberland. At the opening ceremony, however, she was dismayed to see the timbers of the old hall stacked in a pile and visible from the windows of the new building. Having been brought up hearing various tales of the goings on in the old building (including her Great Uncle Wat's dance classes!) Kathryn felt compelled to slow down the happy little tune she had written and turn it into a farewell to the old as well as a welcome to the new.

The Nightingale / Molly on the Shore (Grainger) (Trad. Arr. K. Tickell & The Side)

This set of two tunes is a tribute to Percy Grainger (1882–1961): the first is his arrangement of a Danish folk song and the second is The Sides' version of one of Grainger's most popular works. We have performed a kind of reverse transformation on it; taking it back closer to how we imagined it might have been played when Grainger first discovered the tune as a traditional Irish reel.

The Return / East Meets West / The Monday Club (K. Tickell / A. Thatcher / K. Tickell)

The Return was written in hopeful anticipation of the eventual return to the North East of England of the Lindisfarne Gospels which is one of the most magnificent illuminated manuscripts of the early Middle Ages. It has survived for over one thousand years in almost perfect condition. Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflect a crucial period in England's history. Lindisfarne is also known as 'Holy Island' and is part of Northumberland. At low tide the island is accessible via a causeway, but at high tide it becomes an island again.

The middle tune of this set was composed by Amy and follows the rhythm of some traditional clog dancing steps which she combined in unexpected ways, making new, syncopated rhythms.

The 'Monday Men' are a group of men (including several of Kathryn's relatives) who meet on Sunday nights in the Grey Bull pub in the village of Wark on Tyne and discuss what good deeds they are going to do the following day. As they are all over retirement age they like to spend some of their spare time in doing jobs to benefit the

Kathryn Tickell & The Side

Corn Exchange Newbury Tuesday 16th May 7.30pm

village, such as keeping the paths free from snow, ice or fallen leaves. Of course a few pints may well be consumed over the course of the discussion!

©Kathryn Tickell

Kathryn Tickell

Kathryn Tickell is the world's foremost exponent of the Northumbrian pipes, a composer, performer and successful recording artist whose work is deeply rooted in the landscape and people of Northumbria.

Landscape, weather and the stories of the people that lived and worked in rural Northumberland were part of her childhood. Kathryn's personal evocation of this is heard through the traditional tunes and songs that she brings to audiences all over the world. She released her first album, *On Kielder Side*, at the age of 18 in 1984. Since then she has released 15 of her own albums to date and has also recorded and performed with Sting, The Chieftains, The Penguin Café Orchestra, Evelyn Glennie, Andy Sheppard and many others.

In 2013 Kathryn was named 'Musician of the Year' in the BBC Radio 2 Folk Awards. She was awarded the OBE in the Queen's Birthday Honours List in 2015. The OBE recognises her extraordinary career which began with her learning tunes from old shepherd friends and evolved to traverse genres from jazz and world music to large-scale orchestral works. Exploring and cultivating her bountiful native heritage of Northumberland have been a constant throughout.

Louisa Tuck

Louisa Tuck is Principal Cello, Oslo Filharmonien, and prior to that Section Leader Cello with the Royal Northern Sinfonia. She is a regular guest principal with many UK orchestras, including the John Wilson Orchestra and the CBSO. Louisa plays a Grancino Cello generously donated by a Norwegian donor.

Ruth Wall

Classically trained Scottish harpist Ruth Wall performs as a soloist and in some of the most exciting ensembles and bands (Goldfrapp, Fitkin) as well as working extensively with composers, orchestras, electronic and visual artists.

Amy Thatcher

Amy Thatcher is an accordionist and clog dancer who has worked with Kathryn on various projects including 'JigHop', a multi-genre spectacular commissioned for the 2012 Olympics celebrations. Amy is also a member of The Shee and The Monster Ceilidh Band.



© Mark Savage

Tue 16th

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An Evening with Alison Balsom

St Lawrence Church Hungerford Tuesday 16th May 7.30pm

An Evening with Alison Balsom

Alison Balsom	trumpet
Lucy Crowe	soprano
Becky Smith	trombone
Tom Poster	piano
Handel	<i>Tornami a vagheggiar</i>
Purcell	<i>Sweeter than Roses</i>
Britten	<i>The Ash Grove</i>
Britten	<i>Down by the Salley Gardens</i>
Irish Air (arr. Phyllis Tate)	<i>The Lark in the Clear Air</i>
Traditional old ballad from County Donegal (text by Padraic Colum 1881–1972)	<i>She mov'd thro the fair</i> (unaccompanied)
Newfoundland folk song (based on arr. by Carl Strommen)	<i>She's like the swallow</i>
Delibes	<i>Les filles de Cadix</i>
Enescu	<i>Legende</i>
Gershwin	<i>Someone to Watch over Me</i>

Interval

Brahms	Horn Trio in E flat major Op. 40 (transcribed Balsom) for trumpet, trombone and piano
--------	--

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Alison Balsom

© Jason Joyce



Alison Balsom was named Gramophone Artist of the Year 2013, is a three-time recipient of the Echo Klassik Award in Germany, and also three-time recipient at the Classic BRIT awards, two of which as Female Artist of the Year, and has received a Nordoff Robbins O2 Silver Clef Award.

She has performed with some of the greatest conductors and orchestras of our time including Pierre Boulez, Lorin Maazel, Sir Roger Norrington, l'Orchestre de Paris, Philharmonia, San Francisco Symphony, Philadelphia and London Philharmonic orchestras, and appeared as soloist at the Last Night of the BBC Proms in 2009. In addition, she regularly collaborates with many of the world's leading chamber ensembles including the Academy of Ancient Music, Il Pomo d'Oro and The English Concert.

In 2013 Alison conceived and then became creative producer and protagonist of the critically acclaimed production *Gabriel* at Shakespeare's Globe in London. She has recently given a TED talk entitled 'Music as a Healer' and a lecture at Somerville College, Oxford University on 'Women in the Arts'. Alison is a passionate

advocate of the importance of music education and is an ambassador for the BBC Ten Pieces project.

Alison is constantly exploring the boundaries of her instrument and has had numerous concertos written for her. She recently gave the world premiere of Guy Barker's 'Lanterne of Light' at the BBC Proms and also includes Bramwell Tovey's 'Songs of the Paradise Saloon' and Qigang-Chen's 'Joie Eternelle' amongst her repertoire.

Highlights of the 2016/17 season include residencies at Wigmore Hall and Cambridge Corn Exchange, concerto performances with the New York Philharmonic, City of Birmingham Symphony Orchestra and Orchestre National de Toulouse as well European tours with the Kammerorchester Basel, Zurich Chamber Orchestra and The Balsom Ensemble.

Alison was a BBC Radio 3 New Generation Artist, subsequently leading to regular performances with all of the BBC Orchestras. She studied at the Paris Conservatoire, and the Guildhall School of Music & Drama. She is now an honorary Fellow and visiting Professor at the Guildhall, and has received an honorary doctorate from Anglia Ruskin University and the University of Leicester. Alison teaches masterclasses worldwide, including at the Juilliard School and the Curtis Institute.

Alison has been recorded exclusively with EMI Classics (now Warner Classics) since 2001.

Tue 16th

An Evening with Alison Balsom

St Lawrence Church Hungeford Tuesday 16th May 7.30pm

Lucy Crowe

© Marco Borggreve



Born in Staffordshire, Lucy Crowe studied at the Royal Academy of Music. She has established herself as one of the leading lyric sopranos of her generation.

Her operatic roles include Adele (*Die Fledermaus*) and Servilia (*La Clemenza di Tito*) for the Metropolitan Opera, New York; Eurydice (Gluck's *Orphée et*

Eurydice), Adina (*l'Elisir d'Amore*), Susanna (*Le Nozze di Figaro*), Gilda (*Rigoletto*) and Belinda (*Dido and Aeneas*) for the Royal Opera House, Covent Garden; Gilda for the Deutsche Oper Berlin; Pamina (*Die Zauberflöte*), Rosina (*The Barber of Seville*), Dona Isabel (*The Indian Queen*), Poppea (*Agrippina*) and Drusilla (*The Coronation of Poppea*) for English National Opera; Merab (*Saul*), Micaëla (*Carmen*), *The Fairy Queen* and the title role in *The Cunning Little Vixen* for Glyndebourne Festival Opera; and Dorinda (*Orlando*) in Lille, Paris and for the Opera de Dijon. She made her US opera debut as Iole in Handel's *Hercules* for the Chicago Lyric Opera and has since sung the role for the Canadian Opera Company.

In concert Lucy has performed with many of the world's finest conductors and orchestras, including at the Aldeburgh Festival, the Edinburgh International Festival, the Mostly Mozart Festival in New York and at the Salzburg Festival. She is a regular recitalist at London's Wigmore Hall and made her US recital debut at Carnegie Hall in 2014.

Her recordings include Handel's *Il Pastor Fido* and a Handel and Vivaldi disc with La Nuova Musica under David Bates for Harmonia Mundi; a Lutoslawski disc with the BBC Symphony Orchestra under Edward Gardner, Handel's *Alceste* with Christian Curnyn and the Early Opera Company, and Eccles' *The Judgement of Paris*, all for Chandos; and a solo Handel disc – *Il Caro Sassone* – with Harry Bicket and the English Concert on Harmonia Mundi.

Lucy's 2016/17 plans include the title role in *Rodelinda* at the Teatro Real Madrid; Ismene (*Mitridate*) at the Royal Opera House; concerts with the Philadelphia Orchestra/Yannick Nézet-Séguin, the LSO/John Eliot Gardiner, the Czech Philharmonic/Jiří Bělohlávek, the Boston Symphony Orchestra/Nelsons; and the Accademia Santa Cecilia Orchestra/Pappano. Lucy will also make her Concertgebouw recital debut.

Lucy has recently been appointed a Fellow to the Royal Academy of Music.

Becky Smith



Becky is Principal Trombone of the English National Opera, and previously held the position of Principal Second Trombone of the BBC Scottish Symphony Orchestra.

Born in Cambridge in 1979, Becky studied the trombone with Christopher Mowat and euphonium

with John Clark at the Junior Guildhall School of Music & Drama from the age of 12. She was also a member of the National Youth Brass Band of Great Britain on euphonium and later trombone.

In 1998 Becky gained a scholarship for a place at the Royal Northern College of Music in Manchester, and whilst studying there won the 2002 Royal Over-Seas League Music Competition Brass Prize, the Leggett Award, Terence Nagle Award and the Harry Mortimer Award. During her time at the RNCM Becky was a founder member of the trombone quartet Bones Apart which, despite having four busy members, still works regularly around the UK and abroad.

Becky enjoys a freelance career performing with many of the UK's orchestras including the London Symphony Orchestra, Philharmonia, London Philharmonic Orchestra, City of London Sinfonia, Academy of St Martin-in-the-Fields, Royal Opera House and all the BBC Orchestras.

Tom Poster



Tom Poster is internationally recognised as a pianist of outstanding artistry and versatility, equally in demand as soloist and chamber musician. He features regularly on BBC radio and television and has made multiple appearances at the BBC Proms. Highlights of the 2016/17 season include two appearances at

Wigmore Hall, curating and performing four concerts of French chamber music for BBC Radio 3 at the Roman River Festival, and a major residency at Wilton's Music Hall as both pianist and composer.

Tom is also performing at the Festival on 17 May with the Aronowitz Ensemble. Please see page 110 for his full biography.

Young Artists Lunchtime Recital 5

Leo Popplewell cello
Mikey Pandya piano

Sibelius *Malinconia*, Op. 20
Fauré Cello Sonata No. 2 in G minor, Op. 117
Britten Cello Suite No. 1, Op. 72

The Young Artists Lunchtime Recital Series is sponsored by The Headley Trust

JEAN SIBELIUS (1865–1957)

Malinconia, Opus 20

The death from typhoid fever in February 1900 of his youngest daughter Kirsti affected Sibelius profoundly. It was in the aftermath of this personal tragedy that he composed *Malinconia* for cello and piano, employing a title inspired by a painting by Magnus Enckell. Sibelius claimed that the music was completed within just three hours, and in time for its first performance on 12 March 1900.

© Terry Barfoot

GABRIEL FAURÉ (1845–1924)

Cello Sonata No. 2 in G minor, Opus 117

Allegro

Andante

Allegro vivo

Fauré composed his Second Cello Sonata in 1921, towards the end of his illustrious career. The music is both ardent and noble, possessing abundant energy and richness of invention. The slow movement exudes solemnity, as befits the fact that it was originally intended as a *Chant funéraire* for the centenary of Napoleon's death. The finale goes to the opposite extreme, since it is fast, dramatic and exuberant.

© Terry Barfoot

BENJAMIN BRITTEN (1913–76)

Cello Suite No. 1, Opus 72

Britten had just completed his church parable *Curlew River* in the summer of 1965 when he turned to his next project, a solo suite for the eminent Russian cellist Mstislav Rostropovich. The music is written in one continuous sweep of 25 minutes, using a ritornello theme – entitled *Canto* – to link the various sections and provide the outer framework. Within this plan there are six contrasted sections: *Fuga*, *Lamento*, *Serenata* (pizzicato), *Marcia*, *Bordone* and *Moto perpetuo*. On receiving the score Rostropovich wrote to Britten: 'You have again produced a masterpiece. The greatest thanks for making me so happy!'

© Terry Barfoot

Leo Popplewell



© Tom Porteous

Leo Popplewell's mother, cellist Clare Finzi, first introduced him to the instrument at the age of six and he regards his great aunt, Jacqueline du Pré, as one of the biggest influences on his musicianship.

Leo was lead cellist with the National Youth Orchestra in 2013 and his

talent has seen him emerge as a major soloist and recitalist, with a particular interest and commitment in bringing new music to life.

He is currently studying music at Clare College, Cambridge, where he is past president of Clare College Music Society and performs with fellow students in the Farrer Trio.

Mikey Pandya



Mikey Pandya is a London-based pianist, currently studying at the Royal Academy of Music. An alumnus of Queen's College, Oxford, he specialises in song accompaniment and chamber music.

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Carmen film

Corn Exchange Newbury Wednesday 17th May 7.30pm

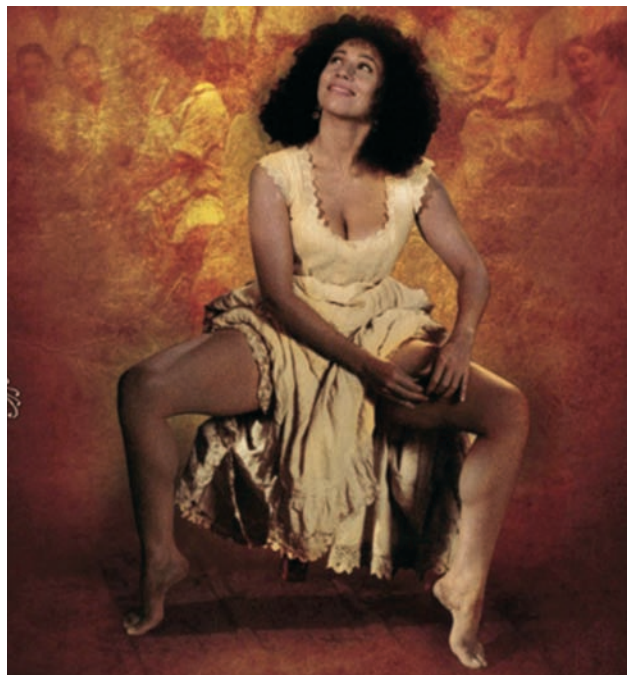
Carmen

Based on Bizet's opera, the award-winning 1984 film *Carmen* was directed by Francesco Rosi and stars Julia Migenes in the title role opposite Don José, played by Plácido Domingo. After receiving many nominations for a variety of prestigious awards, the film won a Grammy Award in 1985 for Best Opera Recording for its soundtrack.

When Georges Bizet's (1838–75) *Carmen* premiered in Paris in 1875 its breaking with conventions shocked its audience. Bizet died three months later, unaware that his four act opéra comique would eventually be one of the most popular and frequently performed operas of all time, with *Habanera* and the *Toreador Song* among the best-known of all operatic arias.


Bizet's masterpiece has been recorded numerous times, and the story has been the subject of many stage and screen adaptations, with this 1984 film version, set in 1875 and filmed on location in Andalusia, being one of the most critically acclaimed as the great opera movie it is.

The story is of the gamine Carmen (Julia Migenes) who attracts Don José (Plácido Domingo) with her sexuality. Representing everything he tries to repress, she drives José crazy with desire and he deserts the Army. But having lost the respectability that meant everything to him, he believes she owes him lifelong devotion, while Carmen mistakenly thinks she can take him as her lover on her own terms.





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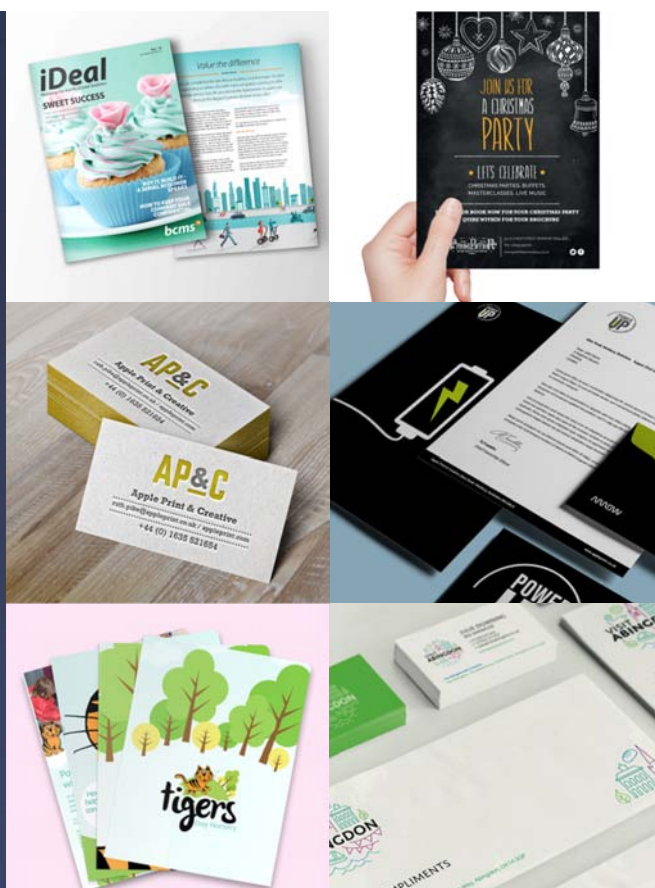
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Wed 17th

Aronowitz Ensemble

St George's Church Wash Common Wednesday 17th May 7.30pm

Aronowitz Ensemble

Magnus Johnston	violin
Tom Hankey	viola
Christian Elliott	cello
Stacey Watton	double bass
Tom Poster	piano

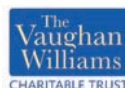
Schubert	String Trio movement in B flat major, D471
Vaughan Williams	Piano Quintet in C minor

Interval

Schubert Piano Quintet in A major, D667, *The Trout*

For this performance the renowned Aronowitz Ensemble brings together three of its outstanding young international artists, who are delighted to be joined this evening by guest artists Christian Elliott and Stacey Watton.

Sponsored by Vaughan Williams Charitable Trust and Weatherby Holdings



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FRANZ SCHUBERT (1797–1828)

String Trio movement in B flat major, D471

In his short life of just 31 years, Schubert created one of the richest and most substantial collections of masterpieces in the entire history of Western music. He inherited the great Viennese classical style from Haydn, Mozart and Beethoven, in his last years especially touching it with his own unique genius to move towards the establishment of a romantic musical idiom. Throughout his life Schubert lived in Vienna, where he remained a virtually unknown figure, overshadowed by the great Beethoven.

In September 1816 Schubert began composing a String Trio in B flat major, completing the initial *Allegro* but leaving the work aside with the succeeding *Andante* scarcely begun.

The larger proportion of Schubert's chamber music was conceived for domestic performance, without a formal audience. It is possibly a reflection of such informality that he left so many compositions incomplete, and this surviving *Allegro* movement for string trio is a case in point. It is, however, a splendid example of his unique genius, with a wistful vein of lyricism that is wholly without pretention.

© Terry Barfoot

RALPH VAUGHAN WILLIAMS (1872–1958)

Piano Quintet in C minor

Allegro con fuoco

Andante

Fantasia, quasi variazioni

In a long and distinguished career, Vaughan Williams composed music notable for its power, nobility and expressive range, capturing the very essence of 'Englishness'. However, it was only as he neared the age of 40 that he began composing the masterworks on which his reputation truly rests, such as the *Sea Symphony* and the *Fantasia on a Theme of Thomas Tallis*, both premiered in 1910.

What, then, of the music from his earlier years? Vaughan Williams destroyed much that he composed as a young man, but some manuscripts were stored away and, following his death in 1958, his widow Ursula donated them to the British Library. Only recently has evaluation of these compositions been possible, and among them there is no finer example than the Piano Quintet, which was composed in 1903 for the same instrumental combination as Schubert's *Trout Quintet*.

Vaughan Williams is a composer of strong and individual personality, but much of this music sounds rather more like Brahms. Of some 30 minutes' duration, the Quintet is a work of substance, beginning with a first movement whose passionate nature is captured in the title *Allegro con fuoco*. After a full treatment of the lyrical theme that is introduced by the viola, an emphatic unison statement makes a strong impression and serves as a unifying motto throughout the composition.

The melodic contour of the expressive *Andante* is more characteristic and has links, moreover, with one of the

composer's finest songs, *Silent Noon*, which was composed at this time. Marked to be played 'tenderly', there are also some particularly expressive passages for the piano. The more agitated central section achieves contrast, before the movement closes quietly with muted strings.

The finale is a set of five well-characterised variations on a theme first heard on unison strings, which relates closely to the motto. The solo piano responds and the variations continue with strongly projected contrasts of tempo and mood, until resolving in a beautiful epilogue.

Following a successful first performance in 1905, the Piano Quintet helped establish Vaughan Williams' reputation, but he chose to withdraw it in 1918. He did not entirely dismiss the music, however, since in his Violin Sonata, composed as late as 1954, he reworked material from the *Fantasia* finale.

© Terry Barfoot

FRANZ SCHUBERT (1797–1828)

Piano Quintet in A major, D667, *The Trout*

Allegro vivace

Andante

Scherzo: Presto

Tema con variazioni: Andantino

Finale: Allegro giusto

The exact date of this famous composition is not known, although its provenance could hardly be more clear. Schubert had composed his charming song *Die Forelle* (*The Trout*) in 1817, and it seems likely that the idea for using its tune within a larger chamber composition came from a musician friend and patron, the cellist Sylvester Paumgartner, with whom Schubert spent the summer of 1819 at Steyr in the mountains of Upper Austria.

When he wrote the Quintet, Schubert was inexperienced in chamber music combining strings and piano, and he departed from the traditional classical formula by adopting five movements instead of the usual four. He also enriched his ensemble by the addition of a double bass instead of the second violin of the string quartet. The latter decision may have resulted from a fondness for Mozart's entertaining divertimenti and dances.

The first movement immediately sets the tone of spontaneous invention that pervades the entire composition, resulting perhaps from the surroundings in which it was composed. To his brother, Schubert wrote: 'The countryside around Steyr is unimaginably lovely.' The opening gesture contains the two contrasting elements which prove to be the springboard for the first movement's material: the piano flourish and the softer response of the strings.

The second movement *Andante* begins in more tranquil vein, but as the music develops so the treatment becomes increasingly decorative. The *Scherzo*, more than any other movement, emphasises the contrasts between the piano and the strings. Above all this is a tour de force of rhythmic inventiveness, while the central trio anticipates the mood of the variations which comprise the next movement.

The theme on which the variations are formed is a simplified version of the original song: 'In a bright stream the capricious trout darted like an arrow in joyous haste.' The triplets which had been so important a part of the song accompaniment increasingly emerge in their own right, until they become the means of energising the final *Allegretto*. Meanwhile, the first three variations engage the treble register, whereas the fourth moves turbulently into the minor key (D minor). Then the finale confirms the joyful mood which has been central to the whole process, driving on to an exuberant conclusion.

© Terry Barfoot

Magnus Johnston



© Susie Ahlburg

Magnus Johnston began his musical education as a chorister of the Choir of King's College, Cambridge, with which he toured internationally. He won a scholarship to Chetham's School of Music in Manchester where he studied with professor Wen Zhou Li, and then gained a scholarship to the RNCM where he studied with Dr Christopher Rowland.

Magnus was a founding member of the Johnston (now Elias) Quartet, with which he played for five years, leading the quartet to win second prize in the London String Quartet Competition and a special prize for its performance of Dutilleux's *Ainsi La Nuit*. Currently both first violin of the Navarra Quartet and violinist to the Aronowitz Ensemble, of which he is a founder member, he travels, performs and records extensively, in many major European venues and further abroad.

Magnus plays a Hieronymus II Amati violin. He regularly raises substantial funds for the Brain Rehabilitation Trust.

Aronowitz Ensemble

St George's Church Wash Common Wednesday 17th May 7.30pm

Tom Hankey



Tom Hankey studied the violin with David Takeno, Krzysztof Smietana, Levon Chilingirian and Yossi Zivoni. He studied at the Purcell School, the Junior Department of the Guildhall School of Music & Drama, and the Royal College of Music.

Tom is violinist and violist with the Aronowitz

Ensemble. He was a founding member of Ensemble Na Mara, a piano quartet/string trio which won the 2006 Royal Over-Seas League Ensemble Prize, a Tunnell Trust Award and a Kirckman Concert Society Prize.

Tom is committed to contemporary music and has given frequent first performances. As a soloist he has given recitals and concerto performances including Beethoven Triple, Prokofiev 1, Mendelssohn, Bruch, Mozart, Bach, Vivaldi and McCabe.

Christian Elliott



Christian Elliott began his musical studies with his father, guitarist Garry Elliott, at the age of nine.

Christian enjoys a varied career as chamber musician, orchestral musician, and soloist. He joined the Zehetmair Quartet in March 2014, which performs string quartets written as late as the mid-20th century from memory.

Resident in Edinburgh, Christian is a founding member of the Raeburn Quartet which performs on classical period instruments. He is also a frequent guest member of existing chamber groups, such as the Aronowitz, Hebrides and Mercury Ensembles. He was formerly a member of McGill University's Lloyd Carr-Harris String Quartet awarded the Grand Prize at the Fischhoff International Chamber Music Competition. He has played as guest principal with the BBC Philharmonic Orchestra, the Welsh National Opera Orchestra, the RSNQ, and the Royal Northern Sinfonia, and frequently plays with the Scottish Chamber Orchestra and the Halle Orchestra.

Also a composer, Christian premiered his own string sextet composition at Wigmore Hall in July 2012.

Stacey Watton



© Benjamin Ealovega

Stacey Watton made his concerto debut on the bass at the age of 13 and on the piano at 17. He won the Eugene Cruft Prize for the Double Bass at the Guildhall School of Music and Drama, where he studied as a scholar and later became a professor.

He is Principal Double Bass with the London Chamber Orchestra, the

London Mozart Players, the Orchestra of the Swan, Primavera Chamber Orchestra, Chamber Domaine, the English Soloist's Ensemble, the National Symphony and the Johann Strauss Gala Orchestras. He is also a Principal Bass for Sir Andrew Lloyd Webber, and has appeared as a guest principal with larger groups such as the Royal Concertgebouw, the Royal and London Philharmonics, the Hallé, the BBC Concert Orchestra, the Royal Scottish National Orchestra and the BBC National Orchestra of Wales.

Stacey's career as a soloist has seen him perform numerous concertos in prestigious venues throughout the world and he is one of the few bassists in England to make regular concerto appearances. In addition, he is Principal Bass, Principal Conductor, Managing and Artistic Director and Founder of the Esprit Ensemble Ltd. His recording company and session orchestra, 'First Take Music', regularly record for commercial sessions at Abbey Road Studios in London.

Having had a tremendously busy career as musician, Stacey embarked on a career as a conductor making his major London debut conducting Sir Andrew Lloyd Webber's Phantom sequel *Love Never Dies*.

Tom Poster



Tom Poster is internationally recognised as a pianist of outstanding artistry and versatility, equally in demand as soloist and chamber musician across an unusually extensive repertoire.

Since his London concerto debut at the age of 13, he has appeared in a wide-ranging concerto repertoire of over 40 major works and performed as soloist with some of the world's greatest

Aronowitz Ensemble

St George's Church Wash Common Wednesday 17th May 7.30pm

orchestras. Two major new concertos have recently been written for him: David Knotts' *Laments and Lullabies*, premiered in 2015; and Martin Suckling's Piano Concerto, premiered in October 2016.

Tom features regularly on BBC radio and television and has made multiple appearances at the BBC Proms. Highlights of the 2016/17 season include two appearances at Wigmore Hall, curating and performing four concerts of French chamber music for BBC Radio 3 at the Roman River Festival, and a major residency at Wilton's Music Hall as both pianist and composer.

As well as recordings with the Aronowitz Ensemble, amongst many others Tom has recorded solo discs (*Light and Shadows* and *In Dance and Song*) and a duo album with Alison Balsom. He features as soloist on film and television soundtracks, including the Golden Globe-winning score for *The Theory of Everything*.

Tom studied at the Guildhall School of Music & Drama, and at King's College, Cambridge. He won First Prize at the Scottish International Piano Competition 2007, and the keyboard sections of the Royal Over-Seas League and BBC Young Musician of the Year Competitions in 2000.

As a composer, Tom's recent commissions include *Turn to the Watery World!* for Alison Balsom; *The Thoughts of Dr May*, co-composed with Alison Balsom and inspired by Queen guitarist Brian May; and *The Depraved Appetite of Tarrare the Freak*, a chamber opera which had a three-week run at Wilton's Music Hall in February 2017. A lifelong devotee of the Great American Songbook, Tom's arrangements of Gershwin, Cole Porter and others have been extensively performed and recorded.

Aronowitz Ensemble

The Aronowitz Ensemble was formed out of the desire of seven outstanding international artists to explore and perform chamber music together in the highly adaptable combination of string sextet and piano, and has now been established for over ten years. Since its sell-out debut at St John's Smith Square in 2004, the Ensemble has played across the UK and beyond, covering a vast range of repertoire – familiar, neglected and new.

Since joining the BBC's New Generation Artists scheme in 2006, the Aronowitz Ensemble has featured extensively on BBC Radio 3, in addition to numerous studio recordings and broadcasts of their performances. The Ensemble made its BBC Proms debut in 2008 and has since returned for further performances at the Proms.

Engagements have included concerts at Wigmore Hall, Kings Place, St George's Bristol, Queen's University Belfast, and the Cambridge, Chichester, Gregynog, Dart,

Newbury and Tetbury Festivals. The Ensemble gave the inaugural Aldeburgh Residencies tour in 2006, contributed five concerts as ensemble-in-residence at the Two Moors Festival and curated a series of performances at the Festival dei Due Mondi in Spoleto, Italy. In addition, they have played in Germany and at the Bodensee Chamber Music Festival in Switzerland; in 2011 they made their debut at the Concertgebouw, Amsterdam.

Several composers have written works for the Aronowitz Ensemble in its full septet formation. Gwilym Simcock's *Contours* and Huw Watkins' *Sad Steps*, both commissioned by the BBC, were premiered at the City of London Festival and BBC Proms respectively, while a new work by Martin Suckling, funded by the Royal Philharmonic Society, received its first performance at Wigmore Hall in 2010.

In addition to its wide repertoire of chamber works for strings and piano, the Aronowitz Ensemble enjoys collaborations with artists such as Alison Balsom, Gerald Finley, Matthew Hunt, Andrew Kennedy, Gwilym Simcock, Ailish Tynan and Elizabeth Watts. The Ensemble has also performed its own arrangements of lighter works by Gershwin, Weill and Katie Melua in cabaret performances for the Aldeburgh and City of London Festivals. They have recorded two CDs on the Sonimage label: the first, *Climbing the Skies*, with music by Elgar, Vaughan Williams and Huw Watkins; the second, of music by Dvorak, Mendelssohn and Martin Suckling.

The Aronowitz Ensemble was awarded a Special Ensemble Scholarship from the Borletti-Buitoni Trust, providing support and financial assistance towards a number of projects including their series *One to Seven* and their second recording, on the Sonimage label.



© Sussie Ahlburg

Wed 17th



Springtime Menu

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valley

Ballet Central

Corn Exchange Newbury Thursday 18th May 7.30pm

Ballet Central

Newbury Spring Festival favourite Ballet Central returns under the auspices of its new artistic director Christopher Marney. The company's young and dynamic dancers on the cusp of their professional careers showcase newly-commissioned works and celebrated masterpieces.

This year's repertoire features work by Sir Matthew Bourne, *Indigo Children* by Royal Ballet artist in residence Liam Scarlett, and a new version of the ballroom scene from *Romeo & Juliet* by former English National Ballet's Jenna Lee. It also includes a specially created work by Christopher Bruce, as well as excerpts from Petipa's *La Bayadere* and *The Nutcracker*.

In addition, the tour features a scene from *Dracula*, choreographed by Michael Pink from the original production directed by Christopher Gable in 1996.

This family-friendly show is ideal for dance enthusiasts as well as those new to ballet, presenting a marvellous opportunity to see these highly talented dancers at the peak of their training as they launch their professional careers.

Sponsored by Maggie Dan-Lersten and Heini Wathen

Ballet Central



© Bill Cooper

Ballet Central has been Central School of Ballet's touring company for more than 30 years. The tour is a regular fixture on the UK's touring calendar and the performances are much anticipated throughout the UK. The company is comprised of the school's final year students as part of their BA (Hons) Degree course. Central School of Ballet is the only classical vocational school to offer an Honours Degree and pre-professional touring experience on such a scale. It has been a springboard for hundreds of dancers into the dance profession.

Each year Ballet Central works with a mixture of highly acclaimed and emerging choreographers on newly commissioned works and much-loved revivals. As well as the choreographers for this year's production, other recent choreographers have included: Richard Alston, David Bintley, Jonzi D, Matthew Hart, Christopher Hampson, David Nixon and Darshan Singh Bhuller.

Christopher Marney

Christopher Marney is Ballet Central's new Artistic Director.

In London's West End, he has choreographed *McQueen The Play*, *Tell Me on a Sunday* and *Hotel Folies*, and he was the Associate Choreographer for Matthew Bourne's *New Adventures*. For Ballet Black he has created *War Letters*, *Two of a Kind*, *Dogs Don't Do Ballet* and recently Gershwin's *Rhapsody in Blue* pas de deux accompanied by the London Philharmonia. He created *Carnival of the Animals* and *Sommeil* for Images of Dance, *Carousel Dances*, anon., *Scenes from a Wedding* and *Duologue* for Ballet Central. Other commissions include English National Ballet's Emerging Dancer competition, Regensburg Opera House and the Edinburgh Festival.

Chris was named associate artist of the UK Foundation for Dance in 2009 and is a patron of the Chelmsford Ballet. In 2014, he received his Masters degree in Choreography from Central School of Ballet where he also trained as a dancer under the direction of Christopher Gable.

As a dancer, Chris Marney has worked for Balletboyz, Gothenburg Ballet, Ballet Biarritz, Bern Ballet, Michael Clark Company, Ivan Putrov's Men in Motion, Will Tuckett (ROH2) and Matthew Bourne's *New Adventures* where he has danced many principal roles.

The Critics Circle National Dance Awards nominated him for Outstanding Performance in Modern Dance two years running; in addition he was included in Dance Europe's Outstanding Male Dancer 2013 list.

Thu 18th

Alec Dankworth's World Spirit

Arlington Arts Centre Snelsmore Common Thursday 18th May 7.30pm

Alec Dankworth's World Spirit

Alec Dankworth	bass guitar
Emily Dankworth	vocals
Branden Allen	saxophone
Paul Clarvis	drums, percussion

A welcome return by Festival favourite Alec Dankworth, the award-winning jazz bassist and composer known for his energetic stage presence and versatility of style whose early musical influences came from his parents, Cleo Laine and John Dankworth.

Formed out of Alec's love of music from the Iberian peninsula, World Spirit, in which Alec is joined by daughter Emily Dankworth, crosses the Straights of Gibraltar to explore melodies from Africa, South America and other continents. Expect tunes by Duke Ellington, Bela Flek, Antonio-Carlos Jobim, Abdullah Ibrahim and W.C. Handy, originating from Ireland, Venezuela, Bulgaria, South Africa, Mali and Brazil, for a fantastic evening of global song and improvisation.

Sponsored by The Gamlen Charitable Trust

Alec Dankworth

Alec Dankworth has worked with artists as diverse as Stephane Grappelli, Abdullah Ibrahim and Van Morrison. After studying at Berklee College of Music, Alec became a member of various groups, notably Clark Tracey, Julian Joseph and Nigel Kennedy. During a period of residency in New York he played with the Duke Ellington Orchestra and joined the Dave Brubeck Quartet. As well as running his own bands, he is a member of Ginger Baker's Jazz Confusion.

Emily Dankworth

Emily Dankworth's voice is forged from the DNA of jazz royalty – she has a few musicians in her family tree!

She has sung in choirs all her life, and in 2011 studied Jazz Vocals at the Guildhall School of Music. She now sings in the a capella group Vive, and has performed in the UK and Europe. She also sings with Alec Dankworth's Spanish Accents, and works with her own group.

Branden Allen

Branden Allen moved to the UK from his native Australia in 2000 and since then has firmly established himself on the UK jazz scene. His technical brilliance, originality of ideas and masterful control of his instrument have ensured him a place amongst the top players in this country. He has worked with Eric Clapton, Jools Holland, Paloma Faith, Soweto Kinch, Guy Barker and Claire Martin to name a few. He hosts the Late Show at Ronnie Scott's every Wednesday with his quartet, and is founder and director of the Highgate Jazz With Soul Festival.

Paul Clarvis

Paul Clarvis brings his unique style to all musical genres, playing drums and percussion instruments from all over the world. He has worked with musicians ranging from Mick Jagger, Nina Simone, Steve Swallow, Harrison Birtwhistle and John Dankworth to Paul McCartney, Mark Anthony Turnage and Michel Legrand. He juggles his career as a session musician, leading and working with live groups, including Orquestra Mahatma, and teaching.



Young Artists Lunchtime Recital 6

Sean Shibe	guitar
Dowland	Praeludium, Forlorn Hope Fancye, Fantasia 1A
Bach	Lute Suite No. 4 in E, BWV1006a
Villa-Lobos	Preludes, W419 Nos. 2, 3 and 4 (1940)

The Young Artists Lunchtime Recital Series is sponsored by The Headley Trust

JOHN DOWLAND (1563–1626)

Praeludium

Forlorn Hope Fancye

Fantasia 1A

Sean opens his recital with works by John Dowland, one of the greatest English renaissance composers. Those selected provide examples from either end of the extreme range of his harmonic language: Forlorn Hope Fancye holds some of the richest harmonic language that the guitar can muster and is almost post-romantic in its pure chromaticism; the Fantasia that follows is gentler and sweetly lyrical.

During the 20th century the classical guitar enjoyed huge popularity, largely through Andres Segovia, a virtuoso Spanish guitarist from Linares, Spain, and later through the English/Australian guitarists Julian Bream and John Williams. Julian Bream commissioned a number of significant new works including pieces by Walton, Britten and Lennox Berkeley.

© Luke Bell

JOHANN SEBASTIAN BACH (1685–1750)

Lute Suite No. 4 in E, BWV1006a

Preludio

Loure

Gavotte en Rondeau

Menuets (I and II)

Bourrée

Gigue

Johann Sebastian Bach's reputation is unparalleled. Composing over 1,000 known works for different instruments and ensembles, such as the iconic Brandenburg Concertos, Goldberg Variations and Cello Suites, his music is known for its technical demand and beauty of musical line.

Bach's Partita No. 3 1006a has caused much controversy amongst musicologists as to which instrument the works were actually written for. In its original form the Partita was a work for solo violin and was the last in the set of Six Sonatas and Partitas written by Bach. It was then transcribed by the composer and re-catalogued; however

it is unclear as to what instrument this transcription was for. It is the opinion of lute specialists and scholars that the works were actually composed for the keyboard, whereas organist Wilhelm Tappert claimed in 1900 that the Partita was originally written for the lute.

In its current form, the arrangement of Bach's Partita No. 3 1006a performed on the guitar reveals new characteristics and tonal colours, substantially different from those that can be heard on other instruments.

© Ollie Haines

HECTOR VILLA-LOBOS (1887–1959)

Preludes, W419 Nos. 2, 3 and 4 (1940)

Andantino

Andante

Lento

Hector Villa-Lobos was a prolific Brazilian composer; during his career he wrote over 2,000 works for instrumental, chamber ensemble and orchestra. He underwent very little training in his formative years and learnt much of his musical knowledge through music evenings hosted by his father. He later went on to study formally at the National Institute of Music in Rio de Janeiro.

Many of Villa-Lobos' works were commissioned by Andres Segovia. Influenced by Brazilian folk music and traditional European classical music, it can be said that many of his works were a reflection of the socio-economic changes that were occurring in Brazil at the time. In this set of preludes, each depicts a distinctive atmosphere portraying the different elements of the Brazilian samba and European style.

© Ollie Haines

Sean Shibe

Corn Exchange Newbury Friday 19th May 12.30pm

Sean Shibe



© Kaupo Kikkas

Born in Edinburgh in 1992, Sean studied at the Royal Conservatoire of Scotland, and currently with Paolo Pegoraro. In 2012 he became the only solo guitarist selected for the BBC Radio 3 New Generation Artists scheme and to receive a Borletti-Buitoni Trust Fellowship.

As a soloist Sean has appeared with the Scottish Chamber, BBC Symphony, BBC Scottish and BBC National Orchestra of Wales. Highlights over the last year have included recitals at Wigmore Hall, the Heidelberger-Fruhling, Festspiele Mecklenburg-Vorpommern, Bath International and Aldeburgh Festivals.

Sean also returned to the Marlboro Summer Music Festival & Academy in the USA, recorded solo works by Sir Peter Maxwell Davies for Linn Records and was the featured cover disc for *BBC Music Magazine*. He was selected by Young Classical Artists Trust (YCAT) in 2015.

Future engagements include recitals at Wigmore Hall, the East Neuk Festival, Three Palaces Festival in Malta and Saffron Hall. He also records a CD of English Music for Delphian Records.

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Bollywood Brass Band

Corn Exchange Newbury Friday 19th May 7.30pm

Rahmania: the music of A.R. Rahman

Jas Daffu	dhol	Steve Pretty	trumpet
Rav Neiyar	tabla and dhol	Dave Jago	trombone
Philippe d'Amonville	drumkit	Tom Marriott	trombone
Nick Cattermole	surdo, percussion, samples, flute	Jeff Miller	sousaphone
Sarha Moore	soprano sax	Mark Allan	video projections
Kay Charlton	trumpet and flugelhorn		

Rahmania! Bollywood Brass Band plays massive hits by Oscar-winning Indian film composer A.R. Rahman, with Bollywood film projections.

Bollywood Brass Band is the UK's pioneering Indian-style big band: six hot horns and four funky drummers blend the hottest Hindi film hits with riotous Indian wedding music and Punjabi beats to offer a uniquely 'London' take on the world's most popular music

Playing great tunes and compulsively danceable rhythms – and wielding saxophones, tabla, dhol drums and a colossal sousaphone – this is one of the most colourful, joyful and exhilarating acts around.

Sponsored by Greenham Common Trust



Bollywood Brass Band



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

This special concert celebrates the great Indian composer A.R. Rahman, who has revolutionised film music in India over the last 25 years, and who turns 50 in 2017. Rahman came to worldwide fame with his Oscar-winning soundtrack to *Slumdog Millionaire*, featuring the massive hit *Jai Ho*. Rahman has been compared to John Williams, Ennio Morricone – and Michael Jackson.

Bollywood Brass Band devoted a complete album to the works of A.R. Rahman and has since added more of his compositions to their repertoire.

The band started as a collaboration with the Shyam Brass Band from Jabalpur, India. The Bollywood Brass Band style is a London masala of film melodies and Bhangra

beats, with flavours from jazz and world music; a key ingredient is dhol drummers, playing Bhangra rhythms from the Punjab.

The last 20 years have seen Bollywood fever sweeping the world, and taken the band to festivals, venues and weddings across Europe, Australia, Canada, India, South Africa and Oman.

This interest in Bollywood has also led to a rapidly growing education programme, with projects in the UK and Norway, and the release of a series of books on playing brass and wind in Bollywood style, written by Kay Charlton of the band.

The band has released five acclaimed CDs: *Carnatic Connection* (with Jyotsna Srikanth); *Chaiyya* (with Razaqat Ali Khan); *Movie Masala*; *Rahmania – the music of A.R. Rahman*; *The Bollywood Brass Band*.



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Monteverdi Vespers of 1610

Holy Cross Church Ramsbury Friday 19th May 7.30pm

Armonico Consort

Christopher Monks director
The Cecilia Consort

Monteverdi Vespers of 1610

A towering masterpiece of the early Baroque and one of the greatest pillars of music history, Monteverdi's Vespers of 1610 was written for the special acoustic of St Mark's, Venice, and offers a stunning array of brilliant instrumental writing, opulent choruses and moving arias.

This performance forms part of Armonico Consort's tour of the Vespers for the 450th Anniversary of Monteverdi's birth.

Sponsored by Harbrook Farm and Ramsbury Estates
Supported by The Friends of Newbury Spring Festival



CLAUDIO MONTEVERDI (1567–1643) Vespers of 1610

The evening service of Vespers dates back to the earliest days of the Divine Office of the Roman Church. In churches, it traditionally began with the versicle and response *Deus in Adjutorium*, followed by five psalms, each preceded and followed by an antiphon. As well as readings and prayers, the service would also include a hymn and singing of the *Magnificat*. Polyphonic settings of the psalms and *Magnificat* were common from medieval times, and in princely chapels or on solemn feast days these settings could be quite elaborate. (The antiphons would normally have been sung to plainsong.)

In 1610, Monteverdi was 43 and working under difficult conditions as a composer of theatrical and secular music at the Court of the Duke of Mantua. He had published no liturgical music since his teens, but it seems likely that with the recent death of his wife and his own ill-health he was anxious to obtain the security of a church appointment. The collection of pieces from which the work now known as the *Monteverdi Vespers* is drawn, was published in Venice in that year and may have helped him to secure the post of '*maestro di cappella*' at St Mark's, Venice, when the incumbent, Giovanni Gabrieli, died in 1612. It also contains the Mass '*In illo tempore*', which seems to have been composed with the aim of securing the patronage of Pope Paul VI (to whom the collection as a whole was dedicated) and two *Magnificats*, clearly to be regarded as alternatives to one another.

There has been considerable controversy over whether the Vespers music in the collection was intended to be sung as a single work and, if so, in what order. The original title page, referring (in addition to the Mass and the music for the Vespers of the Blessed Virgin) to other 'sacred concerti suitable for the chapels or private apartments of Princes' does not clarify the matter. The non-liturgical '*sacred concerti*' are *Nigra sum* (solo), *Pulchra es* (duet), *Duo Seraphim* (trio), *Audi coelum* (duet plus chorus) and *Sonata sopra Santa Maria* (single voice

line plus instruments). The majority of expert opinion favours these items being performed in the order in which they appear in the original printed collection, i.e. one between each of the choral vesper psalm settings and the sonata preceding *Ave maris stella*. This is on the grounds that they were intended as substitutes for the plainsong antiphons that would otherwise have been necessary in a liturgical context. It is a solution which works well in performance, providing variety and contrast, though it does involve one or two rather awkward key sequences (e.g. between *Audi coelum* and *Lauda, Jerusalem*).

The other main difficulty with the Vespers is which instrumentation to use and what division between solo and tutti. The original edition, printed long before the age of the modern 'full score', gives a fair amount of guidance but is far from conclusive. Though written with small professional forces in mind, probably with one player to a part and soloists drawn from the choir, it is known that festival performances in St Mark's, Venice, were spectacular and made full use of the spatial effects that could be obtained by distributing the performers around the building. If, as is thought by some, Monteverdi used the Vespers as his test piece prior to appointment at St Mark's, then some 50 or so performers could have been involved.

In the 1610 publication, Monteverdi employs all the styles of church music and technical devices known in his day – traditional polyphony, the new monodic style developed mainly in secular music, divided choirs and echo effects, exploitation of instrumental tone colour, '*falso bordone*' or the chanting of psalms. Binding the whole together is the inventive use of the appropriate plainsong psalm-tone as cantus firmus in each of the five psalms and in the *Magnificat*.

© Armonico Consort

Monteverdi Vespers of 1610

Holy Cross Church Ramsbury Friday 19th May 7.30pm

Christopher Monks



© Simon Jay Price

A dynamic and innovative conductor and keyboard player, Christopher Monks is the founder and Artistic Director of Armonico Consort. In addition to work for the group, he has conducted ensembles including the Royal Philharmonic Orchestra, the Philharmonia and the European Union Chamber Orchestra.

Christopher has appeared at many of the major concert halls in the UK, including the Royal Albert Hall, the Barbican, Wigmore Hall and Cadogan Hall in London, Bridgewater Hall in Manchester, the Symphony Hall in Birmingham, St David's Hall in Cardiff and the RSC in Stratford-upon-Avon. He has also worked extensively abroad, including in Israel, France, Italy and Ireland.

He has worked regularly with many of the major UK festivals including Hampton Court Palace, Spitalfields, Henley, Brighton, Bath, Chelsea, Cambridge, Oxford and Canterbury. His recordings, which have earned him critical acclaim, are played every week on Classic FM, BBC Radio 3 and radio stations internationally.

Christopher studied music at the University of Cambridge and then with David Hill at Winchester Cathedral as organ scholar, and performed under many of the world's greatest conductors as a keyboard player with the CBSO.

Specialising in the performance of music from the Baroque and Renaissance, Christopher is equally at home with major choral repertoire, and his concerts and recordings have earned him several 5-star reviews in *The Times* and *The Independent* over the past few years. He has also commissioned many new works, including the ambitious *Prodigal Son* by Gillingham, premiered with Dame Evelyn Glennie, and *Beowulf*, an epic drama by Toby Young which will be premiered during Armonico Consort's 2017 season.

Other major highlights of Christopher's career have seen him conduct Elgar's *Dream of Gerontius* with Armonico Consort and the Philharmonia, and Verdi's *Requiem* with Sir Willard White.

Christopher is also the founder of AC Academy, Armonico Consort's education programme, which began 12 years ago.

When not conducting, Christopher is an avid cyclist and cook, but an appalling golf player.

Armonico Consort



© Simon Jay Price

Through concerts such as 'Supersize Polyphony' and 'Naked Byrd', and new operas including *Too Hot to Handel*, *Baroque Around the Block* and *Monteverdi's Flying Circus*, Armonico Consort brings world-class music to new audiences in innovative ways.

The group works with the finest singers and instrumentalists using authentic period instruments, performing across the UK and beyond. It regularly works with some of the world's greatest soloists, including Sir Willard White, Nicola Benedetti, Catrin Finch, Dame Emma Kirkby and Elin Manahan Thomas. For its performances and recordings, Armonico Consort has received great critical acclaim, and 4- and 5-star reviews from *The Times*, *The Independent*, *The Guardian* and *Financial Times*.

Armonico Consort's current and future plans include a tour of Bach's St Matthew Passion with international star Ian Bostridge, a recording of all of Bach's Cantatas for Soprano with Gillian Keith on the Signum label, and the continuation of its acclaimed tour with wine critic and broadcaster Oz Clarke.

Past highlights include performing *The Magic Flute* at The Barbican, joining forces with Nicola Benedetti for Vivaldi's Violin Concertos at Hampton Court Palace Festival, Elgar's *Dream of Gerontius* with the Philharmonia and large-scale performances with thousands of AC Academy young singers at the Royal Albert Hall. Over the years, the group has also worked with many inspirational names, including Jeremy Irons, Dame Judi Dench and Dame Evelyn Glennie.

One of the proudest achievements of Armonico Consort is the foundation of its education programme, AC Academy, which provides free first-class music education to children from all backgrounds across the UK through the creation of in-school and after-school choirs. Over 150,000 children have benefitted from AC Academy thus far, and the scheme currently reaches 15,000 young people a year.

Monteverdi Vespers of 1610

Holy Cross Church Ramsbury Friday 19th May 7.30pm

AC Academy works in partnership with six music hubs across the country, in a relationship which sees regular performances with many thousands of AC Academy young singers in some of the greatest concert venues, including the world-famous Royal Albert Hall. One of AC Academy's biggest successes is its 'choir creation' scheme. This sees teachers trained as music leaders, mentored by the group's specialist facilitators, leaving behind the legacy of a choir that lasts forever. Last year marked the half-way point in the project of creating 300 new choirs and 300 choir leaders, which will see up to half a million children benefit from access to choral singing.

The Cecilia Consort

The Cecilia Consort was formed by Janet Coxwell in 1990. The choir performs at least two concerts each year, and in addition provides smaller groups of singers for weddings and funerals, and has a regular slot carol singing at John Lewis in Newbury at Christmas. With a repertoire of both secular and sacred music from across a broad historical spectrum, although it is a chamber choir, The Cecilia Consort performs both chamber works – often a capella or with organ accompaniment alone – and larger works accompanied by an orchestra.



At full strength The Cecilia Consort is made up of approximately 40 auditioned local singers who are good enough musicians to work on their own on a programme before group rehearsals begin. In this way Janet Coxwell is able to craft the 'Cecilia sound' over the few short weeks of rehearsals, paying attention to interpretation and expression in the final performance.

Janet and the choir members are thrilled to be joining the Armonico Consort for this performance at Newbury Spring Festival.

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Fri 19th

Travelling by Tuba

Corn Exchange Newbury Saturday 20th May 11.00am

Around the World in 60 Minutes

Chris Cranham tuba and assorted wind Instruments
Stewart Death piano

A fascinating voyage through the weird and wonderful world of the tuba, discovering instruments ancient and modern – Tibetan dung, American sousaphone, Italian cimbasso, African kudu and an Australian didjeridu.

The experience involves music from classical to jazz, plus plenty of audience participation including joining in with the opera *Carmen*. An unforgettable performance which has something for all ages – watch out for an exploding tuba!

Sponsored by The Sheepdrove Trust



Travelling by Tuba



Travelling by Tuba is one of the UK's busiest and most successful classical music duos, formed in 1991. An extensive schedule has included many concerts at music clubs and festivals throughout the UK, recitals at Bridgewater Hall, St David's Hall and tours to Canada, America and Europe. Recently, Travelling by Tuba has returned from Carolina following the American premiere of 'A Rhapsody for Tuba, Piano and Wind Orchestra' by the Scottish composer Andrew Duncan with the USA Army Band (Pershing's Own).

The duo has recorded three CDs as well as having a series of arrangements published. They have appeared regularly on BBC Radio and television and for many of the independent networks. In 2004 founder member Chris Cranham returned to the group to replace Gavin Woods who left to live on the Isle of Lewis.

Travelling by Tuba has developed a highly successful award-winning education programme suitable for children of all ages. It has been featured on Channel 4 on their *Okey Cokey Karaoke* programme and in the *Times Educational Supplement*. Recently, they commissioned a children's operetta, *The Tuba has Landed*, from the composer Robin Grant which had six performances as

part of a year-long project in Blackpool schools. Four of the songs from this operetta are featured on their latest CD, sung by children from participating schools.

Chris Cranham

Chris Cranham attended Peter Symonds College in Winchester to study on the Hampshire Specialist Music Course with John Fletcher. He entered the Royal Northern College of Music in 1987 to study under Stuart Roebuck, former principal tuba with the Halle Orchestra. Chris won many competitions and scholarships and was for two years a member the World Youth Orchestra, touring South America, Canada and Europe. In 1991 he moved to Germany to play in one of Europe's leading brass quintets, Rekkenze Brass. Chris made several CD productions with the quintet and toured extensively throughout Europe, America and the Far East. He also performed for television and radio and became principal tuba with the Hof Symphony Orchestra in Bavaria. Since his return, Chris has been working both as a solo and orchestral tuba player as well as performing regularly with Travelling by Tuba.

Stewart Death

Stewart Death began his formal musical training at City University in 1984, studying piano with Alan Schiller at the Guildhall School of Music and Drama. After graduating with a BSc (Hons) in music in 1987 he entered the Royal Northern College of Music to study piano accompaniment with David Lloyd, gaining the prestigious Professional Performers Diploma. Since leaving college he has toured throughout Europe with the Concordia Opera Trio and has been heard as an accompanist on Classic FM, BBC Radio and Independent Television. He has worked as an accompanist for Welsh National Opera and has recorded several CDs with many different artistes, including Stephen Mead, Roger Webster, Simone Rebello and Andrew Berryman.

He has recently returned from a tour of Poland and has appeared at many top venues including the Purcell Room, St David's Hall, Royal Festival Hall and Barbican Centre.

Close To You

Corn Exchange Newbury Saturday 20th May 7.30pm

An evening of vintage popular songs

Matthew Ford

The Tippett Quartet

The Matt Skelton Quintet

Inspired by Sinatra's legendary collaboration with the Hollywood String Quartet and produced by drummer Matt Skelton, the evening features a unique collective of hand-picked musicians chosen for their sound and empathy for this extraordinary music.

Expect to savour a finely balanced evening of lush ballad settings and elegantly swinging re-imagining all in celebration of the art of song.

Sponsored by The Friends of Newbury Spring Festival



Matthew Ford



Matthew Ford is widely regarded as the finest big band singer in the UK, performing for five years with the multi-award-winning Syd Lawrence Orchestra. In 2006 Matthew was voted Best UK Male Big Band Vocalist and nominated alongside Jamie Cullum in the inaugural Ronnie Scott's Jazz Awards (Best UK Male Vocalist category).

As a soloist Matthew makes regular appearances with the RTE and BBC Concert Orchestras, and has also worked with the Northern Sinfonia, City of Birmingham Symphony, Royal Liverpool Philharmonic, Halle and Philharmonia Orchestras. He has worked under many conductors including John Wilson, Neil Thompson, David Brophy, Robert Ziegler, Richard Balcombe, Steve Bell, Sofi Jeannin and Larry Blank.

As a big band vocalist Matthew is always in demand, working with the BBC Big Band, Grammy-nominated John Wilson Orchestra and many others, including the Ronnie Scott's Jazz Orchestra, and has been invited to perform for both domestic and international royalty.

In 2009 Matthew broadcast with the BBC Big Band for the 30th Anniversary of BBC Radio 2's *Big Band Special* programme. In 2010 he was invited to join the cast of *Singing in the Rain* for the first-ever concert performance of the original film score, reconstructed by John Wilson and performed at the Festival Hall, and in 2011 recorded at Abbey Road Studios for EMI Classics on the album *That's Entertainment*, a celebration of the MGM musicals that was released to critical acclaim.

He features on the 2014 award-winning John Wilson Orchestra album *Cole Porter in Hollywood*, recorded at Abbey Road Studios, and *Gershwin in Hollywood*, recorded live at the Royal Albert Hall with the same orchestra in 2015.

Matthew Ford has made several festival appearances, and is widely broadcast on radio and television. Last year he made his France debut, broadcasting on Radio France in Paris on St Valentine's Day with his own jazz trio and Le Maitrise de Radio France, broadcast on Lyric FM in Eire with the RTE Concert Orchestra, and performed a concert of the songs of the James Bond films with the Halle Orchestra.

Following his third BBC Prom in 2016 in a tribute to Gershwin with the John Wilson Orchestra, broadcast live on BBC 2, Matthew travelled with them to Berlin to perform in the Berliner Philharmoniker, before completing a UK tour with them.

Close To You

Corn Exchange Newbury Saturday 20th May 7.30pm

The Tippett Quartet

For over a decade and a half, the celebrated Tippett Quartet has delighted critics and audiences alike with its animated virtuosic performances and inspired programming. The quartet has performed at the BBC Proms and numerous festivals throughout the UK and abroad, and has recently toured Europe, Canada and Mexico. They regularly appear at Kings Place, Queen Elizabeth Hall and the Purcell Room at the Southbank Centre, and Bridgewater Hall, and frequently perform on BBC Radio 3. Alongside a busy touring schedule. The Tippett Quartet pursues a keen interest in educational work with schools. In September 2015 they began an exciting new residency at Royal Holloway University, London.

Their broad and diverse repertoire highlights The Tippett Quartet's unique versatility. They are equally at home with the giants of the classical world as they are with great Hollywood composers. Their impressive catalogue of over 20 releases have not only topped the classical charts but have also entered the pop charts and received universal critical acclaim.

The quartet has given numerous world and UK premieres including works by John Adams, Howard Goodall and Stephen Dodgson. 2013 saw them rediscover Gustav Holst's *Fantasy on British Folksongs* which with the help of the eminent musicologist Roderick Swanston they were able to complete, and gave a world premiere on BBC Radio 3. They have also worked with Peter Maxwell-Davies for a performance of his 9th Quartet at the South Bank, with Anthony Payne on his Quartet No. 1 for a live BBC broadcast from Spitalfields Festival, and Hugh Wood on his String Quartet No. 3 at the Presteigne Festival.

They have had the great pleasure of collaborating with inspirational soloists such as Kathryn Stott, Craig Ogden, Stephanie Gonley, Lawrence Power, Melvin Tan, Nick Van Bloss, Julian Bliss and Ashley Wass. In 2011 they celebrated the anniversary of the iconic film composer Bernard Herrmann by commissioning an arrangement of *Psycho* and performing it alongside his clarinet quintet *Souvenir de Voyages* and *Echoes* in a series of concerts and radio broadcasts. They had the great pleasure of collaborating with Herrmann's widow Norma Herrmann on many occasions.

The Tippett Quartet has also performed with the Royal Ballet at Covent Garden and premiered a newly written film score for Alfred Hitchcock's 1927 silent film classic *The Lodger*. In 2014 they started a collaboration with some of the UK's finest jazz musicians with the launch of the 'Close To You' project. They have continued this collaboration with 'Hollywood Romance' featuring singer and broadcaster Claire Martin OBE.

Matt Skelton

Equally at home in modern and vintage jazz styles, Matt enjoys a diverse musical career that also encompasses symphonic and light orchestral music.

He has accompanied many leading internationally known jazz figures such as Harry 'Sweets' Edison, Conte Candoli, Bucky Pizzarelli, John Pizzarelli, Warren Vache and Scott Hamilton, and appeared with Steve Grossman, John Hendricks and Curtis Stigers, and with Kurt Elling as part of Guy Barker's large-scale commission for the BBC and Aldeburgh Festival 2013.

Matt is a member of Claire Martin's group, Jim Mullen's Organ Trio and Damon Brown's International Quintet, and he often appears at Ronnie Scott's as a member of the James Pearson Trio. Matt has recorded and appeared with singers such as Marion Montgomery, Dame Cleo Laine and for Dame Jesse Norman in her Ellington and Gershwin Concert Series (2006). Matt was Sir Richard Rodney Bennett's drummer and often appeared in concert with Richard including his last Wigmore Hall appearance with Claire Martin and the Nash Ensemble.

For eight years Matt was the drummer for Stacey Kent's group that included international touring and recording for BlueNote Records, including her Grammy-nominated 2007 release *Breakfast On The Morning Tram*. He performs with the BBC Big Band and the BBC Concert, Philharmonic and Symphony Orchestras that has included several broadcasts and BBC Proms appearances, and he regularly plays with the LSO, Philharmonia, CBSO, RLPO, Britten Symphonia, Lahti, RTE Concert Orchestra and Big Band.

Matt co-leads and organises the Skelton-Skinner Allstars Big Band who frequently appear at Ronnie Scott's Club, London. In addition, he often plays in Guy Barker's Jazz, is drummer for the Grammy-nominated John Wilson Orchestra, is jazz drums tutor at The London College Of Music, and regularly guest-directs the Big Bands of The Royal Academy of Music and Trinity Laban College Of Music.

Recent highlights include Matt's trio (featuring multi-award-winning Dave Newton) releasing their debut album *Big Screen Take 1* last year, a 2016 tour of the US playing concerts for Seth Macfarlane, as well the continuing run of concert dates with Matt's 'Close To You' project featuring his quintet.

Moscow Philharmonic Orchestra

St Nicolas Church Newbury Saturday 20th May 7.30pm

Moscow Philharmonic Orchestra

Yuri Simonov conductor
Noriko Ogawa piano

Tchaikovsky Suite: *Swan Lake*, Op. 20
Tchaikovsky Piano Concerto No. 1 in B flat minor, Op. 23

Interval

Prokofiev *Romeo and Juliet*: music from the ballet

Sponsored by Greenham Common Trust



PYOTR ILYICH TCHAIKOVSKY (1840–93) Suite: *Swan Lake*, Opus 20

Introduction

Dance of the Little Swans

Waltz

The ballet *Swan Lake* resulted from a commission in May 1875 by the directors of the Imperial Theatres in Moscow. Tchaikovsky was delighted by the opportunity with which he had been presented, writing in a letter to Rimsky-Korsakov: 'I have accepted the work, partly because I need the money, but also because I have long had the desire to try my hand at this kind of music.'

There were two particular reasons for Tchaikovsky's enthusiasm. A few years earlier, in the summer of 1871, he had sketched a domestic one-act *Swan Lake* ballet for the children of his sister, Alexandra Davydova. And on a recent visit to Paris he had been much attracted by the music of Léo Delibes, with whom he had discussed current projects, including the latter's ballet *Sylvia*, which was premiered in May 1877, three months after *Swan Lake*.

The first performance of *Swan Lake* was given at the Bolshoi Theatre in Moscow on 5 March 1877. The ballet master was Julius Reisinger and the conductor Stepan Ryabov. However, only a minority of contemporary opinion viewed *Swan Lake* as the masterpiece time has proved it to be. It was not until 1895, two years after Tchaikovsky's death, that the memorial production by Marius Petipa, ballet master to the Mariinsky Theatre in St Petersburg, created a sensational success in which music, dancing and stagecraft were as one. From that day on, the ballet has remained at the heart of the international repertory.

© Terry Barfoot

PYOTR ILYICH TCHAIKOVSKY (1840–93) Piano Concerto No. 1 in B flat minor, Opus 23

Allegro non troppo e molto maestoso

Andante semplice – Prestissimo – Tempo I

Allegro con fuoco

During the early 1870s Tchaikovsky worked as Professor Harmony at the Moscow Conservatoire, and when at the end of 1874 he completed his Piano Concerto No. 1 he intended it for Nikolai Rubinstein, that institution's Principal and a fine concert pianist. However, on hearing Tchaikovsky play through the score, Rubinstein declined to perform it, declaring that it required substantial revision. The composer was upset and angry, and determined not to change a single note. The dedication went instead to Hans von Bülow, who responded in more appreciative terms that the Concerto was 'perfect and mature in form, and full of style'. Bülow gave the highly successful premiere in Boston during an American tour in the autumn of 1875. The work was first heard in Moscow a few weeks later, on which occasion the soloist was Sergei Taneyev with none other than Rubinstein conducting. In fact within a short time he had learned the solo part himself and had unreservedly apologised for his misjudgement.

The concerto opens with an imposing *maestoso* theme whose manner owes a good deal to Liszt. Its function is introductory, but contrary to his normal practice Tchaikovsky makes no attempt to fuse it into the ensuing musical argument, deciding instead to present it as a display of romantic virtuosity. The real first subject is much less imposing, an adaptation of a Ukrainian folk tune in figurations of toccata-like triplets, and these develop to produce further heroics from the soloist. The second subject brings a clear contrast. It consists of two elements, a typically expressive lyrical theme and a rocking string figure. This balance is expertly handled and it makes for a highly effective movement, albeit one with a highly unconventional structure. It also features the most exhilarating moment in the whole work, as the piano powerfully takes over from the orchestral climax in a series of stunning octaves.

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Moscow Philharmonic Orchestra

St Nicolas Church Newbury Saturday 20th May 7.30pm

The central movement is chiefly concerned with expressing lyrical melody, though it maintains a similar balance to its predecessor by incorporating a *prestissimo* scherzo interlude. The gentle flute theme at the opening is among Tchaikovsky's happiest inspirations, its captivating charm due not least to the simple yet most effective accompaniment. The two tempi are linked by an adaptable little piano figure which seems equally at home in both slow and quick contexts, while the scherzo theme itself was taken from a French tune, *Il faut s'amuser et rire*, which was popular in 19th-century Russia.

The Ukrainian song *Come, come Ivanka* provides the lively dance basis of the finale, a movement which places considerable reliance on the contrast between solo and orchestra. The second subject is splendidly emotional and lyrical, but there is little of the integration which made the first movement so effective structurally. Nevertheless, Tchaikovsky wholly succeeds in his avowed aim of reconciling the heroic virtuosity of the romantic concerto with musical inspiration of a high order, in terms true to his own natural idiom.

© Terry Barfoot

SERGEI PROKOFIEV (1891–1953)

Romeo and Juliet: music from the ballet

Montagues and Capulets (Dance of the Knights)

Scene

Minuet

Juliet the Young Girl

Friar Laurence

Morning Dance

Romeo and Juliet Before Parting

Masks

The Death of Tybalt

Dance

Romeo at Juliet's Tomb

Romeo and Juliet was commissioned by the Leningrad Theatre of Opera and Ballet in 1934, soon after Prokofiev had returned to his native Russia after his long period of exile. The example of Tchaikovsky's ballets proved an inspiration to him, while the genuinely symphonic nature of the score is confirmed by the fact that when the first performance of the ballet took place, the music had been known for three years from the three concert suites he had already made. In fact the Leningrad company had problems in preparing for the first performance, and the delays were such that the premiere was given instead at Brno in Czechoslovakia, in November 1938. To some extent this was because of the complexities of both the score and the detailed treatment of the story.

The *Romeo and Juliet* ballet contains some of Prokofiev's most exciting and memorably tuneful music, along with a masterly deployment of the orchestra. The variety of

opportunities offered by the story proved a great inspiration to him, since the vividly drawn contrasts bring such a successful and natural musical experience to the concert hall.

The rivalry of the Montagues and the Capulets is expressed in numbers such as the memorable *Dance of the Knights*, in which the imagery of the bitter conflict between the two families is achieved by means of crashing discords and a proud and noble march theme. At the opposite extreme, the gently playful music characterising the young Juliet is a perfectly drawn character study, contrasting the girl's essentially youthful playfulness with her potential for tender, indeed passionate, feeling.

The *Morning Dance* is a more general number that occurs during the earlier stages on the First Act of the ballet, setting a context of bustling activity in the street.

Throughout the score there are some brilliantly characterised ensemble dance numbers and scenes, including *Masks*, which is from the *Ball Scene*, depicting the masked entry of Romeo, Mercutio and Benvolio into enemy territory. Musically, everything relates to the initial pulse on percussion. Also deriving from the scene at the Capulets' ball, the *Minuet* depicts the arrival of the guests. Alternating with the pompous opening music there are brief sections of contrasting lyricism.

The movement entitled *Friar Laurence* combines another character study with the scene of the secret wedding. The Friar's theme is given to the bassoon and tuba, and when the lovers arrive, their music develops richly and passionately, *molto cantabile*.

Romeo and Juliet Before Parting is a love scene that extends through a fine solo dance for Romeo to a richly symphonic treatment, danced as a pas de deux of course.

The Death of Tybalt comes as the conclusion of a sequence placed at the end of the Second Act of the ballet. First there is the fight of Mercutio and Tybalt, then the revenge sought and achieved by Romeo. The drama is characterised by music which demands the utmost virtuosity and orchestral discipline in making its powerful impact.

The music of the final scene, known as *Romeo at Juliet's Tomb*, ranks among Prokofiev's finest achievements, since the anguish of the two lovers is captured with such intensity. Romeo's love for Juliet inspires a deeply felt lyricism, and as the tension mounts this is transformed to crisis. Thinking Juliet dead, he kills himself. When she awakes and discovers his body, she too chooses to die, embracing Romeo as she does so.

© Terry Barfoot

Moscow Philharmonic Orchestra

St Nicolas Church Newbury Saturday 20th May 7.30pm

Yuri Simonov



Yuri Simonov was born in Saratov, USSR, into a family of opera singers. He first took up the baton at the age of 12, conducting his school orchestra performing Mozart's Symphony No. 40. He studied at Leningrad Conservatoire with Nikolai Rabinovich and was Evgeny Mravinsky's assistant at the Leningrad Philharmonic Orchestra.

In 1968 Yuri Simonov was the first Russian conductor ever to win a Western conducting competition when he triumphed at the Santa Cecilia Competition in Rome. After making his Bolshoi Opera debut in 1969 with *Aida*, the company appointed him Chief Conductor – the youngest in the Bolshoi's history. He then became their longest-serving Chief Conductor, holding the post until 1985. Highlights of this period with the Bolshoi Opera were the reintroduction of Wagner to the repertoire after a 40-year absence, and several memorable tours which he led to Paris, Japan, Vienna, New York, Milan and Washington. Also, he conducted many new productions there, including Glinka's *Ruslan and Ludmila* (recorded by Chantdu Monde), Shchedrin's *Anna Karenina* (recently released in Japan), Mozart's *Così fan Tutti*, Shostakovich's *The Golden Age*, Bartok's *Bluebeard Castle* and *The Wooden Prince*.

In 1982 he made his British debuts, at the Royal Opera House at Covent Garden conducting *Eugene Onegin*, and with the London Symphony Orchestra. Since then he has conducted all the leading British orchestras. In 1986 he

opened the Royal Opera's season at Covent Garden with Verdi's *La Traviata*.

Yuri Simonov made his American concert debut with the Boston Symphony and Los Angeles Philharmonic orchestras in 1989. The following year he made his American operatic debut in Los Angeles (Verdi's *Don Carlos* with Placido Domingo), followed by Mussorgsky's *Khovanshina* for San Francisco Opera with Nikolai Ghiurarov in 1990 and *Eugene Onegin* with Renee Fleming in 1993. He conducted the Boston Symphony Orchestra both in Boston and at the Tanglewood Festival in 1994. His debut with the Montreal Symphony Orchestra was in 1997.

During the last two decades he continued his long-lasting contact with Budapest Opera, conducting a Wagner opera every year, including the complete Ring cycle.

From 1994 to 2002 he was Music Director of the Belgian National Orchestra and since September 2002 he became their honorary conductor, leading their tours to Germany, England, Spain, Austria and Switzerland. Since 1998 he has been the Chief Conductor of the Moscow Philharmonic Orchestra, with whom he tours extensively all over the world, and since 2001 he has been the Musical Director of the Liszt-Wagner Orchestra in Budapest.

In recent seasons he toured the USA, UK, France, Germany, Spain, Japan, Hong Kong and Korea with the Moscow Philharmonic Orchestra. He made debuts with the Israel Philharmonic Orchestra, Orchestre de la Suisse Romande, Mumbai Symphony, Warsaw National Philharmonic, Brabant Orchestras, Budapest and Polish Philharmonic Orchestras.

He has recorded with the Bolshoi company for Melodia, Collins Classics and Onyx Classics; with the London Symphony Orchestra, the London Philharmonic the Philharmonia and the Royal Philharmonic for Tring; and with the Berlin Philharmonic Orchestra for EMI.

Yuri Simonov has received many awards for his outstanding contribution to music including: Honored Artist of the Russian Federation (1971), People's Artist of the Russian Federation (1976), Lenin's Komsomol Prize (1977), People's Artist of the USSR (1981), Professor of the Moscow Conservatoire (1985), Order for Merits in Culture for the Polish Republic (1988), Russian Order of Honour (2001), Order of Merit of the Republic of Hungary: Officer's Cross (2001), Order of the Star: Commander (Romania, 2003).

In 2011, Yuri Simonov marked his 70th birthday with a two-programme celebration in Moscow and tours of Spain.

Moscow Philharmonic Orchestra

St Nicolas Church Newbury Saturday 20th May 7.30pm

Noriko Ogawa



© Satoru Mitsuuta

Noriko Ogawa has achieved considerable renown throughout the world since her success at the Leeds International Piano Competition.

Noriko's ravishingly poetic playing (*Telegraph*) sets her apart from her contemporaries; acclaim for her complete Debussy series with BIS Records confirms her as a fine Debussy specialist; and her Images Book I and II were chosen as the top recommendation by Stephen Walsh, BBC Radio 3's CD Review, January 2014. Noriko's next recording for BIS records is of solo piano music by Eric Satie.

Noriko appears with all the major European, Japanese and US orchestras including with the BBC Symphony Orchestra for the world premiere of Richard Dubugnon's Piano Concerto.

Noriko made her BBC Proms debut in August 2013 with the BBC Concert Orchestra (conducted by Barry Wordsworth) and appeared again in 2014 with the Endymion Ensemble. She has been appointed Vice President of the St Cecilia Orchestra in Ripon, Honorary Patron of the Ipswich Orchestral Society and, from January to June 2012, was the Artistic Director for the Reflections on Debussy Festival, hosted by BBC Philharmonic and Bridgewater Hall. In 2015 she continued her relationship with Bridgewater Hall as Associate Artist for the Ravel and Rachmaninov Festival alongside Peter Donohoe.

Noriko is also renowned as a recitalist and chamber musician. Notable chamber projects include a tour of Japan with the Berlin Philharmonic Wind Ensemble and the leader of the Vienna Philharmonic, Rainer Honeck. With her piano duet partner Kathryn Stott, Noriko has performed Malcolm Arnold's *Concerto for Two Pianos (Three Hands)* at the 2013 BBC Proms, has toured in Japan and given premieres of Graham Fitkin's double piano concerto *Circuit*. Noriko has also collaborated with Steven Isserlis, Isabelle van Keulen, Martin Roscoe, Michael Collins and Peter Donohoe.

As an advocate of commissioning, Noriko has been involved in numerous premieres including works by Richard Dubugnon, Takemitsu, Graham Fitkin and Dai Fujikura, as well as 'Le Tombeau de Rachmaninov', specially written for Noriko by eight composers and premiered at Manchester's Bridgewater Hall.

In addition to recording and performing, Noriko is a sought-after presenter, both on the radio and on television, recently appearing as a piano expert on the BBC 3 coverage of the Leeds Piano Competition, and on BBC Worldwide in 'Visionaries' as an advocate for Takemitsu, and in programmes for NHK and Nippon Television. As an adjudicator, she regularly judges the BBC Young Musician of the Year Competition, Munich International Piano Competition, Honens International Piano Competition and the Scottish International Piano Competition. Noriko has been appointed as Chairperson of the Jury for Japan's prestigious 10th Hamamatsu International Piano Competition in 2018.

In Japan, Noriko acts as artistic advisor to the MUZA Kawasaki Symphony Hall in her hometown. In 1999, the Japanese Ministry of Education awarded her their Art Prize in recognition of her outstanding contribution to the cultural profile of Japan throughout the world; she has also been awarded the Okura Prize for her outstanding contribution to music in Japan.

As a writer, Noriko has completed her first book (published in Japan) and her Japanese translation of Susan Tomes' book *Out of Silence – a pianist's yearbook* has been reprinted due to popular demand, with the Japanese music magazine *Ongaku no tomo* saying 'Ogawa translates Tomes' elegant composition into very beautiful Japanese with deep empathy and affection.'

Noriko is passionate about charity work, particularly after the earthquake and tsunami which devastated Japan in early 2011. Since the earthquake she has raised over £40,000 for the British Red Cross Japan Tsunami Fund and is keen to keep fundraising. Noriko also founded Jamie's Concerts, a series for autistic children and parents, and is a Cultural Ambassador for the National Autistic Society.

Moscow Philharmonic Orchestra

St Nicolas Church Newbury Saturday 20th May 7.30pm

Moscow Philharmonic Orchestra

The Moscow Philharmonic Orchestra (MPO) is one of the leading symphony orchestras in the world. The orchestra was founded in 1951 under the All-Union Radio Committee and in 1953 it was incorporated in the Moscow Philharmonic.

The Moscow Philharmonic Orchestra's first conductor was the outstanding operatic and symphonic conductor Samuil Samosud (1951–57) followed by Nathan Rachlin (1957–60). During this period, the orchestra was recognised as one of the best orchestras in the USSR. Further success followed at the 1st International Tchaikovsky Competition (Moscow, 1958), where the orchestra (led by Kirill Kondrashin) accompanied Van Cliburn. In 1960 the orchestra became the first Soviet ensemble to tour the United States.

Kirill Kondrashin followed Rachlin as conductor of the MPO for 16 years (1960–76), during which time, alongside performances of the core orchestral repertoire including Mahler symphonies, the orchestra premiered a number of works by Shostakovich, Sviridov, Khachaturian, Kabalevsky and Weinberg amongst others. Since 1973 the ensemble has boasted the title of an 'academic orchestra'.

Between 1976 and 1990 the orchestra was under the direction of Dmitry Kitaenko, followed by Vassily Sinaisky (1991–96) then Mark Ermler (1996–98), each of whom made an outstanding contribution to the development of the orchestra's performing style and repertoire.

In 1998, Maestro Yuri Simonov, People's Artist of the USSR, became Music Director and Principal Conductor of MPO. His appointment marked a new era for the orchestra. One year later, the orchestra's success was measured by the impressive reviews from the press: 'It's been a long time when such performance took place in this venue – vivid, strictly verified dramaturgy, saturated with subtle shades of feelingsThe famous orchestra appeared transformed, responsive to every movement of Yuri Simonov.'

Under the baton of Maestro Simonov the orchestra courted international fame. It toured around the world, from the UK to Japan. As well as touring internationally, the orchestra also toured cities throughout Russia as part of the 'All-Russian Philharmonic Seasons' project, and participation in festivals and competitions became a tradition. In 2007 the Moscow Philharmonic Orchestra received a grant from the Russian Government and later, in 2013, a grant from the President of Russia.



Moscow Philharmonic Orchestra

St Nicolas Church Newbury Saturday 20th May 7.30pm

The MPO also performs in the incredibly popular subscription for children 'Tales with the Orchestra' featuring leading Russian actors, and is hosted by several Russian cities alongside the Moscow Philharmonic.

In 2010 Maestro Yuri Simonov and the Moscow Philharmonic Orchestra won the Conductor and Orchestra category in the Russian national publication *Musical Review*. In 2011 the artists received a thank you letter from the President of Russia, D. Medvedev, for their major contribution to the development of Russian music and their creative achievements.

One of the priorities of Moscow Philharmonic is working with the younger generation. The orchestra often performs with new soloists just beginning their musical careers. In summer 2013 and 2014 the orchestra took part in international masterclasses for young conductors, led by Maestro Yuri Simonov. In December 2014 it accompanied participants of the 15th International Television Contest for Young Musicians 'Nutcracker'.

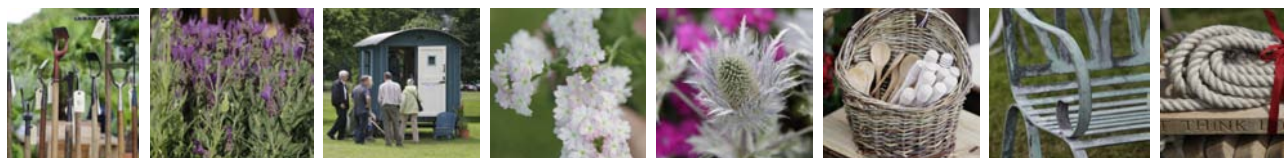
In November 2014 the orchestra under the baton of Yuri Simonov and Denis Matsuev gave the first concert of 'Virtual Philharmonic' which was broadcasted via the

internet to 30 philharmonics throughout Russia. In December 2014 the orchestra opened a new stage, the concert hall 'Philharmonic 2'.

Over the decades the MPO has given more than 6,000 concerts in the most prestigious concert halls of the world. It has worked with such outstanding conductors as D. Abendroth, K. Sanderling, A. Cluytens, F. Konvichny, L. Maazel, Igor Markevitch, Z. Mehta, Charles Munch, K. Penderecki, M. Jansons and K. Tsekki. During his visit to Moscow in 1962 Igor Stravinsky also conducted the orchestra.

Many great singers of the second half of the 20th and early 21st centuries have performed with the orchestra, namely A. Rubinstein, I. Stern, I. Menuhin, G. Gould, M. Pollini, A.-B. Michelangeli, S. Richter, E. Gilels, D. Oistrakh, L. Kogan, Mstislav Rostropovich, R. Kehrler, N. Starkman, V. Krainov, N. Petrov, V. Tretyakov, Y. Bashmet, E. Virsaladze, D. Matsuev, N. Lugansky, B. Berezovsky, M. Vengerov, N. Gutman, A. Kniazev and others.

MPO has made more than 300 recordings, many of which have received high acclaim and international awards.



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Education & Community Programme

Free Events for Children and Students

Newbury Spring Festival is committed to music education for children and the community and each year benefits some 1,300 local children and students who are given an opportunity to join in with a variety of performances and workshops completely free of charge. We are delighted to have been able to invite young people to participate in the following pre-arranged events during 2017, some prior to and some during Festival fortnight.

Dr Dee's Daughter and the Philosopher's Stone

Tuesday 28 February

Robert Sandilands Primary School and Speenhamland Primary School



© Robert Plwko

Rust & Stardust Puppet Theatre with Palisander Recorder Quartet visited two primary schools and performed *Dr Dee's Daughter and the Philosopher's Stone*. This new show is an exciting blend of live music, puppetry and storytelling with themes of history, magic and science. This same family-friendly show is being performed at 11.00am on Saturday 13 May at the Corn Exchange.

Kakatsitsi: Master Drummers of Ghana

Winchcombe Primary School, Fir Tree Primary School and Parsons Down Primary School



Kakatsitsi is one of the world's leading traditional African drumming groups, and these Ghanaian drummers, singers and dancers performed workshops in three local primary. These schools have also been invited to attend and participate in Kakatsitsi's free children's afternoon

performance at the Corn Exchange on Thursday 11 May, prior to their evening performance.

VOCES8

Wednesday 10 May

St Bartholomew's School



© Emma Saunders

Eight beautifully integrated solo voices have established British vocal ensemble VOCES8 as one of the most versatile and popular singing groups around. They will conduct a free afternoon vocal workshop for students at St Bartholomew's School prior to their evening performance at St Martin's Church, East Woodhay, when they will be joined on the piano by one of England's leading composers, Jonathan Dove.

Jane Austen On Our Doorstep

Tuesday 16 May

Shaw House



© Gavin Smith, Camera Press London

2017 marks the bicentenary of the death of one of England's best-loved novelists, Jane Austen. Writer, journalist and Austen biographer Gill Hornby invites GCSE students studying Jane Austen's work to this free talk at Shaw House at 10.30am, prior to the main event at 3.00pm, discussing Austen's family, her Hampshire home and in particular the people and places of West Berkshire that she knew well.



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Education & Community Programme

Kathryn Tickell & The Side

Tuesday 16 May
Corn Exchange



© Tony McAnaney

Channelling their diverse musical experiences into a powerful new sound, Kathryn Tickell & The Side stay true to the spirit and essence of their Northumbrian folk tradition and roots. Today the band performs at a free children's event in the afternoon at the Corn Exchange, open to all children from age 5 upwards, prior to their evening performance.

Young Festival Critics

This exciting scheme enables young people who have a passion for the arts and writing to explore new experiences while building their writing skills and enhancing their CVs and university applications. It's easy to be a Young Festival Critic – you choose the events

Ballet Central open dress rehearsal

Thursday 18 May
Corn Exchange

Graduates from the Central School of Ballet (touring their 2017 show around the country in order to secure their next step with jobs in ballet, dance and theatre) welcome schools, dance classes and ballet companies to this afternoon open dress rehearsal, 3.00–5.00pm at the Corn Exchange, prior to the evening show. The repertoire for this year's tour includes work by Sir Matthew Bourne, Christopher Bruce, Royal Ballet artist in residence Liam Scarlett and former English National Ballet's Jenna Lee.



© Bill Cooper

you'd like to see, the Festival gives you free tickets, you experience the event then tell the Festival what you thought. At the end of the Festival, professional judges from the media and music world select three winners to be awarded cash prizes. The two runners up receive £50 each and the winning writer gets £100! The scheme is generously supported by Greenham Common Trust.



Young Artists Lunchtime Recital Series

The Festival makes available free tickets to children aged 16 and under for this series of six hour-long concerts, five of which take place at the Corn Exchange, Newbury, including a recital by the 2017 winner of The Sheepdrove Piano Competition. This is a fantastic opportunity for local youngsters to experience these six outstanding young artists at the start of their international careers.

Michael Buchanan

Monday 8 May

Corn Exchange (see page 29)

© John Cooper



In 2015 trombonist Michael Buchanan received several prestigious awards, including being named Player of the Year by the British Trombone Society. As an orchestral musician, Mike – who grew up in Berkshire – is delighted to currently be a contract member of the Vienna Philharmonic and Vienna State Opera.

Alena Lugovkina

Wednesday 10 May

Corn Exchange (see page 41)

© Nick Rutter



Alena is an outstanding concert flautist active in solo, chamber, orchestral and contemporary repertoire. She is an Associate of the Royal Academy of Music, Yeoman of the Worshipful Company of Musicians, an Artist of Altus Flutes, and winner of many prestigious competitions and awards.

Benjamin Cunningham

Friday 12 May

St George's Church, Wash Common (see page 55)

© Rob Judges



Benjamin is Organ Scholar of Westminster Abbey. A prize-winning Associate of the Royal College of Organists, he is also a director of the chamber choir Sansara, and with them won the prestigious 2015 London International A Capella Choir Competition held at St John's Smith Square.

The Sheepdrove Piano Competition Winner

Monday 15 May

Corn Exchange (see page 94)

The Festival is delighted to welcome the winner of the ninth Sheepdrove Piano Competition to the Corn Exchange to perform a recital. This is a marvellous opportunity to hear more of the winning pianist following the competition held at Sheepdrove Eco Conference Centre on Sunday 14 May, with a programme focussing on the works of Beethoven.

Leo Popplewell

Wednesday 17 May

Corn Exchange (see page 105)

© Tom Porteous



Locally-born Leo – the great-nephew of cellist Jacqueline du Pré – was lead cellist with the National Youth Orchestra in 2013 and his talent has seen him emerge as a major soloist and recitalist who has a particular interest in bringing new music to life. He is currently studying at Cambridge University.

Sean Shibe

Friday 19 May

Corn Exchange (see page 115)

© Kaupo Kikkas



In 2012 Sean Shibe became the only solo guitarist selected for the BBC Radio 3 New Generation Artists scheme and to receive a Borletti-Buitoni Trust Fellowship. As a soloist he has appeared with the Scottish Chamber, BBC Symphony, BBC Scottish and BBC National Orchestra of Wales.

Education & Community Programme

Learning and Community Events

As part of Newbury Spring Festival's commitment to being involved with and involving the local community, these events are part of the 2017 offering.

Festival Service

Sunday 7 May

St Nicolas Church

Following the opening night of Newbury Spring Festival 2017, everyone is welcome to St Nicolas Church at 10am for this special service of praise and thanksgiving for the Festival and creative arts.



Robertas Lozinskis rehearsing at St Nicolas Church during the 2016 Festival; painting by Amanda Bates

Black Dyke Band

Saturday 13 May

St Bartholomew's School



The most famous brass band in the world, Black Dyke Band has an illustrious history spanning over 160 years, and the musicians perform over 30 concerts each year in the UK and abroad. This is the most recorded band in the world with over 350 recordings to its name, and also the most successful contesting band in the world, winning countless awards, including the European Championships 13 times, most recently in 2015.

Today Black Dyke Band offers an amazing free 'brass masterclass'. Brass students from Berkshire Maestros will be performing to Richard Marshall, Principal Cornet, and Brett Baker, Principal Trombonist, at St Bartholomew's School Community Hall, 11am–1pm. Free tickets for the masterclass are available from the Corn Exchange Box Office. Black Dyke Band performs at the Corn Exchange the same day at 7.30pm (see page 72).

Armonico Consort with The Cecilia Consort

Monteverdi Vespers of 1610

Friday 19 May

Holy Cross Church, Ramsbury



© newburyphotographer.com

Members of local choir The Cecilia Consort, (pictured above) formed by Janet Coxwell in 1990, have been invited to work with the Armonico Consort (pictured below), led by its director Christopher Monks, during this production of Monteverdi Vespers (see page 119).



© Simon Jay Price

Celebrating the 450th anniversary of Monteverdi's birth, the Armonico Consort, the period instrument ensemble that's built a reputation for the freshness and drama of its interpretations, bring to its audience this towering masterpiece of the early Baroque period. One of the greatest pillars of music history, Monteverdi's Vespers of 1610 offers a stunning array of brilliant instrumental writing, opulent choruses and moving arias.

The evening service of Vespers dates back to the earliest days of the Divine Office of the Roman Church. In churches, it traditionally began with the versicle and response *Deus in Adjutorium*, followed by five psalms, each preceded and followed by an antiphon. As well as readings and prayers, the service would also include a hymn and singing of the *Magnificat*.

The Cecilia Consort is delighted to be part of Newbury Spring Festival 2017.

School's Outreach Touring Programme 2017

Last year Newbury Spring Festival was delighted that the Ferio Saxophone Quartet kindly made the time to visit three local primary schools: St Mark's (Cold Ash), Whitelands Park (Thatcham) and Chieveley Primary School. In addition, 2016 saw ambassadors from the National Youth Jazz Orchestra hold an amazing workshop at Trinity School Music Studio for that school and two others: The Downs School (Compton) and St Bartholomew's School (Newbury). This year five other local schools have been fortunate to be visited by artists from two wonderful shows from the Festival's 2017 programme.

Primary Schools

Dr Dee's Daughter and the Philosopher's Stone

On 28 February, Rust & Stardust Puppet Theatre (Eleanor Condon and Katie Sommers) with Palisander Recorder Quartet (Lydia Gosnell, Miriam Nerval, Hannah Fisher and Caoimhe de Paor) visited Speenhamland Primary School and Robert Sandilands Primary School in Newbury, where they were joined by 160 children.



Palisander started by performing an extract from the show, *Dr Dee's Daughter and the Philosopher's Stone*, and introduced and demonstrated the recorder family. They also talked a little about the medieval music, how they devised the show and the story around the music, instruments and puppets.

Eleanor and Katie from Rust & Stardust went on to introduce the children to their puppets and explained that they made them all themselves, showing them a 'stick man' and dressing him in various costumes which had been handmade, to make them part of the show. They talked about the medieval characters in *Dr Dee's Daughter and the Philosopher's Stone*, explaining why some puppets were in dark clothes, making them the 'baddies', and others in brighter clothes, making them the 'goodies' of the show.

They also described how they started their puppet company, and how they teach and give puppet workshops to inspire children to make their own puppets,

whilst using their imagination to make up stories about them.

Finally they encouraged the children to listen to the music played by Palisander and to identify when the music became scary and dark, for the bad characters, and light and happy, for the good characters.

All the children sat very still and seemed mesmerised by the puppets and the music. Many were keen to engage and join in with the clapping, and responded to questions put to them.

The photographs show the artists and children at Speenhamland Primary School.



Newbury Spring Festival received the following feedback from Speenhamland Primary School following the visit:

Thank you for organising for Palisander and Rust & Stardust to visit our school. I have had some feedback from the teachers and children regarding yesterday's performance:

'The recorder quartet were engaging and the class learnt a lot. One child said, 'It was very interesting. I never knew there were so many different types of recorder – I thought there was only one!' Other children used words like 'awesome' and 'brilliant' when describing the event.'

'The children were transfixed throughout and it linked really nicely with Book Week too. The children in year 4 felt particularly inspired as they are beginning to learn the recorder.'

'The morning was inspiring, the way the musical instruments were linked to characters. The children in my class felt that the idea for a deeper pitch to illustrate a mean character also linked to descriptions, e.g. stomping, dark clothes etc.'

The music element on its own gave the children lots of information with regard to the history of the instruments, the number of instruments in the recorder family. For homework next week, I thought they could choose one of the recorders and create a character profile for it.

With regards to the Saturday performance on 13 May, I asked the children in my class whether any of them would be keen to go and a huge proportion were keen so I have no doubt that we could get a cohort of 20 children together.

Danielle

Lead – Art at Speenhamland Primary School

Education & Community Programme

Kakatsitsi: Master Drummers of Ghana

On 28 April Newbury Spring Festival welcomed back African drumming group Kakatsitsi to tour three primary schools in West Berkshire: Winchcombe Primary School and Fir Tree Primary School in Newbury and Parsons Down Primary School in Thatcham).



Kakatsitsi performed previously at Newbury Spring Festival in 2006 and 2011, when they also toured primary schools, as shown in the photographs above and below. During their visit they spent around an hour at each school, and engaged the children by introducing themselves and their drums and other instruments, describing how and with what they are made, and what sound they make. They also taught the children traditional African tribal songs and dances, and revealed the meanings of the songs.



Several children were chosen to sit and play the instruments with the group, so that they could find out how hard they are to play and keep in time!

At the time of going to print Newbury Spring Festival is looking forward to touring the schools in 2017 and to be working with enthusiastic groups of children once more.



Art in Music & Open Studios

Art in Music Exhibition at The Corn Exchange

Art in Music Exhibition

The results of a thrilling collaboration between Newbury Spring Festival and Open Studios are now on display at the Corn Exchange. Open Studios artists had the privilege of being invited to work at eleven different performances and rehearsals last year, to depict the musicians and music of the Royal Academy Cello Ensemble, Moscow State Symphony Orchestra, Palisander recorder quartet and many more. This was a stimulating and challenging project for the artists: 'It was wonderful drawing and painting in fabulous surroundings such as St Nicolas Church, Combe Manor and the Corn Exchange, while listening to fantastic music, but we had to work very fast to capture scene and atmosphere, the tension between playing and waiting, watching and being watched, the sheer magic of musicians at work.'

The resulting musical portraits, 'soundscapes' and mixed media works will be an added treat, enriching the experience for all attending concerts at the Corn Exchange. The exhibiting artists are Arty Pumpkin, Adeliza Mole, Amanda Bates, Isabel Carmona, Rosemary Lawrey and Sally Haynes.

The artworks, as well as souvenir cards, will be available to purchase from the Corn Exchange Box Office and the artists can be visited as advertised in the Open Studios 2017 brochure: www.open-studios.org.uk.

The exhibition is open during performances at the Corn Exchange only, when entry is free. See Newbury Spring Festival or Corn Exchange brochures for dates and times.

The full list of artists participating in Open Studios 2017 is shown below.



© Rose Lawrey

Open Studios 2017

Marie Ackers: Ceramics, Printmaking, Sculpture 07803 750949 marie@ackers.biz <http://www.marieackers.co.uk>

Claire Acworth: Jewellery 0776 5251531 claireacworthjewellery@gmail.com <http://www.claireacworthjewellery.co.uk>

Susan Acworth: Drawing and Painting sueacworth@gmail.com

Kevin Akhurst: Ceramics 01635 580592 kevin.akhurst@btinternet.com www.kevinakhurst.com

Lucy Albuquerque: Drawing and Painting, Printmaking 01635 254769, 07780 907300 lucydea16@gmail.com

Jo Arkell: Ceramics, Jewellery 01264 363202, 07791 731758 jo@sparkell.com www.sparkell.com

Hilary Arnold-Baker: Mixed Media, Sculpture 01672 870360 hilaryarnoldbaker@talktalk.net
www.hilaryarnoldbaker.co.uk

Jane Baikie: Drawing and Painting jane.baikie69@gmail.com

Mandi Bainbridge: Mixed Media, Textiles and Fashion 01488 683711 ajbainbridge@tiscali.co.uk
www.mandibainbridge.blogspot.com

Mavina Baker: Artists' Books, Printmaking 07974 705072 mavina@mavinabaker.com mavinabaker.blogspot.com

Elizabeth Baldin: Drawing and Painting 07816 954851, 07816 954851 art@elizabethbaldin.co.uk
www.elizabethbaldin.co.uk

Simon Ball: Photography 01635 253853, 0757 0796147 rsbphotos@hotmail.co.uk

Bruce Bamber: Mixed Media 01635 47550 brbamber@hotmail.com

Open Studios 2017

Saturday 29th April – Sunday 21st May

Gill Banks: Mixed Media, Printmaking, Textiles and Fashion 020 8677 8695, 07840 130515 gillbanks49@gmail.com
www.hapticart.co.uk

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